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INTRODUCTION

Fansubbing is a new, innovative phenomenon within the field of audiovisual translation that is spreading all over the world in the last decades. It is a form of amateur subtitling and an expression of fan translation, and Globalization has turned it into a mass social phenomenon on internet, as shown by the great virtual community surrounding them, such as websites and forums.

From an academic point of view, very little research has been done on this field during last few years owing to its novelty. Having reached all this success and development in very little time and being a real modern social phenomenon, fansubbing should deserve more attention from scholars and professionals.

Nowadays, in Italy there are many fansubbing communities, whose main objective is to provide the best translated subtitles for the fans. They are organized groups of people that work together following rules and hierarchies, as an example of real crowdsourcing community.

The main objective of this dissertation is to present the structure and the work of one of these Italian communities: Subspedia. As an active member of the community, I would like to show how it works, what are its rules and who its members are.

The dissertation consists of three chapters. Chapter 1 is purely theoretical and introduces the main set of theories at the base of the work. It is divided into three subsections. The first one focuses on audiovisual translation and its main features and definitions, presenting also its brief history and its main used modalities. The second section focuses on subtitling, from the rise to the new modern era, showing how subtitling is perceived all over the world. This section also deals with the technical features, the parameters and the strategies used during the subtitling process itself, ending with a presentation of the pros and cons of the technique. Finally, the third section focuses on

the rise and development of fansubbing, showing how technological and media developments contributed to its spread all over the world. The general features of a fansubbing process are introduced, together with the idea of the fansubbing community as a proper example of crowdsourcing activity and organization.

Chapter 2 focuses on fansubbing communities, on their organization, their features and their relationship with media and official subtitling. Then, Subspedia is introduced as a fansubbing community, with its rules, its history and its working. The last part of the chapter is dedicated to the technical features of translation and to Visual Sub Synchron (VSS), the software Subspedia uses to create subtitles.

Chapter 3 describes the creation of the subtitles of a TV show, which in this case is *Upstart Crow*, a BBC British sitcom that is very popular in England. *Upstart Crow* has not been translated in Italy yet, perhaps owing to the many difficulties that a translation, adaptation and dubbing/subtitling process of such a TV series could implicate. Moreover, Subspedia is the only Italian community taking care of the creation of the subtitles for this TV series. The chapter first introduces the TV show, presenting its characteristic and providing a guide of the episodes. Then, it focuses on the main features and challenges of the translation process, reporting many examples aiming to make the reader aware of the difficulties encountered during the translation, and of the hard work that the team and the editor did for the benefit of the fans.

Finally, the actual subtitles of the episodes of the TV show are provided in an appendix. Given the great amount of material – as the TV show consists of two seasons, each of them having six episodes of thirty minutes – the subtitles have been selected and only the excerpts that are essential to the timing of the examples proposed in Chapter 3 are reported.

CHAPTER 1

AUDIOVISUAL TRANSLATION AND FANSUBBING

1.1 Audiovisual Translation as a branch of Translation Studies

1.1.1 Definition

According to the *Routledge encyclopedia of translation studies*, “Audiovisual translation is a branch of translation studies concerned with the transfer of multimodal and multimedial texts into another language and/or culture.” (Pérez González, 2009: 13)

This means that the product affected by translation is polysemiotic and it involves the interaction among different means of communication. The purpose of the translation process is not only to transfer a text because other elements and channels are also involved, such as visual channel, gestures, sounds and so on.

Due to the seemingly ever-changing nature of the field, there are some problems about the terminology related to this kind of translation. At the beginning, the most common labels were *screen translation*, *film translation* and *language transfer* but suddenly scholars realized that they could not be used to refer to the entire area because they just relate to one aspect of it. So, other terms were introduced, such as *multimedial translation* and *audiovisual translation*.

As time went by, with the development of technology and computer science and the rise of social media, the term *multimedial translation* started to be used above all in technological environments, leaving behind its linguistic and translation meaning. Therefore, nowadays, the most common label used is *audiovisual translation* (Petillo, 2008: 13).

Apart from terminological matters, however, the multimedial nature of the audiovisual product is undeniable and scholars, academics and professionals never forget that in doing their research and studies. In this regard, Chiaro (2009: 141) defines audiovisual translation as an umbrella term that includes *multimedia translation*, *multimodal translation*, *media translation* and *screen translation*. She also underlines that all these different terms “set out to cover the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device”. Actually, she points out, for example, that theatrical plays and opera are audiovisual products but the audience do not need electronic devices to watch them because actors and singers perform directly in the translated language. Nonetheless, it is right to signal that nowadays opera is often performed in the original language while intertitles in the target language are projected on the stage, usually on a screen behind the actors (Chiaro 2009: 142).

1.1.2 The polysemiotic nature of audiovisual products

“Translating for the screen is quite different from translating print. Books, newspapers and other written products are simply meant to be read. Although they may contain illustrations, these generally serve to complement and/or enhance the verbal content. [...] Conversely, products for the screen are completely audiovisual in nature. This means that they function simultaneously on two different levels. Screen products are polysemiotic; in other words, they are made up of numerous codes that interact to produce a single effect.” (Chiaro, 2009: 142)

Every scholar and professional in the area already knows the peculiar nature of audiovisual products, above all, screen products. This is the very first element that moved them into studying and analyzing their features and characteristics and the ways in which they could be better translated. Speaking about the polysemiotic nature of screen products and, generally, audiovisual products, Chiaro analyzes the different codes and levels that form part of them.

	VISUAL	ACOUSTIC
NON-VERBAL	Scenery, lighting, costumes, props, etc. Also: gesture, facial expressions, body movement, etc.	Music, background noise, sound effects, etc. Also: Crying, humming, body sounds (breathing, coughing etc.)
VERBAL	Street signs, shop signs, newspapers, letters, headlines, notes etc.	Dialogues, song lyrics, poems, etc.

As shown in the table above, at one level, screen products are made of a visual code and an acoustic code. As for the visual code, there are two different levels; first, it comprises all the visual elements that appear on the screen. They can be non-verbal elements, like actor's movements, facial expressions and gestures but also scenery, use of lighting and so on. In addition, visual code also includes all the written verbal information such as street signs, signposts and items like banners, newspapers, letters and so on. Next to the visual code, there is also the acoustic code that consists both of the list dialogue itself on a verbal level and a series of non-verbal sounds like soundtracks, background noises and body sounds (Chiaro, 2009: 142).

Of course, audiovisual translation is involved with the translation of the dialogues and the written source text in the target language text. Nonetheless, all the other elements that compose the AVT product are very important to the audience's general understanding of the final product, so their value cannot be underestimated.

1.1.3 A brief historical outline

Today audiovisual translation is one of the most prolific area of academic research in translation studies, being a discipline with its own theoretical and methodological approach. Nevertheless, the development of this field of study is very recent and only at the end of the 20th century there was a real boom of publications and interest in the branch.

At the beginning, the studies on the field consisted only in papers and manuscripts that, occasionally, “were simply passed around among professionals and academics without ever being published or reaching the general public” (Diaz Cintas, 2009: 1). Moreover, the worst part of that situation is that for some time, academics carried out their work and research without knowing what others had discovered until then. Therefore, the scholars do not have a proper historiography of the material of those years and they have encountered many difficulties in doing their bibliographical researches in the area.

The first real publication in the area appeared in 1957 and was Simon Laks’ *Le sous-titrage de Films*, which can be considered the first volume on subtitling. It was very short and its distribution very limited but, for the first time ever, it provided the reader with a very exhaustive presentation of the technique. (Diaz Cintas, 2009: 2). Works appeared – even if some of them were relatively important for the scholars – the situation changed. In 1987, the first ever *Conference of Dubbing and Subtitling* was held in Stockholm. It ratified for audiovisual translation the beginning of a completely new period of interest and importance. After that, an exponential number of books and articles were published, among which those written by the most influential academics that would led to the creation of the basis of the discipline. For example, in 1989, Delabastita was one of the first scholars to talk about the semiotic nature of audiovisual products, focusing on the fact that multiple signs and channels were involved in dubbing and subtitling translation processes.

The golden age of audiovisual translation studies, however, started in the 1990s. In 1995, there was the 100-year anniversary of Cinema, so the Council of Europe decided to host a forum on audiovisual communication and language transfer. From those years on, the field achieved more and more visibility, growing the number of scholars and academics interested in it. Of course, the new technology also helped the development of the field, through the introduction of new software and equipment (Gambier, 2003: 171). Nowadays, especially thanks to the many young scholars who have decided to do their research in the field, it is right to say that audiovisual translation have finally obtained a respectful position within Translation studies, after being considered a minor area of interest for a very long time (Diaz Cintas, 2009: 3).

1.1.4 Modes of audiovisual translation

For its peculiar and complex nature, an audiovisual product has a series of elements and characteristics that become difficult to understand for a foreign audience. Therefore, for the majority of viewers, sometimes even for those who understand the source language, a translation of the audiovisual product itself is strictly necessary. As reported by the majority of scholars, even if today there are over ten different types of language transfer available and because of some cultural and financial situations, in the last decades the most used and analyzed modalities to translate audiovisual products are dubbing and subtitling. Many academics create their own classification to organize the different modalities. One of the most used and shared is that proposed by Gambier. Precisely, according to Gambier (2003: 172), there are thirteen different modalities and they can be divided into two major groups. In the first group, he includes the *dominant* types of language transfers, some of which are interlingual subtitling, dubbing, voice-over, free commentary, consecutive interpreting and simultaneous interpreting. In the second group, he includes the *challenging* types of language transfer, the ones that create some particular problems to the translator: among them, there are intralingual subtitling, surtitling and audio description.

Since subtitling will be the subject of the next section of this chapter, a brief overview of some of the other modalities will be presented here, with a particular interest in dubbing and voiceover.

1.1.4.1 Dubbing

Dubbing (or *lip-synchronization*) consists in “replacing the original soundtrack containing the actors’ dialogue with a target language recording that reproduces the original message” (Diaz Cintas, 2009: 5). It is important to underline that the work of the translator involves not only the translation of the message but also the synchronization between the target language sounds and the lip movements of the actors; the goal is to make the audience feel that the people on the screen are actually speaking their same language. A complete definition that take into consideration also these elements is the following one, according to which dubbing is a process that involves the “replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue.” (Luyken et al. 1991: 31)

Traditionally, there are four steps in the dubbing process. First, the script is translated; this translation is made literally, word to word, without any concern to synchronization or whatsoever. Translators employed in this stage usually lack experience in lip-movement sync and technical adjustments. After this literal translation, the script passes to the adaptor or “dubbing translator”. He adjust the translation to make it sound natural also in the target language and he takes care of the synchronization, paying attention to lip-movements and facial expressions of the actors on the screen. While the script is being translated, the dubbing director – the supervisor of the whole process – has the task to find the dubbing actors. He can choose them through comparing the characteristics of their voices with the original actors; or, if it is the case of well-known actors, it is common in Europe that one person dubs the same actor for his whole career. Then, the dubbing assistant prepares the takes or loops, short passages in which the film is divided that help organizing dubbing shifts. Then, there is the recording stage with the dubbing actors and, finally, the loops are mixed together to form the new soundtrack that will replace the original one (Chiaro, 2009: 145).

Nonetheless, with all its phases and people involved, this process was too expensive. Nowadays, however, things have slightly changed thanks to digital technology. Apart from the cost-effectiveness, technology also makes other processes easier. Dubbing actors have more freedom and can record their part on their own, not necessarily in the presence of other actors; there are software that can edit different pieces of recordings and unite them into one whole; other software can modify lip sync and voice quality (Chiaro, 2009: 146).

When dubbing process is carried out well, it is difficult to distinguish the target language product from the original one. The audience, in this case, does not perceive that the movie has a different source language and has to make a minimum effort to see and enjoy it. Therefore, dubbing could be considered as the “most effective method to translate programs addressed at children or viewers with a restricted degree of literacy”. (Pérez González, 2009: 17) Dubbing can ensure the greatest uniformity of the movie simply because there is no need of reduction and/or condensation of the source dialogue; moreover, the audience can watch the film in its entirety without being distracted by reading the dialogues (Chiaro, 2009: 147). On the other hand, dubbing is officially the most complex, time-consuming and expensive audiovisual translation modality. Too

many are the people involved in the process – from simple translators to dubbing actors – and too many are the stages of the process itself. Even if digital technology streamlines the procedure, dubbing still remains the less cost-effective technique.

Furthermore, to ensure the uniformity and fluency of the dialogues and for the sake of lip-synchronization, translators and adaptors must often sacrifice the faithfulness to the original source text. Sometimes, even the content of the text is changed, above all in cases of political or moral censorship. It can be done because the audience never hear the original actors' voices and, consequently, the original script. The fact that the audience do not hear the voices of the actors is another disadvantage of dubbing (Ivarsson, 1992: 17). Only the original actors have been instructed by the film director on how to say the lines so, as much good as dubbing can be, dubbing actors have not received the same preparation.

1.1.4.2 Voice-over

As well as dubbing, voice-over is a process involving with the creation of the target audience recording, but in this case, the original soundtrack does not disappear, remaining audible but indecipherable to audiences (Diaz Cintas, 2009: 5). After a few seconds in which the original sound is fully audible, a narrator starts speaking in the target language following the initial original utterance. Therefore, the target language recording is slightly out of step with the underlying soundtrack, which remains with a much lower volume than the new one. Besides starting a few seconds after the original soundtrack, the recording usually finishes a few seconds before its end. It cannot be perceived if not at the beginning, at the end and during the insertion of the sound bites: “A sound bite is a very short piece of footage of the original soundtrack which is not covered by the new target language audio” (Chiaro, 2009: 152).

For its peculiar nature, simultaneously showing the original and the translated soundtrack, some scholars refer to this technique as “*half-dubbing*”. One of them is Gambier (2003: 173), according to whom “Voice-over or half-dubbing occurs when a documentary or an interview is translated/adapted and broadcast approximately in synchrony by a journalist or an actor”. There can be one or more speakers, according to the kind of program and the situations involved. This modality is generally used for documentaries, interviews or news broadcast, programs that do not require lip-synchronization (Pérez González, 2009: 16). Nowadays, however, voice-over is also used

for advertisements, shopping channel programs and a series of TV programs like reality shows or everyday life shows – for example, in Italy many channels have this kind of programs in their TV broadcasting: Real Time, Cielo, TV8, Canale 9.

Voice-over is never used for cinema, except in nations such as Poland, Russia, certain former Soviet republics and some countries in the Slavonic and Baltic area, where the situation is critical under several points of view and the great majority of people is illiterate.

1.1.4.3 Some of the other modalities

Before dealing with some of the other AVT modalities, it is important to clarify what the term *revoicing* means. Many scholars – included Gambier (2003: 174) and Pérez González in *The Routledge Encyclopedia of Translation Studies* (2009: 16) – use the term *revoicing* to refer to a series of oral language transfer procedures – except for the lip-synchronized dubbing itself – that are commonly referred to as dubbing. Actually, even if in all of the following modalities there is a certain degree of lip synchronization, it acquires a particular relevance above all in *dubbing* as we know it today.

Among the other modes included in the group of revoicing, there is *consecutive interpreting*, a technique that can be carried out in three different ways: live, on the radio or television, for example, when someone is interviewed; pre-recorded, and in this case is very similar to voice-over; link-up, for long distance communication (Gambier, 2003: 172).

Then, there is *simultaneous interpreting*, above all used, for instance, during debates or political speeches. In addition, it is typically the technique adopted during film festivals, where time and budget do not allow for a more elaborate mode of language transfer (Pérez González, 2009: 16). In simultaneous interpreting, the translator should have the right voice and the ability to keep talking. As happens in *voice-over*, in simultaneous interpreting, after a few seconds, the volume of the voice is lowered until it becomes hardly audible (Gambier, 2003: 174).

Next to simultaneous interpreting, *free commentary* is made by interpreters, presenters or commentators who superimpose their voice over the original sound, adapting the source soundtrack for the target audience instead of reproducing its content exactly and faithfully. (Pérez González, 2009: 17). Being an adaptation, the new soundtrack may present additions, omissions and clarifications and synchronization is

made with images rather than with the original soundtrack (Gambier, 2003: 174). Commentaries are adopted above all for high profile events, for documentaries and short film, but also for very culturally distant products. If the source language programmes present cultural elements that differ excessively from the target language culture, commentary allows adapting and conveying the message through avoiding or better explaining things, in order to make them suitable and acceptable for the target audience (Perego, 2005: 31).

Very similar to commentary and to voice-over but with specific different elements, *narration* is a form of oral transfer that provide a summarized but faithful version of the original speech (Pérez González, 2009: 16). The target text is read by a single narrator (a professional, a journalist or an actor), is usually pre-recorded and, even if not with lip movements and dialogues, it is synchronized with the original image rhythm; besides, the final text is very formal, syntactically complex and well organized. The final text transforms direct speech in reported speech because the narrator is simply recounting what happens in a very detached style (Perego, 2005: 30).

Recently,

a very specific form of pre-recorded narration has become increasingly important to ensure the accessibility of audiovisual products to the visually impaired: this is known as audio-description (Pérez González 2009: 16).

According to Luis Pérez González (2009: 16), *audio description* is a technique through which an audio describer delivers additional information and details about what happens on the screen between the dialogue exchanges. Through it, all the visual aspects that convey important information to the plot of a film are available also for the visually impaired. Moreover, depending on whether or not the audience is visually impaired from birth, they could have different needs. In cases of progressive degeneration of sight, they could have a visual memory, so they could be interested in colors and/ or people physical characteristics because they once perceived them. On the contrary, this kind of information could be useless for someone who is visually impaired from birth (Perego, 2005: 32).

1.2 Subtitling and its technical features

1.2.1 Subtitling as one of the modes of avt translation

As said in the previous part, scholars distinguish up to ten different types of audiovisual translation, even if among them, the three most important ones are subtitling, dubbing and voiceover. This section deals with subtitling and its main characteristics. Early on, subtitling had a bad reputation and it was generally considered an inferior modality of language transfer among scholars. On the contrary, nowadays, things have radically changed, to the point that some scholars consider it a less invasive mode of translation. In their opinion, subtitling respects the original source language – which continues to live on in the translated product – and it is also an extremely powerful tool for foreign language learning.

1.2.2 A historical outline

When it was born in 1895, the film was silent. Its message was conveyed totally through the visual channel and there was no trace of the spoken words. Soon, they started to feel the necessity of written text, a comment who could help to understand fully what appeared on the screen. To that end, intertitles were invented (Perego, 2005: 34).

1.2.2.1 From intertitles to subtitles

Intertitles can be defined as the forerunners of subtitles. Introduced during the silent film era, when the audience cannot hear the voice of the actors, intertitles were texts, drawn or printed on paper, usually with a dark background, that were filmed and placed between sequences of the film. They were first seen in 1903 in Edwin S. Porter's *Uncle Tom's Cabin*. With intertitles, the translation problem had a simple solution: the original intertitles were removed, translated and then replaced where they were before. (Ivarsson, 1992: 15). Being dialogues and/or short comments, however, they soon started to bother the audience because they interrupted the natural flow of the images on the screen. Therefore, the first attempts to impress them on the screen rather than between scenes were made, even if, at the beginning, they were just experiments.

Things changed in 1927, with the introduction of sound films. People started to hear the voices of the actors, so the translation problem was again to be solved. It has to be said that, on the second half of the 1920s, technological developments allowed to re-

voice or re-edit some fragments of scenes that were filmed outdoors or in noisy environments, with a technique called *post-synchronization*. Through it, the same actors of the film were used to record a new soundtrack. Enlightened by the post-synchronization technique, filmmakers and their technicians decided to start using it as a mean to solve the translation problem. Instead of recreating the same soundtrack with the voices of the same actors, they soon used it to replace the original dialogue with a translated version that had, of course, different actor's voices. Therefore, post-synchronization can be acknowledged as the forerunner of dubbing as we know it today.

Anyway, some film producers and distributors soon realized that it was a complex and expensive technique and wanted to find a more inexpensive solution to the translation problem. Therefore, they came back to intertitles but instead of use them between the scenes, they started to superimpose them on the image through optical and mechanical means. In this way, intertitles became sub-titles and started to be translated in other languages as intertitles were before, opening the way for the development of modern subtitling.

1.2.2.2 Dubbing and subtitling countries

Subtitling spread only in the last decades and, in many countries, audiences have not been used to subtitled products until recent times. It is not inaccurate to affirm that, nowadays, there is no complete overview of screen translation spread and impact all over the world. However, it is interesting to observe that, traditionally, Western Europe has been divided into two major audiovisual translation blocks. On one side, there are the “dubbing nations” like France, Italy, Germany and Spain (the so-called FIGS); on the other one, there are the “subtitling nations”, such as United Kingdom, Benelux, Greece, Portugal and Scandinavian countries (Chiaro, 2009: 143).

Today this difference is too simplistic and obsolete, because modern technologies offer the countries the possibility to choose how to distribute an audiovisual product. Among all the modes of translation, subtitling and dubbing are the most common ones used to translate audiovisual products. Analyzing the reasons and the conditions that lead a country to choose one mode over another is interesting, even if it is important to underline that in general, countries that historically are used to dubbing products continue to prefer dubbing over subtitling and vice versa.

First, from an economic point of view, dubbing is a very expensive procedure and can be used only in those countries in which the number of people is large enough to recover the costs of production. Besides, another element to take in consideration is the language spoken; it is better to use dubbing in officially monolingual countries. Having considered these aspects, it is not unusual that in the group of dubbing countries we find bigger and officially monolingual countries like Germany, France, Italy and Spain, while in the subtitling countries group we find smaller and less homogeneous countries like Belgium, Croatia, Portugal, Denmark, Netherlands, Greece and so on (Petillo, 2008: 26).

Of course, there are exceptions. For example, some strong political entities such as the Wales, the Basque Country and Catalonia select dubbing over subtitling as a way to promote and standardize a minority language, even if they are very small countries with small populations. Conversely, even in traditionally dubbing countries, it is increasingly common to find cinemas that screen movies in their original language with subtitles too (Chiaro, 2009: 144).

There are also other aspects influencing the choice of the countries. Social, historical and cultural events and situations have forged the habits of populations, so that now it is not so simple to change things and to propose new practices to the big audience. Scholars and professionals wrote a lot about the fact that the audience used to subtitles do not perceive them as an element of disturb and would not accept a dubbed product. On the contrary, the audience used to dubbing would not accept subtitles so easily because they prefer to listen and observe without concerning about reading.

For example, the historical and cultural events that took place after World War I lead the big countries of central Europe to protect themselves, their language and their nationality, discouraging contact overseas. Therefore, during the years of the development of the American movie industry, in order to protect the purity of the national language, west and central Europe countries decided to introduce dubbing. Nonetheless, even if introduced as a protectionist measure, dubbing became one of the major instrument for totalitarian regimes to make propaganda and practice censorship. This happened above all in Italy, Germany and Spain, which historically are considered the strongholds of dubbing. Fortunately, nowadays they started to open to other modes of language transfer so that, depending on the case, both dubbed and subtitled versions of the same audiovisual product can be found.

1.2.3 Definitions

According to the *Routledge Encyclopedia of Translation Studies*,

Subtitling consists of snippets of written text (subtitles, or caption in American English) to be superimposed on visual footage – normally near the bottom of the frame – while an audiovisual text is projected, played or broadcast. (2009: 14)

Similarly but more precisely, Diaz Cintas (2007: 8) says that:

Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like) and the information that is contained on the soundtrack (songs, voices off).

The author adds that the three basic elements that form an audiovisual subtitled program are the spoken word, the image and the subtitles. The latter has to be synchronized with the image and the dialogue, has to provide a suitable rendering of the source language soundtrack and has to remain displayed long enough for the viewers to be able to read them (Diaz Cintas, 2007: 9).

As a unique form of translation (Gottlieb, 1992: 162), Subtitling can be defined as a written, additive, immediate, synchronous and polymedial translation. First, being *written*, subtitling differs from all the other types of screen translation. Then, being *additive*, subtitles are added to the original version instead of substituting part of it. In this regard, it is interesting the theory proposed by Gottlieb himself in one of his article (1994: 104), according to which being two-dimensional, subtitling can be defined as a *diagonal* kind of language transfer, for it crosses over from source language speech to target language writing. In this sense, subtitling is different from literally translation, for example, in which the written text remain written, and from interpreting, in which the spoken speech remain spoken. Therefore, he considers them *one-dimensional, horizontal* kind of transfer language.

Saying that subtitling is *immediate*, Gottlieb (1992: 162) refers to the fact that subtitles flow on the screen along with the images, regardless of the audience control in reading them; besides, subtitling is *synchronous* because they appear simultaneously with the source soundtrack. Finally, subtitling is *polymedial* because, in order to convey totally the original message of the product, two parallel channels are used, the visual channel and the auditory channel. Later, in his articles, Gottlieb improves his description. First, he adds the adjective *contemporal* – term that simultaneously substitutes synchronous and

immediate – because subtitles are connected to the original in space and time (1998: 246). Then, the authors adds the terms *prepared*, because subtitles are prepared before use, and *transient*, because subtitles flow on the screen, following the natural flow of the images (2000: 15).

1.2.4 The types of subtitling

Depending on criteria used, different types of subtitling can be identified. For instance, Diaz Cintas makes his distinction on the base of five criteria: linguistic, time available for preparation, technical, methods of projection, and distribution format. Before starting with the classification itself, Diaz Cintas underlines the fact that it is very difficult for an academic to make a distinction that can be fixed in time, as technological developments take place constantly and very quickly (2007: 13).

1.2.4.1 Linguistic parameters

As regarding the linguistic parameter, the table below describe the different types he found:

INTRALINGUAL SUBTITLES	INTERLINGUAL SUBTITLES	BILINGUAL SUBTITLES
For the deaf and the hard of hearing (SDH)	For hearers	
For language learning purposes		
For karaoke effect		
For dialects of the same language	For the deaf and the hard of hearing (SDH)	
For notices and announcements		

“*Intralingual subtitling* involves a shift from oral to written but stays always within the same language” (Diaz Cintas, 2007: 14). Actually, as the language does not change, some scholars are reluctant to include them in the field of translation. In this regard, Gottlieb speaks of vertical translation, which involves transforming speech into writing, changing the mode but not the language (1998: 247).

First, intralingual subtitles are primarily used in order to guarantee the access to audiovisual products also to deaf and hearing impaired people. Across the Europe,

through the 777 and 888 pages of the teletext, people can activate subtitles for those broadcasting programs that have the SDH version. Generally, subtitles change colors on the screen according to the speakers and reproduce other information that contributes to the general understanding of the plot (telephone ringing, knocks on the doors, laughing etc.) (Gottlieb, 1998: 247).

Second, intralingual subtitles are adopted as teaching tool for learning foreign languages. Many academics agree to affirm that watching and listening to films and programs with subtitles in another language help people to develop and improve their language skills but also to better understand foreign cultures and traditions. It has to be said that the conventions characterizing this type of subtitling differ from those used in SDH and, in general, in intralingual subtitling (Diaz Cintas, 2007: 15). With the introduction of new technological tools, such as DVD and platforms like Netflix, the use of intralingual subtitles with didactic purposes has been consolidated.

Intralingual subtitles are also needed for karaoke, with songs or musical movies, so that people can sing together with the singers while watching the screen. Furthermore, intralingual subtitles are used for actors that are speaking in a dialect or a regional variety that could be difficult to understand for an audience that, however, share the same language. They are generally adopted only in those parts of a movie or a program that could seriously be difficult to understand; an example of this is the television series *Gomorra*, in which some speakers use a very strict dialect that cannot be understood for a simple Italian audience. Sometimes, however, subtitles can be used throughout the entire film or program; it is the case of the movie *Gomorra*, which has been distributed in Italian movie theatres with Italian subtitles because of the strong Neapolitan accent, or the movie *Trainspotting*, which has been distributed in USA with English subtitles because of the strong Scottish accent. Finally, intralingual subtitles are used for advertising or news broadcasting in underground stations or public areas, so that the public can acquire information without sound.

On the other hand, *interlingual subtitles* not only involve not only a shift of medium (from oral to written), but also a shift of language, from a source language to a target language (Diaz Cintas, 2007: 17). People generally think that interlingual subtitles are for hearers while intralingual subtitles are for the hearing impaired. Actually, thanks to DVD, in the last years a new professional practice is acquiring more and more

visibility: interlingual subtitling for the deaf and the hard of hearing. Historically, in the big dubbing countries, these people only could watch programs that were originally produced in their country and then subtitled into their language, whereas the foreign products were only dubbed. Thanks to technological improvements, to the introduction of DVD and to big pressure groups – supporting the cause of the hearing impaired – the situation has changed and many American films, for examples, are now two subtitle tracks, one for the hearing population and one for the deaf and hard of hearing. Nonetheless, the situation is yet to be improved because to date German, Italian and English are the only three languages using interlingual SDH (Diaz Cintas, 2007: 18).

Finally, bilingual subtitles are adopted in those geographical areas where people speak two different languages: in Belgium, for instance, audiovisual products are subtitled both in Flemish and in French. In this cases, there are always two lines of subtitles – sometimes even four, but it is rare – each of which in a different language. This kind of subtitles is also adopted during international festivals, where people can find on the screen both English subtitles – to satisfy the needs of an international audience – and the subtitles in the language of the place where the festival is hosted: French in Cannes or Italian in Venice.

1.2.4.2 Time of preparation

Regarding the time of preparation, according to Diaz Cintas (2007: 19), subtitles can be divided in *Pre-prepared subtitles* (offline subtitles) and *Live or real time subtitles* (online subtitling). *Pre-prepared subtitles* are created after the program/film has been made and before of its release, so the translator is given some time to realize them. They can be divided further according to their lexical density. As complete sentences, they represent the type of subtitling that can be normally found while watching a TV program or a film; while, if appearing in a reduced version, they are used to subtitle news, interviews or documentaries, underlying only the focus of what is being said.

Live or real time subtitles are performed online, at the same time as the original program is being broadcast. They are new, much more used in intralingual subtitles for the deaf than in interlingual ones and only adopted when there is no time to prepare subtitles in advance, such as in interviews, political statements or sport programs. Interlingual pre-prepared subtitles are done by a team of professionals: an interpreter translate the message in a condensed way and transfer it to a stenographer, who write it

down in shorthand through a special keyboard, in order to achieve the right speed and accuracy. This is a very complex activity and decisions are made in few seconds and in very stressful conditions. Furthermore, as being written after the original dialogue, there is inevitably a lack of synchrony between the source text and the target text.

1.2.4.3 Technical parameters

From a technical point of view, the distinction is between *open subtitles* and *closed subtitles*. The main difference consists in the possibility for the viewer to choose to use them or not. In fact, open subtitles are not optional: they are impressed or projected on the image and cannot be disassociated from the movie. For instance, in the vast majority of cases, cinema subtitles are a physical part of the film so that, while watching a movie, the audience do not have the possibility to choose. The same happens with interlingual television subtitles, which are broadcast as part of the image on the screen (Gottlieb, 2009: 247). On the other hand, closed subtitles are optional. They are hidden and can be added to the program if the viewer decides to use them (Diaz Cintas, 2009: 21). It is the case of the subtitles created for DVDs (Ibid.) but also, in recent times, for platforms like Netflix and Amazon prime; these platforms potentially have subtitles in a number of different languages and the viewer is the one who decides if watching the product with or without subtitling. Closed subtitles are also adopted intralingually in many domestic language television products (Gottlieb, 1992: 163), selected by the viewer through remote control or teletext or transmitted by satellite, allowing different language communities to watch the same program simultaneously (Gottlieb, 2009: 247).

1.2.4.4 Methods of projecting subtitles

Additionally, another distinction regards the *method of projecting subtitles*. It is, actually, more like a sort of excursus through the history of subtitling, for it involves with a process that evolved through time producing different results. Here the distinction proposed by Diaz Cintas (2007: 22):

- mechanical and thermal subtitling
- photochemical subtitling
- optical subtitling
- laser subtitling
- electronic subtitling

Nowadays – being the first three techniques obsolete – the most frequently used methods are laser and electronic subtitling.

Laser subtitling is commonly used in cinema; they consist in burning “the emulsion of the positive copy while printing the subtitle which, thanks to the time code, is exactly synchronized with the actors’ speech” (Diaz Cintas, 2007: 22). In this way, subtitles are always part of the film, at the bottom of the screen and they are white for the fact that they are burned. Laser subtitling assures precision and definition but is expensive and the projection takes too much time.

Electronic subtitling is a valid alternative to laser subtitling because has some important advantages. First, subtitles are not engraved on the image but only superimposed on the screen, so that they are cheaper and independent of the film copy, which remain intact. Moreover, they are created by a character generator and, thanks to a time code system, projected in synchrony with the film. Electronic subtitling is used mainly in film festival, where there is the need of showing the film copy with various sets of different subtitles, because it allows the original copy not to be damaged (Diaz Cintas, 2007: 23).

1.2.4.5 Distribution format

The last category Diaz Cintas propose in his classification regards the medium used to distribute the program. In fact, subtitles can be made for Cinema, television, video, DVD and Internet and the way they are produced can be affected by on oh these medium (Ibid: 23) Without going into detail, it is sufficient to say that some rules and conventions depend also on the medium used other than on companies, clients and subtitling programs. To make some examples, speaking of reading speed, some companies uses the famous *six-second rule*, which refers to the average time a viewer takes to read and understand the information carried out by the two lines of subtitles, that normally contained 35 to 37 characters. While this happens for television, in other media like cinema or internet, things slightly vary so that the reading speed is faster. Similarly, line length also changes: subtitles for cinema can contain up to 40 or 41 characters maximum because it is known that the viewer can read subtitle more easily on a cinema screen (Diaz Cintas, 2007: 24). That being said, more information about rules and conventions will be given in the next sections of this chapter. In conclusion, it must be said that, among all the different classifications and distinctions made by Diaz Cintas, the two most important ones that

have been shared among other academics are the linguistic and the technical classifications (Gottlieb, 1992: 63).

1.2.5 The subtitling process

Subtitling is a very complex process and involves a number of steps to be completed and many different parts that work together to accomplish it. Until recent times, tasks and job phases were clear and defined, being anyone in charge of doing something in a specific area. Nowadays, with technological developments, the introduction of new techniques and the advent of the DVD industry things have slightly changed.

Normally, the process starts when a client – a production or a distribution company or a television station – contacts the subtitling company with a commission – a movie or an audiovisual product in general to translate. After watching the product, the practical subtitling phase can start. It should be said that sometimes the dialogue list is missing: in this case, it needs to be transcribed from the original soundtrack. The next task is known as cueing or spotting and consists in determining the in-time and the out-time of subtitles, that is the moment when they appear on screen and the moment when they leave, according to space and time limitations (Diaz Cintas, 2007: 30). A technician with language and translating experience should carry out this task and then calculate the length of the subtitles (Chiaro, 2009: 149). It can happen sometimes that the movie already has a spotting list with all the dialogues segmented when the subtitling is commissioned.

The next step is the translation, entrusted to a professional translator. Chiaro (2009: 148) agrees with the division of the translation process into three operations. First, the elimination of unnecessary elements that do not affect the meaning of the dialogue (such as hesitations and redundancies); second, the rendering (that in some cases means eliminating) of features like slang and dialect; three, the condensation (simplification or fragmentation) of the syntax in order to make easier for the viewer to enjoy the product.

For various reasons, it is common that the translator is provided with the dialogue list and not the images or, vice versa, he has the original soundtrack but not the dialogue. In these cases, it would be appropriate to make a revision at the end, in order to be sure that the original dialogues coincide with the exchanges in the dialogue list, that the latter are synchronized with the images on the screen and that the translation is made properly. (Diaz Cintas, 2007: 31). In fact, any mistranslation and/or spelling mistake should be

avoided mainly because they can irritate the viewer and prevent him from enjoying the product (Diaz Cintas, 2007: 31).

If and when is possible, it is advisable for the translator to watch the program in its entirety in order to take notes of the elements that could be challengeable to render or to translate, such as polysemiotic words and phrases, obscure or long terms, deictic or exclamation elements. He could also take notes of the register used and the degree of familiarity among the characters. In addition to the dialogues, the translator has to pay attention also to visual and acoustic elements that should be translated like songs, inserts, voices coming from the radio or the television.

In some cases, according to the situation and the companies involved, after the translation, there could be another independent phase, the adaptation, through which subtitles are adjusted to the time and space constraints typical of the medium. Anyway, over the years, the figure of the adaptor is gradually disappearing and the task is entrusted to the translator/subtitler. Moreover, the tendency of the field is to search for a professional who is in charge of all the three tasks, spotting, translation and adaptation. This is the norm, actually, in many cinema and television companies. In fact, thanks to technology and computer-based software, subtitlers are now capable of receiving all the information they needed, included the time coded transcription and the dialogue list, through which they can work on electronic files and produce an all complete and translated product (Chiaro, 2009: 149). Once adapted and revised, to make sure that they flow naturally with images on the screen, they can finally be used. Until a few years ago, the most used method of projecting subtitles was laser subtitling, above all for cinema product. Nevertheless, with the advent of digital cinema and the new technological developments, this method is slowly disappearing, leaving space to all new method and techniques. One of the most used today, and a valid alternative to laser subtitling, is electronic subtitling, cheaper and more convenient (Diaz Cintas, 2007: 34).

The innovations introduced by digital technology are huge, to the point that or perception of audiovisual product is totally changed. Speaking of which, in the case of subtitling, digital subtitling programs are used more and more frequently, to the point that many of them are available free on internet: Subtitle Workshop, Aegisub, Visual Sub Sync and so on. Producing subtitles has become so relatively easy to promote the

popularization of some translating phenomena like fansubbing (Diaz Cintas, 2009: 10-11) that will be dealt with in section 1.3 below.

1.2.6 Technical features

Like Gottlieb and many other scholars point out, each kind of translation has its proper set of constraints to deal with. They can be caused by different agents that are implied in the communicative process, which may refer both to the original and to the translated version. In the very specific case of subtitling, the two most important aspects that affect the translation are certainly time and space (1992: 164). In fact, being an additive form of translation, subtitling create a product that layers itself on top of another existing product that does not disappear. Subtitles intrude into the picture and challenge the dialogue, so that the translator never feel free while doing his job. That is why subtitles have to respect the time of appearance and the dynamic of the images on the screen (Gottlieb, 1992: 165).

Due to the peculiarity of the medium itself and to the special constraints it has, conventions and rules are not always been applied correctly and harmonically over the years. To try to solve this situation, in 1998, authors like Ivarsson and Carroll created a sort of guide aimed to assure and preserve quality in subtitling and that is now considered a standard in the profession: *The Code of Good Subtitling Practice*. It addresses not only translators but also all the other professionals involved in the process and it is not definitive, of course, but open to change, modifications and reflection.

1.2.6.1 The spatial dimension

Regarding the spatial dimension, even if there is not an absolute uniformity in the way subtitles are shown on screen, there is a tendency, i.e. to limit them to two lines in order to occupy the little space as possible on the screen. Exceptions are the subtitles for the deaf and hearing impaired and the bilingual subtitles, which can often use up to four-line subtitles. As for their position, they are normally placed horizontally at the bottom of the screen, where the obstruction to the image and the action is limited. Sometimes, subtitles can occupy a different position, for example when at the bottom of the screen there is so much light that they cannot be read, when there are important information, inserts and credits or where some important action is taking place in that part of the screen. In case of documentaries, most of the time subtitles are placed at the bottom of the screen while all the other information and data are moved to the top of it. Nonetheless, the tendency is

to avoid all these changes of position, in order not to confuse the viewer and to preserve the enjoyment of the product (Diaz Cintas, 2007: 81-83). Nowadays subtitles are always white – or yellow when they are used for black and white movies. Fonts without serifs are preferred (such as Arial, Helvetica and Times New Roman) and the characters are shadowed or black contoured, to improve legibility. In case of very light backgrounds, there is also the possibility to use grey or black boxes in which incasing subtitles Diaz Cintas, 2007: 84).

Speaking about physical distribution, choices are made taking into account both linguistics and aesthetics. In fact, on one hand it is important to respect syntactic and semantic units in favor of the readability, but on the other hand, some subtitling companies prefer not to pollute too much the screen and to preserve the harmony, for two-lines subtitles are always better than one-line extremely long subtitle. In addition, the break also helps with the intonation. Generally, if a subtitle is relatively short and fits into one line, do not use two, so that the viewer can make the least amount of effort and his eyes do not have to travel from one line to another without reasons. When two lines are compulsory because the information does not fit into one, the general rule is to keep to top line shorter whenever possible because the viewer has to cover less of a distance to read the second line (Diaz Cintas, 2007: 86-87).

As for their position, they can be centered or left aligned. The tendency is to center them for all the media either because, happening the action usually in the middle of the screen, the eyes of the audience have to travel less from the image to the text. In addition, another reason is that for example, in cinema theatre, left-aligned subtitles may be difficult to read for the audience sitting on the right (Diaz Cintas, 2007: 88).

Lastly, as far as the number of the character per line is concerned, it may be different according to the medium, to the clients and to their guidelines and software used. In fact, “the maximum number of characters allowed on a one line TV subtitle is usually 37, including blank spaces and typographical signs” (Diaz Cintas, 2007: 84), but it can vary from 33 up to 41 or 43 for some film festivals. Otherwise, there is no fixed rule for the minimum number of characters per line, even if it is rare to find subtitles counting less than four or five characters. The norm is to incorporate very short subtitles into the preceding or the following one, unless there is a good reason to show them separately.

1.2.6.2 The temporal dimension

As to spatial dimension, the general norm is that subtitles should be synchronized with the utterances pronounced by the actors. In fact, subtitles should appear when the actor starts speaking and should leave the screen when he stops speaking. According to some studies in the field, when a subtitle remains on the screen longer than the actual time the viewer needs to read it, he tends to read it again. To avoid it, the recommended maximum time of exposure of a two-line subtitle on screen is six seconds. So, when spotting a dialogue – i.e. determining the in and out times of subtitles – periods longer than six seconds should be split into smaller units, respecting the natural pauses of the speech or the logic of the sentences (Diaz Cintas, 2007: 89-90).

On the other hand, to be sure that the audience has enough time to read the content of subtitles, the ideal minimum time of exposure for a subtitle is one second. In case of very brief utterances, if someone is speaking immediately before or after, there is the possibility to merge it in a dialogue subtitle with the utterance pronounced by the other speaker. Otherwise, if there is a brief pause before or after, the subtitler is allowed to extend it to reach the minimum time of one second. The latter is really an emergency choice, because synchronization is one of the most important feature of the entire process. In fact, it can influence the opinion of the audience and the enjoyment of the product itself. A good timing not only affect positively the entire subtitling process, but it also helps the viewer to understand the exchanges and who says what. Speaking of which, many subtitling software have a sound/voice recognition application that is capable to identify the starting point of the speech and its duration, creating a graphical representation of it.

Moreover, subtitles have to disappear from the screen when a cut or shot change occurs. In fact, if it remains, the viewer could think that also the subtitle changes and tends to read it again. It should be said, however, that sometimes is impossible to respect this rule because actors continue to speak even over the cut, creating a sound bridge (Diaz Cintas, 2007: 91-92).

Probably a turning point in the profession, the introduction of timecodes changed all stages of the subtitling process. As Diaz Cintas (2007: 93) states:

A timecode generator assigns an 8-digit figure to every single frame of the film or programme. It is a sort of identity sign unique to each frame, making it very easy for any professional to identify a particular frame within the whole programme.

For example, given the value 00:12:45:16, 00 indicates the hour, 12 the minutes (1 to 59), 45 the seconds (1 to 59) and 16 the frames (total of 24 or 30 according to the medium). Timecodes are essential for the location of scenes and frames and for the synchronization between soundtrack and subtitles. In spotting, timecodes allow subtitlers to determine precisely in and out times of the exchanges and, consequently, even their duration on the screen (Diaz Cintas, 2007: 93-95).

1.2.6.3 Punctuation and some typographical conventions

Despite the general lack of harmonization and the fact that every company works with its own guidelines, some typographical conventions in the formal presentation of subtitles exist. These conventions are essential for the viewer because they help him understand what happens on the screen and can represent also those elements of the speech that are almost impossible to transfer, such as intonation, hesitations or emphasis (Perego, 2005: 55). It is important to state that subtitling follows the typographical rules that form part of the grammar of the language, which in this case help to convey also other important information useful for the comprehension of the message. Bearing in mind that subtitles must not be overburdened with punctuation marks that could interfere with their reading, the following is a general overview of the most used punctuation marks and typographical conventions, according to the presentation made by Diaz Cintas (2007: 104-124):

- *Commas*, generally used to avoid misunderstandings, create pauses or after vocatives. They usually do not appear at the end of the subtitle, in order not to be confused with a full stop.
- *Full stops*, used at the end of the subtitle to show that the utterance is finished.
- *Colons*, which introduced a little pause before introducing something, like a list, an explanation or a quotation.
- *Exclamation and question marks*, that are used to intensify a written text, to show that something is said loudly in speech, underlying scorn, anger, surprise, happiness and also irony.
- *Dashes*, used within dialogue subtitles, displaying that the two line of the subtitle belong to two different people. They appear before each line and the top line belongs to the actor who speaks the first.

- *Triple dots*, used as a bridge when a sentence is not finished in a subtitle and placed both at the end of the first subtitle and at the beginning of the following one. They are used also to indicate hesitations or pauses inside the actual subtitle.
- *Asterisks*, used to omit letters of a word that can be censored in some countries, like f**k, f*****g and similar.
- *Quotation marks*, mainly used (but not only) to indicate direct speech, for quotation from books, film, letters and newspapers or for reporting someone else's words. If a quotation continues over many subtitles, they are generally used at the beginning and at the end, but every company has its guidelines. Inside a single subtitle, they are used also to highlight some words or expressions or with particular names that remain in the original language.

A special and very used typographical convention in subtitling is *Italics*. It has a number of uses and the subtitler adopts it to highlight some parts of the text without occupying any additional space, like happens, for example, for quotation marks. Italics is mainly used to report voices off screen or that can be heard in distance; it is also used for voices coming from electronic machines both on and off screen, like radio, television or loudspeakers and for voices of persons who are talking off screen through telephones. In case of dialogues between two persons who are one on screen and one off screen talking on phones, it is advisable not to use italics in order not to confuse the viewer. Moreover, it is used in interior monologues, for voices in dreams and in the mind of the speaker as well as to report what is written in a letter or in a document when the person is reading it off screen, in a sort of interior speech. Italics is adopted even when another foreign language – different from the original and the target one – is heard, but also to stress some words or phrases that have not been adopted from the target language or that refer to books and publications. Lastly, most companies use italics to report the text of songs (Diaz Cintas, 2007: 124).

Finally yet importantly, there are also some conventions regarding numbers, time and measurements. The general rule is that, when possible, a subtitle should never start with a figure or a digit. That being said, *cardinal numbers* up to ten are normally written in letters while from eleven onwards they are written in digits. Exceptions are the numbers of houses, hotels and flats – always written in digits – and numbers up to ten when

followed by abbreviated units of weight and measurements – if not abbreviated, numbers follow the general rule. *Ordinal numbers* do not follow strict rules; they are generally abbreviated and written in digits in normal font, including their endings (in case of dates, endings are normally omitted). However, sometimes, even ordinals can be written in letters, mainly when enumeration is random (Diaz Cintas, 2007: 134).

As regards time, numbers are written in digits and are separated by a colon or a period, never by a comma or a blank space. As dealing with measurements, instead, the measurement system of the target audience should be taken into account. In fact, if a viewer is used to metric system, he will not understand measurements expressed in imperial system. For this reason, typically, feet and inches are converted into meters and centimeters, pounds are converted into kilograms and so on (Diaz Cintas, 2007: 137).

1.2.7 Strategies of translation

As it should be clear by now, the process of creating subtitles does not involve only in the mere transfer of text material from a source language a target one. Passing from an oral code to a written one, the source language text must be reduced and adapted to fit in target language subtitles.

Subtitles can never be a detailed and complete translation of the original dialogues (Perego, 2005: 74); and neither they should be because it has to be remembered that the audiovisual product has also a visual and oral code system which give information to the viewer without the need of translating anything.

According to Perego (2005: 73) and to Petillo (2012: 119), three are the phases in which the creation of subtitles can be divided:

- textual reduction
- diamesic transformation (the passage from oral to written text)
- translation

The three phases happen almost simultaneously, so that the translator/subtitler, while translating, has to think also how to adapt the text for the passage from a medium to another, in order to make the best subtitling operation possible. To achieve this goal, he needs to work on the source text, thus creating consequently and inevitably – due mainly to space and time constraints – a reduced version of the original.

Textual reduction can be of two types: partial and total. To achieve a proper textual reduction, the translator should resort to specific translating strategies. Unfortunately,

unity in this field has not been reached yet; therefore, a unique and definitive classification of the strategies of subtitling translation does not exist. Every scholar propose his own classification with specific parameters but some of those have something in common (Perego, 2005: 100). That being said, one of the most used classification is the one proposed by Gottlieb (1992: 166), who identifies ten strategies, better presented here thanks to the explanation made by Perego (2005: 102):

- 1) Expansion: expanded expression, adequate rendering. An additive explanation is used to help the audience understand some particular cultural references.
- 2) Paraphrase: altered expression, adequate rendering. The original text is adapted or replaced by other words or phrases that have the same meaning and expressive power in the target language. It is adopted when in the original text there is a phrase or an expression that is peculiar and not literally translatable to the target language.
- 3) Transfer: full expression, adequate rendering. It is a word-to-word translation allowing the complete transfer of the original text into the target one without any change in form and content.
- 4) Imitation: identical expression, equivalent rendering. Some portions of the original text are not translated but they appear in subtitles in their original form. This strategy is used to report proper nouns, greetings or quotes that have the purpose to reproduce a particular effect of the original text.
- 5) Transcription: anomalous expression, adequate rendering. A very peculiar strategy, it is used to render non-standard expression from the source language like idiomatic expressions, puns, dialects. The translator should demonstrate a strong level of creativity to reproduce as best as he can the meaning and function of those expressions.
- 6) Dislocation: differing expression, adjusted content. A different expression is used in the target language subtitle to reproduce peculiar rhythmic effect or to maintain a link between verbal and visual elements, in order to disambiguate the expression used in the source text.
- 7) Condensation: condensed expression, concise rendering. Some scholars consider it as the actual text reduction because the purpose is to summarize

and compact all the information conveyed in the original text in such a way as to maintain all of it.

- 8) Decimation: abridged expression, reduced content. Being opposed to condensation, it gives as a result a fully comprehensible translation though leaving behind some non-essential information. It is used mainly in case of fast speech.
- 9) Deletion: omitted expression, no verbal content. Very similar to decimation, this strategy eliminates some portions of the original text that are considered less important. The problem is that, unlike decimation, deletion can be detected because the viewer hears the soundtrack and notes that something is missing. For this reason, it is not excessive to consider it as much more intrusive than decimation.
- 10) Resignation: differing expression, distorted content. Used in case of untranslatable elements, through it the translator omits or replaces some specific cultural elements proper of the source language with others that are alike but non fully representative of the original text. It is the last resort for the subtitler because, when he uses it, he loses inevitably and unfortunately the essential meaning of the text.

1.2.8 Pros and cons of subtitling

Ivarsson (1992) in his book entitled *Subtitling for the media*, points out that “the disadvantages of subtitling are obvious”. Based on the opinions of the professional in those years, the author mentions that subtitles ruin the flow of the images, especially when they have awful black boxes as background. Moreover, they distract the audience, who cannot focus completely on the plot of the movie and they often are not well synchronized with the rhythm of the film sequences. In addition, the translation omits parts of the message and it is full of mistakes: the worst of it is that the audience can notice that if they know the source language because they can hear the original soundtrack (Ivarsson, 1992: 18).

Things have changed from those years on, to the point that nowadays a scholar of the likes of Chiaro (2009: 150) affirms, “subtitling seems to enjoy a more positive reputation than dubbing. In fact, the type of film that is subtitled in both English-speaking countries and within the dubbing block will tend to be associated to with a more élite and

possibly highbrow audience”. With time and technological innovation, researchers, scholars and professional changed their opinions on subtitling and started to perceive its advantages. Of course, the fact that the original soundtrack can be entirely heard by the audience is a double-edged sword. In fact, the audience who is familiar to the source language can judge the choices and strategies of the translator, who is very limited in his work. For example, speaking of censorship, while dubbing translators can simply avoid the problem, subtitling translators have to face it and to find the best way to solve it, bearing in mind that the audience will heard the original sound anyway. Nonetheless, on the other hand, hearing the original sound not only is a very powerful teaching tool for language learning (Chiaro, 2009: 150); it also let the audience perceive the original rhythm, all the original indications given by the director and the intonations made by the actors. Besides, being a movie a mix of spoken words and gestures, body language and facial expressions, subtitles have the advantage of not interfering with the original information of the product (Ivarsson, 1992: 18).

Regarding the claim that subtitles distract the audience, it must be said that nowadays they have become more readable and user-friendly. They are graphically less intrusive, improved, texts respects grammatical units, and avoids sentence divisions, simple lexis is preferred and, in two lines subtitles, upper line is usually shorter than the lower line for a minimum eye movement. (Chiaro, 2009: 151).

Some academics could point out that subtitling is a sort of hybrid form of language transfer because, shifting from oral to written, some elements of the source text are lost. In fact, as it has been said before (see 1.2.3), subtitling, according to Gottlieb (1994: 104) can be defined as a diagonal kind of language transfer because of this shift. Consequently, all the elements that are typical of the speech – such as hesitations, pauses, interruptions, unfinished sentences and so on – are omitted in the passage from oral to written text since they become unacceptable to read. For that, the result is a sort of hybrid form of language transfer, reflecting the speech, which can be seen as neither written nor spoken. However, for some scholars, this aspect represent a peculiar trait of the modality, something that has to be seen positively as part of a unique form of language transfer (Gottlieb, 1994; Gottlieb, 1992; Chiaro 2009).

Finally yet importantly, subtitling is the most inexpensive and fast modality of audiovisual translation. In a world characterized by the increasing domination of the mass

media, by the proliferation of television channels and the growing demand for programs, subtitling is the best solution. Involving a relatively small number of people in his process and relying almost totally on technological means, time and budget are reduced comparing with the other modalities (Ivarsson, 1992: 20).

The table below is a translated adaptation from the table proposed by Petillo (2008: 181) in which almost all the pros and cons are listed.

PROS	CONS
Subtitling respects original dialogues in their integrity.	If too long, subtitles are unreadable and distract the audience's attention.
It is a useful technique for the deaf and hard of hearing.	Because of text reduction, translation does not reproduce exactly the original dialogues.
Subtitles can be used as a language-learning tool for immigrants and people interested in foreign languages.	Often the target text is stylistically neutral and flat for as it is impossible to translate dialects and non-standard expressions.
Subtitles can be used to improve the knowledge of a foreign language.	The audience who has knowledge of the source language can easily detect potential mistakes.
The original sound is always on the background, with all the indications, intonation and pauses decided by the director.	To avoid plot misunderstandings, the audience cannot stop watching and reading subtitles.
The audience can hear the original actor's voices.	Frequently, subtitles are not well synchronized with dialogues.
Subtitling preserves the original traits of a language.	Frequently, when actors speak too fast and at the same time, subtitling does not allow to respect the turn of words.
Subtitling does not interfere with actor's gestures and body language.	Subtitling requires a greater effort because the audience has to pay attention

	to image, sound and text at the same time.
The time of realization is short.	Subtitles partially covered the images on the screen.
Subtitling cannot manipulate the original dialogues for their constant presence on the screen.	The audience can feel disorientated from the simultaneous presence of both visual and written codes.
Subtitling is far less expensive than dubbing.	Due to space and time constraints, subtitles appear for not so long on the screen.
Subtitling is considered a politically correct mode of language transfer.	Subtitles reveal the mechanisms of cinematographic fiction.

1.3 Fansubbing

1.3.1 Technological and media developments: the impact on AVT

“Technology and subtitling go hand in hand”, that is what Diaz Cintas (2007: 20) wrote about the relationship between these two important fields of study of our era. In fact, the significant technological developments of the last years consequently changed the perception of the entire world of Audiovisual Translation, subtitling in particular.

At the beginning, when someone spoke about screens, he could only referred to cinema, the only place in which he could find a screen. With the development of industries and technology, screens started to proliferate and today there are a lot of electronic devices provided with screen: televisions, computer, smartphones, DVD players, video games consoles and so on (Chiari: 2009). The introduction of these new devices, together with the beginning of the internet era completely changed the status of things and the way people, and therefore society, interact with the world.

In order to keep up with innovations, audiovisual translation adapted to these changes as well. Focusing on the past, traditional considerations of AVT led to the idea that only films can be considered as valid products worthy of analysis and research and, therefore, of translation. Nowadays, it is sufficient to turn on the television or the

computer to understand that there are many more types of programs that can be object of subtitling, dubbing or voiceover, such as cartoons, sitcoms, documentaries, video games, commercials, cooking and fashion productions and so on. Therefore, to put it briefly, even audiovisual translation – considered by Diaz Cintas (2009: 6) as an ever-changing field of study – is evolving at the same pace as society and technology do.

As things stand, it is therefore no surprising the spread of new practices like the actual phenomenon of Fansubbing. In fact, in the case of subtitling, also digital subtitling programs started to become more and more common, being many of them available free on internet. Some examples are Subtitle Workshop, Media Subtitler, Aegisub and Visual Sub Sync. Thanks to them, the production of subtitles became quite easy, as it is the free distribution over the internet, being this the main philosophy at the base of the phenomenon (Diaz Cintas, 2009).

1.3.2 ‘By fans for fans’: a general overview of the phenomenon

According to the definition of Diaz Cintas and Munoz Sanchez (2006: 37), “a fansub is a fan-produced, translated, subtitled version of a Japanese anime programme”. Introduced in 1980s to promote Japanese cartoons known as *anime* and *manga* (Diaz Cintas, 2007: 26),

fansubs are nowadays the most important manifestation of fan translation, having turned into a mass social phenomenon on internet, as proved by the vast virtual community surrounding them such as websites, chat rooms and forums (Diaz Cintas, Munoz Sanchez, 2006: 37-38).

In recent years, the focus of fansubbers has slightly changed. Anime continue to be translated, but the main interest of fansubbing communities are now the American TV series (Massidda, 2015: 37-38).

This new form of subtitling “by fans for fans” is independent from market imperatives; therefore, it can be much more creative, idiosyncratic and free from the constraints that are typical of traditional professional subtitling. Nevertheless, those are not the only peculiarities that make fansubbing unique and position it very distant from official subtitling. Like Danan states (1991, cited in Massidda, 2015: 36), fansubbers “have the tendency to ‘speak the truth’ rather than to ‘nationalize’ the original dialogue for the receiving audience”, that is one of the main goals of the traditional subtitlers. Fansubbing and official subtitling approach to the source text in a complete different way, trying the former to be as faithful to the source text as they can be (Massidda, 2015: 36).

For a better clarification, it will be shown here an example from one of the last aired episodes of *Game of Thrones*, the fifth of season seven. *Game of Thrones* is actually one of the major series of the recent years, followed all over the world; therefore, even its translation – both regarding dubbing and subtitling – is something that does not get unnoticed. The line of the example is pronounced by Tyrion Lannister, one of the main characters of the show, who is “The Hand of the Queen”, a sort of Prime Minister and best advisor of the queen. Leaving aside the details, referring to the fact that the queen has a very strong personality and does not always follow the advice given by her counsellors, Tyrion says, “I’m her hand, not her head”. This could seem a very simple line to translate, but the opposition hand/head is difficult to render in Italian because the translation of “Hand of the Queen/King” is actually “Primo Cavaliere”. In the table below, there are the different ways of translation chosen by Subspedia – the fansubbing community that will be at the center of the next chapter – and Sky, the company that bought the rights of the series in Italy.

Subspedia	Sono il suo Primo Cavaliere, non la sua testa
SKY – Subtitled version	Sono il suo Primo Cavaliere ma non sono nella sua testa
SKY – Dubbed version	Sono il suo braccio destro, non la sua testa

The first two translations are faithful to the source text while the third is a clear example of ‘nationalization’ meaning that the result is idiomatic ‘Italian’ because of the reference to the idiom “essere il braccio destro di qualcuno”, something that could be linked to the figure of “Hand of the King/Queen”. The subtitled version of Sky is still faithful to the source text, but the opposition hand/head is lost.

Finally, the ‘Subspedian choice’ reflects entirely what a fansubber has in mind while translating. He remains completely and truly faithful to the text because, even if he loses the opposition hand/head, he manages to maintain the other opposition, the ‘being’ of the character who, in this case, “è il Primo Cavaliere, *non è* la sua testa”.

There are many examples of that sort that could highlight how strong is the will of the fansubber to be faithful to the original text. This faithfulness can be maintained also because the fansubber knows that, in most cases, the viewer he addresses is a fan as well, who has some sort of knowledge of the language of the original text and who is very interested in the world of the show is watching. For that reasons, apart from being faithful

to the original text, fansubbers also preserve cultural idiosyncrasies and peculiarities of the source (Diaz Cintas and Muñoz Sánchez, 2006: 46). (See Chapter 2)

The reflection on the distinction between ‘fans’ and ‘viewers’ made by Jenkins (1992), that Massidda (2015: 37) cites in his work is very interesting. While viewers are simply audiovisual product consumers, fans actively watch the show they like and are involved in a series of interactive activities that are linked to the show: conversations with other fans, theories about characters and storylines, conventions and so on. Therefore, the fan who is truly involved with the show he likes and has to translate the script of it, will obviously be involved in the translation as well, thus giving to the audience uniqueness and peculiarity to the subtitles he creates. That is the essence of the phenomenon, which will be better discussed in Chapter 2.

Unfortunately, from an academic point of view, very little research has been carried out in this field during past years. About that, Bogucki (2009: 56-57) – who refers to fansubbing as “amateur subtitling” – states that “if amateur subtitling ceases to be ‘amateur’ (...) the resulting target text can be compared to professional cinema subtitling. Then – and only then – can it be studied by academics and scholars”. Like many other scholars, who did not look positively at fansubbing, he complains about the fact that all the process is carried out in poor conditions, from the acquisition of the video material to the translation and publication of the subtitles.

Bogucki (2009: 49-57) finds that the real problems in amateur translating are the quality of the source material and the competence of the translator. First, in fact, he underlines that the amateur subtitlers do not have access to the post-production script; therefore, in most cases, they have to work on what they hear from the recording of the original, which is often poor quality. Then, he argues that, being nonprofessional, many amateur subtitlers demonstrate poor linguistic competence, emerging in the great number of mistakes that can be usually detected in the target texts. Sometimes, when they have knowledge of the languages involved, they happen to lack competence and knowledge in subtitling standards developed for professional translation purposes. This position cannot appear unreasonable when he says that amateur subtitling will be unavailable “to academic study due to its high degree of unpredictability” (Bogucki, 2009: 57).

Thanks mainly to all the developments and innovations mentioned above, things have changed for the best during the last decade, to the point that some scholars are

changing their mind about the status and the value that the phenomenon is gaining. With its unique and peculiar nature, nowadays fansubbing is even influencing the professional translation environment. On that note, it is amazing to see how some of its groundbreaking innovations is starting to be used in professional translations of many audiovisual product and how society and industries as well are deciding to take this phenomenon very seriously (Diaz Cintas, 2007: 27; Diaz Cintas, 2009: 11).

1.3.3 The origin of fansubbing

As has been mentioned before, fansubbing phenomenon started to spread in 1980s to popularize and help the promotion of Japanese cartoons such as *manga* and *anime*, which were not easy to get outside of Asia. The first anime clubs were born in those years and then, with cheap computer software and free subbing equipment available on Internet, the phenomenon took off in the mid-1990s (Diaz Cintas and Muñoz Sánchez, 2006: 37). Outside Asia, very few anime companies existed in the commercial sector; they were small, lacked the funds and imported a limited number of titles because the market was not so big enough. As things stand, in USA, some anime fans decided to create their own fansubs, in order to promote the genre but also to convince the American market to open to some new titles (Diaz Cintas and Muñoz Sánchez, 2006: 44).

At the beginning, when the Internet had still few users, fansubbed anime were distributed on videotapes rather than in digital formats. The interesting fact is that Japanese copyright holders accepted positively the free distribution of fansubs because they think it would be positive for the promotion of anime series in other countries. It needs to be said, though, that there was a sort of unwritten rule according to which the free distribution would have stopped when the country would buy the rights of the series to commercialize it. Of course, this agreement was quite easy to respect when fansubs were distributed on videotapes. During the last decade, things have changed and, via Internet, the distribution is almost impossible to control. In addition, the popularity of anime has grown as well as that of fansubbing groups, to the point that even industries and Japanese companies changed their mind, scared that fansubs could damage the market. Nonetheless, no legal action has been taken so far, even because “fansubs are sometimes the only way Western audiences can view certain anime” (Diaz Cintas and Muñoz Sánchez, 2006: 45), so as long as it is not damaging for the market, some

companies tolerate the situation and benefit from the popularity fansubbers give to the programs they translate.

1.3.4 The fansubbing process: features and people involved

In their article *Fansubs: Audiovisual translation in an Amateur Environment*, Diaz Cintas and Muñoz Sánchez (2006) present in a quite precise way the organization of the fansubbing process and the people that are generally involved, even if, of course, there can be several variations. The process they present is typical of the Anime fansubbing process, but it is interesting to report it here because most of its stages can be found also in the TV show fansubbing process. (See Chapter 2)

Generally, the process starts when the *Raw Provider* searches and finds the source material to be used for the translation. The *raw* is the term used to refer to the source material that usually is acquired by ripping it off from a DVD or a TV source. Once the raw is obtained, it is sent to the *Encoder*, who decides whether the source material is good in image and quality and extract the audio file of the raw. Then, a copy is sent to the translator (or translators), who is in charge of the linguistic transfer. In the case of anime fansubbing, most translators are not English native speakers and that has a crucial impact on the final translation. Moreover, it must be said that, when translating into other languages, translators usually do not speak Japanese, so they work from English fansub translations. All these different passages influence so much the result of the translation.

Once it is finished, the translation is sent to the *Timer*, the person who defines the in and out times of each subtitle, synchronizing the text file with the soundtrack. The file is sent then to the *Typesetter* – a typical figure in anime fansubbing – who defines the font styles and the conventions to be followed. He is also in charge of *scenetiming*, the devising of the written target language signs, which aim to explain written Japanese characters, and inserts appearing on the original program, such as credits, school signs, street names and the likes. Another typical profile in Anime fansubbing process – which has developed in recent years – is the *Karaokeman*. He is in charge of the karaoke effects for the opening and ending songs of an episode. They are generally done for the first episode and then adapted in subsequent ones. Being the *karaokeman*, everything about karaoke is entrusted to him, even timing and typesetting.

At this point, the text file is sent to the *Editor*, the person who is in charge of revising the target text in order to make it coherent and to sound natural in the target

language. He also corrects any possible typos, always contacting the translator when a modification is done and before releasing the final version. This is a very important step when the translator is not a target language native speaker. After being revised, the script can be sent again to the Encoder, who in this case has to put together the final script and the provided raw in an encoding program. Before doing that, a Quality Check is usually carried out to be sure everything is right. The final product is thus created, “an anime with the soundtrack in the source language and the subtitles in in the target language superimposed onto the original images (Diaz Cintas and Muñoz Sánchez, 2006: 39).

Each fansubber usually completes an assigned task, but sometimes happens that the same person, who has little knowledge at every level, carries out different tasks or even the entire process. This can reduce errors and typos due to the inaccurate communication of information among several participants.

1.3.5 Fansubbing as a form of crowdsourcing

In the last decades – just like the first anime clubs back in 1980s – fansubbers created communities which aimed precisely to carry out translation through teamwork. In most cases, the members of these communities do not even know each other, even if they work together. For this reason – but not only for that – fansubbing can be considered as a form of crowdsourcing.

1.3.5.1 What is crowdsourcing and how it developed

The term *crowdsourcing* was used for the first time in 2006 by Jeff Howe, an American journalist expert on new economy and digital work, who put together the term ‘crowd’ and ‘outsourcing’. In his *Wired* magazine article ‘The rise of the crowdsourcing’, he showed how this new phenomenon was taking off and how it would revolutionize the labor market as we know it. In fact, thanks to technological advances – which affected a great number of fields, from product design software to digital cameras – electronic devices became cheaper and the gap between professionals and amateurs disappeared. Many companies – grown up in the Internet age and designed to develop in the networked world – understood how talented the crowd could be and started to turn to them for the most varied problems, questions, doubts and researches as well. It is something very different from outsourcing, which consists in hiring someone that simple carry out the task. “We’re talking about bringing people in from outside and involving them in this

broadly creative, collaborative process. That's a whole new paradigm" (Howe, 2006: 183). It is a new way of working, based on collaboration, self-initiative and peer reviewing (European Commission, 2012: 11).

In the study entitled 'Studies on translation and multilingualism – Crowdsourcing translation', published by the European Commission in 2012, it can be read something that encompass very well what it can be defined as the essence of the crowdsourcing phenomenon:

This phenomenon has penetrated very diverse fields, ranging from photography to marketing and from science to the non-profit sector (...) and new applications appear all the time. Regardless of the kind of projects it is applied to, however, the characterizing features of crowdsourcing tend to be the same: resorting to the crowd to get a work done more rapidly by a large number of people who dispose of the relevant skills and knowledge but would not be reachable otherwise; tapping into a wider reservoir which often helps to come up with more efficient and creative responses; creating a strong bond among all those involved, who perceive themselves as a community sharing interests and objectives and are willing to work collaboratively towards a common goal (2012: 5-6).

In this respect, it does not matter anymore where people physically are, the only important thing is that they are connected to internet and to the network. Companies can find talents among common people, from students to hobbyists and part-timers (Howe, 2006: 179). In fact, the central idea is that the crowd has a huge potential that not always has the chance to emerge. Crowdsourcing offers people the chance to pursue their passions at an amateur level and the way to implement their knowledge and competences in fields that could be related to their work or not. In many cases, they provide help without asking for compensation, feeling satisfied just for cultivating their passions and for receiving appreciation and recognition; in others, their contribution is very cheap if compared with that of an expert or a professional (European Commission, 2012: 5).

Another important aspect is that these amateurs work in group, in communities. by working as a community, they distribute problem-solving among the group, demonstrating that 'the many are smarter than the few' and that 'groups are often smarter than the smartest people in them' (Surowiecki, 2004 cited in European Commission, 2012: 9).

Nonetheless, even if the word is new, the concept of crowdsourcing already existed before the nineteenth century. Back at those times, the amateurs were mainly aristocrats or member of the upper classes who could afford to devote their skills, means and resources to cultural and scientific activities. This was the state of affairs until the

rise of middle classes and the development of universities as new centers of research, events that led the amateurism to decline and to lose prestige (European Commission, 2012, 10-11).

Nowadays, crowdsourcing is trying to revive amateurism in an all-new and changed context that, of course, reflects the social and economic developments of our society. As mentioned above, technological developments led to cheap electronic devices, which in turn allow information to be transmitted quickly, no matter where people physically are. In addition, the open software started to be introduced – some examples are Linux, open office or even Wikipedia – characterized by the GPL (General Public License) license, which guarantees that no company can impose copyright on them. Together with these technological innovations, it must be said that society is suffering a dramatic increase in the number of university graduates, which not all find employment in their field of specialization (European Commission, 2012, 10-11). As things stand, crowdsourcing found a breeding ground to take root and spread in the best way it could.

In the crowdsourcing revolution, the internet and the social media have a crucial role. They are essential to help the crowd organizing, independently from their reasons or their goals, because they allow communicating quick and freely. A great number of modern crowdsourcing projects are based on the use of internet and social media (Ibid: 11).

1.3.5.2 Crowdsourcing translation

Crowdsourcing is rapidly developing in a great number of areas and translation is one of them. The innovations regard all the aspects of translation, from the actual practice to theories and popularity. In fact, since it involves a great number of people, it helps promoting and raising visibility and interest in a discipline that has always been rather invisible to the world. Of course, as it happens in other fields, crowdsourcing is changing also the way the professionals of the sector are perceived. Some of them feel threatened by the fast growing of the phenomenon but, as many scholars point out, they simply should face the challenge and improve their skills, the effectiveness of their work and the efficiency of the service they offer to the customers (European Commission, 2012: 6).

Crowdsourced, amateur, collaborative, volunteer translation shows, broadly speaking, the same features and objectives already mentioned concerning crowdsourcing in general: the idea of a piece of work carried out collaboratively by an enthusiastic community of users, willing to devote their time and energy to help other members of their community – whatever

it is – to profit from products they would be excluded from for linguistic reasons (European Commission, 2012: 23).

These volunteers participate to these projects not for money but for many other kinds of rewards: recognition, awareness of being part of a community and of doing something useful for the benefit of others. Despite criticisms and concerns, crowdsourcing continues to expand in translation and has become a very interesting reality. Undoubtedly, one of the areas in which crowdsourcing translation is increasingly been used is audiovisual sector, where fansubbing has become a sort of well-established practice with specific rules and codes (European Commission, 2012: 24). (See Chapter 2)

1.3.5.3 Some cases of crowdsourcing

Many are the fields in which crowdsourcing proved to be very useful. In this section will be presented some of the most successful and famous cases of crowdsourcing. Not all of them have to do with translation but they are very important to understand how deeply crowdsourcing is part of our society and our world.

Linux is certainly one of the most impressive example of crowdsourcing. Created in 1991 by the Norwegian hacker Linus Torvalds and supported by a very well organized and motivated community, it is actually the greatest open-source computer operating system of our time. Torvalds released Linux under GPL license – thus protecting it from the copyright of other companies – and attached to it an online message asking for assistance, improvements and comments. From its releasing, many programmers and general members of the user community have contributed, fixing bugs, making improvements and solving any kind of problems. This method proved to be very efficient, to the point that now Linux is one of the major competitors of Microsoft and it is used on all kinds of electronic devices (European Commission, 2012: 12).

Wikipedia is another remarkable example of crowdsourcing, maybe the one that affect the most the daily lives of a great number of people all around the world. Officially launched on 15 January 2001 by the creators of its precursor, Nupedia (the first online encyclopedia whose article were written and revised by expert of the fields and that had a limited success), Wikipedia was supposed to be a complementary site to collect suggestions and contents proposed by users that would aim to improve the former one. In fact, it was launched under GNU Documentation License, which allow users to modify

and copy texts. Experts were rather reluctant whereas the general public responded enthusiastically, so it started to grow exponentially, being now an indispensable resource for millions of people that probably ignore that they are using a crowdsourcing application. The word Wikipedia is formed by the term 'wiki' – a Hawaiian word that means 'fast' and that is now used to refer to a technology for creating websites collaboratively – and Encyclopedia. In addition, the site currently have many other language versions, is peer reviewed and every version operates under different administrative control. Despite its success, Wikipedia attracts many critics for the fact that, being an open source, it cannot guarantee the reliability and validity of its contents. Fortunately, things are changing and it started to be accepted even in official contexts; some scholars even admit to use Wikipedia as a starting point and for general information. Nonetheless, it can be denied that it is always the most-up-to-date encyclopedia because major events are integrated within hours, contrary to what happens with traditional encyclopedias (European Commission, 2012: 13-14).

Even some of the most famous social media like Facebook and Twitter used crowdsourcing to localize and make their sites as multilingual as possible. Facebook, in particular, has developed an advance strategy to translate the site. In January 2008, they introduced the Translation application, giving to the users the task of translation. They create a specific page where users can register and propose their translation or revision and a forum where users can write, confront and vote the translation proposed, in order to choose the best translation at the end. In this way, they managed to translate the site in many languages, even the less-spoken one. In 2011, they launched a new application based on interaction between crowdsourcing and machine translation – the actual idea of the future of translation – that allow the translation of the comments of public pages into the native language of user's profile. The text is machine translated but the user can vote and improve the text so that the most voted become sort of official translations (European Commission, 2012: 25).

Other two important examples of crowdsourcing, included in the field of citizen journalism, are Global Voices and Ted, which are platforms based on the help of volunteers to translate pieces of news, speeches, conferences and similar material from English to other languages.

Global Voices was launched in 2005 as an instrument to collect and organize online information and images – which flow quickly and freely on the internet, thanks to the development of rapid and efficient communication worldwide – in order to find respected and credible voices among the great amount of blogs, podcasts, photo and video across the world (European Commission, 2012: 15). They aim to spread and share ‘alternative information’, which is far from mainstream and politics. As it is written on their site:

Global Voices has been leading the conversation on citizen media reporting since 2005. We curate, verify and translate trending news and stories you might be missing on the Internet, from blogs, independent press and social media in 167 countries. Many of the world's most interesting and important stories aren't in just one place. Sometimes they're scattered in bits and pieces across the Internet, in blog posts and tweets, and in multiple languages. These are the stories we accurately report on Global Voices—and translate into more than 40 languages (Global Voices, 2005).

Except from a small team of editors and technical staff who is paid to work, it is based on more the 500 volunteers all over the world, who work virtually and carried out very different online tasks – there are not definite borders between the various tasks, as in the case of traditional media (Ibid.).

Along the lines of Global Voices, *TED* created the Open Translation Project, specifically devoted to translation. TED is not exactly citizen journalism but has some features in common with it. According to the definitions stated on their site):

TED is a nonprofit devoted to spreading ideas, usually in the form of short, powerful talks (18 minutes or less). TED began in 1984 as a conference where Technology, Entertainment and Design converged, and today covers almost all topics — from science to business to global issues — in more than 100 languages. TED is a global community, welcoming people from every discipline and culture who seek a deeper understanding of the world. We believe passionately in the power of ideas to change attitudes, lives and, ultimately, the world. On TED.com, we're building a clearinghouse of free knowledge from the world's most inspired thinkers (TED, 1984).

TED is a sort of global community that welcomes people from every discipline and area searching for a deeper understanding of the world. In order to achieve this goal, they had to go beyond the English-speaking world. In fact, in the last decades, TED dedicated also to other initiatives, included the *Open Translation Project*, whose objective is to make TEDTalks available to users all over the world “by offering subtitles, time coded transcripts and the ability for any talk to be translated by volunteers worldwide”.

Another important crowdsourcing project dealing with languages is *Wordreference*, which is also one of the most consulted site of the world. Launched to provide free online bilingual dictionaries, the site is now used also for its forums, which are the most interesting part. When users cannot find answers on the dictionary, they can consult past discussions in the forum or open a new thread and ask for help to other members of the community – which are volunteers, of course – choosing the comments and answers they considered the most suitable. The threads are very interesting because complete online dictionaries, adding explanations for idioms, neologism and elements used in context, all things that cannot be found on traditional dictionaries. In addition, as in the case of Wikipedia, Wordreference is more up-to-date and, thanks to the crowd answers and proposals, it can be taken into account even to observe the evolution of the language in use. Nonetheless, just as Wikipedia, it is criticized for the scarce reliability of its contents because professionals and amateurs cannot be distinguished on the forums. Therefore, it is up to the readers to decide if suggestions and explanations are trustworthy or not (European Commission, 2012: 32-33).

CHAPTER 2

SUBSPEDIA AND

THE ITALIAN COMMUNITIES OF

FANSUBBING

2.1 The fansubbing communities

Unity and collaborative work are the backbone of a fansubbing community. Unlike most other cases of crowdsourcing activities – where a given person turns to the crowd for help and then controls the whole process – fansubbing can be considered as a 100% collaborative work. In fansubbing communities,

the crowd is entirely in charge of the translation process, from the choice of the material to be translated to the organization of the work and the management of technical aspects, down to the revision and the quality control” (European Commission, 2012: 29).

There is no external control and every member has his or her tasks, according to a well-structured plan of action.

As mentioned in Chapter 1, fansubbing is a new practice within the field of audiovisual translation that has turned into a social mass phenomenon on the internet, being “the most important manifestation of fan translation” (Diaz Cintas and Muñoz Sánchez, 2006: 37). Made “by fans for fans”, fansubbing started in 1980s with the anime clubs, which can be regarded as the first examples of fansubbing communities. Their main objective was to provide other fans with subtitles for Japanese programmes called Anime and Manga, which were not commercialized outside Asia and therefore could be seen by

fans worldwide only thanks to the existence of these voluntary translators. As Luis Pérez González (2007: 260) states,

Fansubbing, a new subtitling-based mediation phenomenon postulated by anime fans (and hence amateur subtitlers), was born to provide fellow fans worldwide with the fullest and most authentic experience of anime action and the Japanese culture which embeds it.

Over time, the phenomenon started to expand to new fields of interest and to a variety of television programmes, such as American TV series, which have become the main fansubbing focus of the new millennium.

The first noticeable case of fansubbing product was the American TV series *Lost*, aired in United States in 2004 and ended in 2010 after six seasons. It had a remarkable success both in US and abroad, to the point that a fan-based community emerged worldwide. Since outside the US the episodes were released with considerable delay, international fans started to search the internet for the new episodes as soon as they were broadcast in America. However, most fans did not know English well enough to fully understand the dialogues, and some of them did not know English at all. For that reason, groups of fans that knew the language and had easy access to the open source software started to organize themselves in order to provide the other fans with subtitles of the new episodes by the day after they were broadcast in US (European Commission, 2012: 29-30).

In Italy, the first season of *Lost* was aired in 2005 – one year after the American broadcasting – and, as was the case in other countries, its great success led to the creation of an ever-increasing fan base. From this big fan base, the online communities devoted to the translation of the episode dialogues into Italian started to develop, in order to avoid waiting long for the dubbed version that was usually released long after the American broadcasting (Massidda, 2015: 38).

Lost was just the first experiment, paving the way to the development of a new entity on the market and on the field of audiovisual translation: the fansubbing community. The first main fansubbing communities were ItaSA (abbreviation for Italian Subs Addicted) and Subsfactory.

ItaSA was created in 2005 with the success of the TV series *Lost* and it is the biggest community of fansubbers, while Subsfactory is smaller and started in the 1990s with the translation of sci-fi TV series like *Star Trek* – although the website was created

much later in 2005 (Massidda: 2015: 40). As things stand, it could be said that Subsfactory is the older of the two and, therefore, the first example of fansubbing community. Nevertheless, the first real example of fansubbing community is ItaSA. Like Barra and Guarnaccia (2008: 237) said,

Itasa è nato perché, prima dei grandi siti di sottotitoli, il fansubbing era una cosa di casta: c'erano cinque o sei traduttori che facevano una o due serie, che si conoscevano tutti tra loro, che non comunicavano tramite vie pubbliche come i forum. Erano tutti in contatto a catena.

Subsfactory became a community only when the preexisting groups of subbers – each of them devoted to the translation of a TV series – merged themselves into a unique, big entity. On the other hand, ItaSA was born as a community. When *Lost* was aired, the website of ItaSA was made and there, between September and November 2005, “c’è stato il passaggio tra la casta e quello che c’è adesso”, i.e. the creation of a community that “nasce in piena sintonia con i fenomeni collaborativi e *open source* figli della rete e dell’ideologia dello “scambio” in salsa p2p” (Barra and Guarnaccia, 2008: 237).

As time goes by, new fansubbing communities have been created in Italy, following the example of their founding fathers, ItaSA in particular. One of them is *Subspedia*. Among the communities, a strong competition drives them towards high level of performance and high quality of fansubs, even though sometimes, in order to release their fansubs as fast as possible, fansubbers almost put at risk the quality of the translation. Fortunately, this is not a common practice and, in the end, the quality check standards they have are good enough to let them release a very good product.

2.1.1 “Sono innocente, ma...”: the question of legality

As scholars and professionals usually object, “Fansubbing is a borderline activity, constantly on the verge of falling into illegality” (European Commission, 2012: 30). For example, González writes, “fansubbed products have always been a technically illegal activity on which copyright holders have consistently cast a blind eye” (2006: 269). Some of them underlines the fact that, despite all the legality issue, the number of fansubbing products is in constant rising just as much as the number of fans that usually enjoy them – of course, it is not surprising considering the increasingly easier access to technology and open source products.

Nonetheless, before speaking of legality and copyright, the difference between “hard subs” and “soft subs” should be pointed out. Hard subs are simple text files encoded

on the video itself and cannot be separated from it, while soft subs are .srt files created by fansubbers that are released separate from the video – even if every file is consistent with a specific video format (Massidda, 2015: 38). The question about legality and copyright infringements is actually linked to this difference. As regards hardsubbing, this is a method of distribution reminding closely of the analogical tapes that the first anime communities released at the beginning; it is clear that it causes a violation of copyright laws, since the material shared includes footage protected by copyright. On the other hand, softsubbing lies in a gray area in the debate on the legal status of fansubbing since soft subs are released in the form of a text file separated from the video. While in Italy the law is clearly against hard subs, it does not have a clear position as to soft subs.

Fansubs fall under the category of soft subs and, since fan groups create them, they can be considered independent from the video they refer to; therefore, they are not subject to copyright laws because they are a fansubber's creation. Nowadays, fansubbing communities only produce soft subs, separated from the video, which are uploaded on the community website – for the benefit of the entire virtual community – and then loaded by users onto some video players such as VLC media player. The way in which the users find the video is not something that regards fansubbing communities. At this regard, the main communities have a disclaimer on their website. For example, ItaSA website states:

Questa comunità non ha scopo di lucro, diretto o indiretto. I contenuti offerti dal portale Italiansubs sono interamente gratuiti, redatti con la massima cura e diligenza, e sottoposti a controllo da parte di coloro che collaborano al portale. Italiansubs, tuttavia, declina ogni responsabilità, diretta e indiretta, nei confronti degli utenti e in generale di qualsiasi terzo, per eventuali imprecisioni, errori, omissioni, danni (diretti, indiretti, conseguenti, punibili e sanzionabili) derivanti dai suddetti contenuti. (...) Il sito contiene, tra l'altro, traduzioni che, a norma delle vigenti leggi, sono interpretazioni dei traduttori e pertanto tutelate dal diritto vigente. Il sito NON contiene filmati o link a file audio-video coperti da copyright. Testi, foto, grafica, e qualunque altro materiale, inseriti da Italiansubs nel proprio portale, non potranno essere pubblicati, riscritti, commercializzati, distribuiti, in internet o radio o videotrasmessi, da parte degli utenti e dei terzi in genere, in alcun modo e sotto qualsiasi forma, se non con il consenso dei relativi autori/proprietari.

Subsfactory states something very similar on its website:

Subsfactory è una community che fornisce gratuitamente sottotitoli per opere audiovisive non in lingua italiana. Tale attività viene svolta senza alcun fine di lucro, diretto o indiretto, e solo grazie all'attività volontaria e non retribuita di tantissimi appassionati. (...) Il sito non contiene alcun materiale audiovisivo (o link ad esso) coperto da copyright. Il sito offre contenuti gratuiti liberamente scaricabili (sottotitoli), nel formato .srt (file testuali visualizzabili con qualsiasi editor di testo). Tali sottotitoli sono libere interpretazioni dei traduttori. (...) Il sito ed i suoi amministratori declinano ogni responsabilità, diretta o indiretta, derivante da un uso improprio o illecito dei sottotitoli, da parte degli utenti o di terzi. Il materiale contenuto nel sito (immagini, testi) è da considerarsi sotto copyright dei

rispettivi autori e come tale non può essere divulgato, commercializzato o distribuito se non con il consenso dei legittimi proprietari.

Last but not least, the website of Subspedia states:

Subspedia è una community italiana dedita al fansubbing formata da appassionati di serie televisive che collaborano per la realizzazione della traduzione italiana di sottotitoli inglesi. Ogni attività a nome di Subspedia è svolta senza alcuno scopo di lucro. I sottotitoli offerti dalla Community vengono realizzati e controllati gratuitamente dai membri della stessa. Essi sono libere traduzioni di testi in inglese distribuiti sul web. La Community non ha alcuna responsabilità sull'utilizzo che ne viene fatto da terzi, specialmente se improprio. Tutto il materiale (immagini e testi) appartiene al proprio autore. Il sito non include file audio o video protetti da copyright né i link per ottenerli, e non incoraggia la distribuzione illecita di questo tipo di materiale.

All the communities cited above agreed on considering their fansubs as their free interpretation of the original source; therefore, they cannot be illegal. In conclusion, fansubbers can actually claim the copyright of their subtitles because they are the result of their own work.

2.1.2 The organization of the communities

A fansubbing community is formed by a group of people – called fansubbers – that work collaboratively in order to provide fans with the subtitles of their favorites TV series. Fansubbers are strongly motivated, efficient and effective, to the point that the day after its broadcasting in US – even the early morning after, in some cases – the episode is already available in Europe, subtitled in the various languages (Ibid.). It is interesting to consider what Massidda (2015: 38) writes on the topic:

The lives of fansubbers are characterized by sleepless nights spent watching the recording of a TV episode, translating the English subtitles or even translating by ear if necessary, in order to release the Italian subtitled version as soon as possible after the episode has been aired in the USA.

In a fansubbing community, every member has their tasks and everything is organized, because “not doing it professionally does not mean that they do not work in a serious and professional way” (European commission, 2012: 31). Considering the great amount of hours they devote to it, fansubbing resembles more a job than a hobby.

In order to prove the seriousness of fansubbing and to guarantee the quality of their work, Subbers have created an entrance test for the would-be translators (Massidda, 2015: 42). Even though they are open to new members and eager to grow, fansubbing communities created this test for the wannabe subbers to prove their competence and

skills in translation and subtitling. The test is made differently according to the community, but generally, it is built in a challenging way so that only the most prepared can succeed. Further information will be given later in the chapter.

A fansubbing community is characterized by a hierarchical pyramid-shaped structure in which, apart from having their specific tasks, members are organized in teams. Every team is devoted to the translation of a specific TV show and is coordinated by a reviser. Before the releasing of the episode in America, the reviser makes sure that the team is ready and available.

Once the episode is broadcast, the process can start. The team and its reviser search for both the video and the script. They usually use English subtitles originating from Chinese sources or transcripts obtained through voice recognition software (Massidda, 2015: 42). Nonetheless, nowadays there are some websites that upload many version of subtitles that are edited in many different languages. Generally, English subtitles are the first to be uploaded and fansubbing communities often rely on this kind of website. Subspedia, for example, use the addic7ed website, one of the most reliable and updated website on the subject.

Sometimes, when they do not have a choice, they translate by ear, but it rarely happens. When available, however, the transcript is posted on a private area on a forum when there is the reviser's subdivision of tasks and the deadline. At this point, subbers start their work with some open source software, which they choose according to the operating system they have – for example, Subtitle Workshop or Visual SubSynch for Windows, Subtitle Editor for Linux and Jubler for Mac. Being synchers other than subbers, they do the cueing, adjusting the in and out time of subtitles. They work collaboratively, communicating through some social network or forum and supporting each other during the process. Moreover, they have guidelines in order to standardize their translation. Once is ready, every translation is posted on the forum, so that the reviser can collect them, check that everything is right and then put them together to create the final subtitles file, which then is uploaded for the fans and the entire virtual community (Massidda, 2015: 42).

Every community has its specific structure and rules, but generally they work in a way that is very similar to the one described above. Further details will be given in the

next sections, where Subspedia will be the fansubbing community to be taken into consideration.

2.1.3 Positive aspects of fansubbing and relationship with official subtitling

At the beginning, when they were born, the anime clubs only subbed products that were not available outside of Asia, as anime and manga. When these products were commercialized, their fansubbed versions disappeared. Nowadays, even if some products are commercialized, fansubbing communities propose their versions of subtitles anyway. The first reason is that, being fans of the TV series and knowing everything about it, they think they could offer a better version, which can satisfy the fan-based audience (European Commission, 2012: 30). It must be said that a huge number of TV series are broadcast on pay-per view channel and not everyone can afford a subscription. In addition, broadcasting companies choose only some of the TV series broadcast abroad and not all of them, therefore the audience have to be satisfied with what they have. Fansubbing communities usually have a varied schedule and fans have at their disposal a wide choice of TV shows.

Another important thing to underline is that fansubbers tend to prefer and to highlight the “otherness” and the idiosyncrasies of the original. Being as much faithful to the text as they can, they act differently from the official subtitling, which tends to localize the product instead, to normalize it in order not to make the audience feel that the product is something far away from them (European Commission, 2012: 30).

Strong supporters of the idiosyncrasies of foreign products, fansubbers rise against dubbing because they perceive it as an interference, which deprives viewers of the “otherness” and gives them a ‘decultured product’. In Italy, like in the other dubbing countries (See 1.2.2.2), people consider dubbing as the best way to enjoy a foreign product, which pass through a process of adaptation that make it easily comprehensible for the average viewer. Fansubbers sustain that the more the product is localized, the more it risks losing its cultural aspects (Massidda, 2015: 38).

Bearing this in mind and being aware that they are fans other than ‘subbers’, it is not unexpected that, sometimes, the quality of a fansubbed product can be better than a commercialized product. That is the case of the Italian version of the US TV series *The Big Bang Theory*, a niche product with a very specific, selected audience and an expert fan base community that knows everything about it. The show is full of puns and the

characters' speech reflects their geekiness and intellect, which lead them to speak in a very peculiar way. Only a real fan is able to understand and render all those features that went lost, instead, when the official subtitled Italian version of the series was released. The fans were so angry about the commercialized version and react so strongly through forums and blogs that a new dubbing team was chosen in order to dub again the original product, keeping the original spirit of the show and respecting the source language (Ibid: 31).

The case of *The Big Bang Theory* demonstrates that fansubbing and official subtitling can cooperate for the growing of both fields and for the providing of better solutions and better products to the audience. Speaking of which, this collaboration gives its results every day. An example can be the decisions Sky took about the release of the last seasons of *Game of Thrones*. As it happened for *Lost* many years ago – but for other TV series in the last decade – *Game of Thrones* had a great success both in Italy and worldwide, to the point that a huge fan based community emerged after the first season was aired in 2011 in America. As time goes by, the community increased very much, using fansubbed products to avoid the long waiting for the dubbed version. In order to change this state of things, last year Sky – who holds the copyright of the TV series in Italy – decided to reduce the waiting and to release the dubbed version of the episodes just a week after their broadcasting in USA. This was a great achievement for the fans, which finally would not have to wait anymore for enjoying the product in their own language.

This year, for the release of season seven, Sky decided not only to maintain the broadcasting of the Italian dubbed version a week after the American broadcasting, but to make another step forward. They decided to release the subtitled version of the episode at the same time of the American broadcasting, at three o'clock in the morning.

However, that was not the first case. The last season of *Lost* was aired in 2010 and Fox Italia – like many other broadcasting companies worldwide – decided to broadcast the last episode of the show simultaneously with USA and other countries. The episode was aired in Italy at six o'clock in the morning and then it was fansubbed by ItaSA and Subsfactory just a few hours later. Twenty-four hours later, it was re-aired with official subtitles and then, a week later, it was released in its dubbed Italian version. It was the first time that the time-lapse between seasons had been reduced so much and that official

broadcasting companies were actually considering “Italian fansubbing phenomenon” as something concrete on the audiovisual translation landscape (Massidda, 2015: 39). This is absolutely the best achievement that a fansubbing community can obtain; it is like ‘Topside’ acknowledging the power and the existence of a fan base community.

Of course, the achievements usually regard only the fans who have Sky or another kind of pay-per-view subscription, which are very few in Italy if compared to the huge number of fans that daily enjoy their favorite TV shows. Nonetheless it is very important to underline these changes because they are the proof that the collaboration between fansubbing and official subtitling cannot do anything but helping the growing of both the two fields and providing better services to the audience, the one and only consumers of the final products.

2.2 Subspedia: what it is and how it works

To answer to the question: “what is Subspedia”, a definition can be found on the website of the community:

Subspedia è una community italiana dedita al fansubbing, ovvero alla realizzazione della traduzione in italiano dei dialoghi contenuti nelle serie televisive di origine perlopiù americana e inglese, distribuite poi gratuitamente sotto forma di file .srt.

Today Subspedia counts more than 250 members and more than 400 TV series translated, but the data are changing day by day with the increasing of the numbers of translators and TV series. In addition, it should be mentioned that, in the archive, some movies are included, but generally, they are movies that are not released in Italy.

Every member of the community has his/her own nickname, which is the identity they keep during all the permanency into the community itself. They use their nicknames to sign their work so the fans can read them onscreen while using subtitles.

2.2.1 A brief overview of its history

Subspedia was born in 2011, from the wit of its two founding members, Fawed and Elposa. The name *Subspedia* was created merging the words *subs* and *pedia* (from the Greek word *paideia* (παιδεία), education) and that is the reason why the members of the community are called *spiedini*.

When Subs4all – the community Fawed and Elposa belong to – was closed, they decided to create a new community, together with some of the other members of the previous project, in order to continue sharing their passion and love for fansubbing. One of their main goal was to create a community that would work in close contact with fans, in order to answer to their requests. They had realized that the connection between fans and subbers was something that rarely happened at that time. Since their first website created on weebly (see 2.2.2), they never forced the fans to create accounts. The download was free – and it still is – as it is the possibility to comment on the posts of the subtitles.

At the beginning, of course, the community was small, it took care of few TV series and each one of them was translated by two or three subbers at most because in the group there were only around twenty of them. In a very short time, Subspedia became famous above all for the translation of Grey's Anatomy – and it still is nowadays – because it was the fastest community to release the subtitles. Then, in January 2012, they create the first test for new members (see 2.2.4) and, as time goes by, Subspedia became bigger and bigger, increasing the number of members but also of the TV series translated.

Having more than 78 000 fans, Subspedia is nowadays the second much bigger fansubbing community on the Italian landscape, after ItaSA.

2.2.2 The website

At the beginning, Subspedia created its website on weebly, a platform that allows anyone to create a free website with no cost of operation. Things change in 2015 when the number of the accesses and downloads was so heavy that weebly cannot support the website anymore. Therefore, a completely new site was created, www.subspedia.tv (see Figure 1), which is entirely devoted to the world of TV series and to the translation of subtitles. Since the community works free, the operating costs of the website are charged to the subbers themselves, which every year make a free donation as a token of their passion and their love for the community.



Figure 1: Screenshot of the website

The Web developer of the site is Federico Magnani, a student-worker who decided to create the website all by himself and without any compensation. He already knew the administrators and the community because he asked for an affiliation between them and his website, TV Show Manager, a TV series tracker website with a calendar that allows the users to keep track of the broadcasting of their favorite TV series.

The website is divided into six major sections. The *Home* section is where the subtitles appear in order of time of releasing. Every box refers to the subtitles of a particular episode of a specific TV series and by clicking on the triangular image, you can directly download the .srt file. Otherwise, by clicking simply on the box, you open the specific page in which you find information on the episode.



Figure 2: Screenshot of the website (2)

At this point, you can download the subtitles or open the page dedicated to the TV series, where you can find subtitles of the other episodes already aired. In the section, there are some useful banners like the one of the affiliations, the one that shows the TV

series that are being translated and the one with the most popular episodes. The last two are continuously updated.

The *Serie TV* (TV series) section contains an alphabetic list of all the TV series that Subspedia decides to translate, while in the *Blog* section you can find a series of articles related to the actors and the world of TV shows. There is a *Film* section that contains subtitles of the movies that the community decides to translate. Generally, these movies are not released in Italy. Finally, the section named *Calendario* contains the monthly calendar thanks to which users can know when subtitles are going to be released, and the *Info* section contains information about the community and the FAQ.

2.2.3 The inner structure

Like all the fansubbing communities, Subspedia has a hierarchical, pyramidal structure that allows all the apparatus to work as best as possible. At the base of the pyramid, there are the *poozers*, which are still not actually part of the community – they are in a sort of limbo. Then, going up, there are the *subbers*, the *PRs* (or pre-editor), the editors and, finally, the administrators (or Admins) on the very top.

At the beginning, there were the graphic designers, which became members after passing an entrance test specifically made for them. Nowadays, things have slightly changed and *subbers* and *revisers* are the ones that are in charge of graphic issues, among other things. As written above, at the base of the pyramid there are the *poozers*. They have to pass an entrance test and complete successfully a trial period before they can become actual members of the community (for further information, see 2.2.4).

On the next level, there are the *subbers*, actual members of the community that gathered in the group of the *Subcat*. The *subbers* are the spine of Subspedia, the lifeblood of the process, the ones in charge of translating the subtitles. They are organized in teams, which can be composed of a minimum of five *subbers* to a maximum of nine *subbers* for TV shows – they can contain up to ten or fifteen *subbers* in the case of movie subtitle teams. Every *subber* have to be part of at least one team or even more than one, given he/she is able to guarantee his/her full commitment. Teams are coordinated and led by editors.

The *PRs* (or *pre-editors*) are *subbers* who want to become editors. They have to complete a trial period in which they have to demonstrate that they are capable and ready to become editors. Their work is evaluated by admins and editors, which are their guides

and have the important task to accompany them and help them in this new phase inside the community. This is a temporary role that last four months at most. At the end of it, if administrators and editors decide that he/she successfully complete the trial period, the PR becomes editor. The PRs – together with the administrators – have the task to work with the poozers and to evaluate their translations. They sometimes work with editors and the official teams of subbers.

The *editors* are the ones in charge of creating the teams of subbers and coordinating them while translating. They collect all the translations made by the subbers and create the final version of the subtitles that is going to be posted on the website. Therefore, their work is very important because they are in charge of creating the final product that arrives directly to fans. They choose the TV series to be translated, they make all the final decisions about the TV show and they evaluate the subbers by giving them grades at the end of every translation. This grade is formed on the base of four criteria: the respect of the deadline (if a subber does not respect the deadline, he/she would be penalized), the respect of the rules of translation, the quality of translation and the synch. Every subber has a register where all the grades are reported, so that he/she can keep his/her average under control. The register is very important because the candidates to become pre-editors and editors are chosen on the base of the average reported on it. Sometimes, there may be a PR that evaluates the subbers and is evaluated, in turn, by editors – even if, normally, the PRs work with poozers.

The *administrators* are in charge of the organization of the community and its members. They supervise both the group of subbers and the group of editors and guarantee that the internal regulation is respected. They examine the choices of editors, make the tests for the wannabe subbers and control the relationship between the community and its fans, keeping under control social networks and web resources.

Administrators, editors and pre-editor are first of all subbers; therefore, they have to be at least in one team of translation before doing their other assignments. The members of a fansubbing community connect with each other thanks to social networks and digital tools. , in most cases, they do not even know each other in person. The two basic digital tools used by Subspedia – which are essential for the community to work and organize properly – are the forum and Facebook.

As regarding the forum, Subspedia uses a platform called *forumfree*, an open source platform that can be used freely on internet. Every member of the community has a profile on the forum, with a login – which coincides with the nickname inside the community – and a password. On the forum, there are many sections and threads through which administrators, editors and pre-editors organize the work for subbers and poozers.



Figure 3: Screenshot of the forum

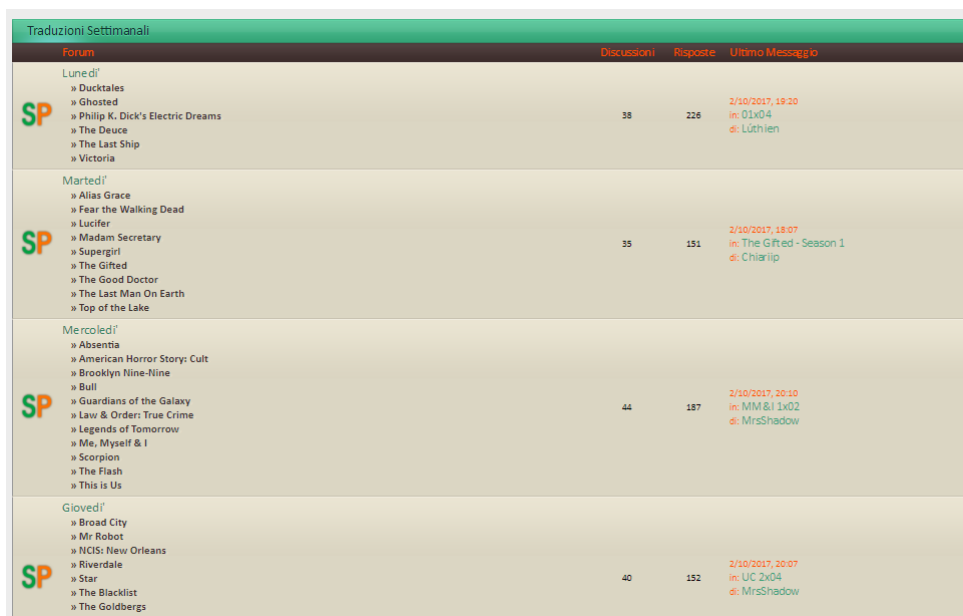


Figure 4: Screenshot of the forum

According to the role you have inside of the community, you can see or not specific sections and threads. Generally, the most important sections used are *Organizzazione team*, in which the editors open the threads regarding the composition of the teams that will translate the TV series they supervise, and *Traduzioni Settimanali* in which all the TV series threads are collected, organized according to the day in which they are going to be translated. Some TV series have a deadline within a day – it is usually the day after the episode is aired in the original Country – others have a relaxed deadline, which means that subbers have up to one week to translate starting from the day in which

the editor or the PR published all the material on the forum. Besides, every TV series thread has other sub-threads, each of them related to a single TV series episode and opened by the editor some days before the episode is aired. In addition, there is a sub-thread dedicated to the guide of translation of the specific TV series and another one dedicated to the composition of the team, which is the one the editor opened in *Organizzazione team* before the beginning of the TV series.

The other important tool used by Subspedia is Facebook. There is one big Facebook group called *Subspedia-Subcat* and other minor groups used by editors, pre-editors and administrators to organize the work on more levels. The main group – to which all the members of the community are subscribed – is *Subspedia-Subcat*.

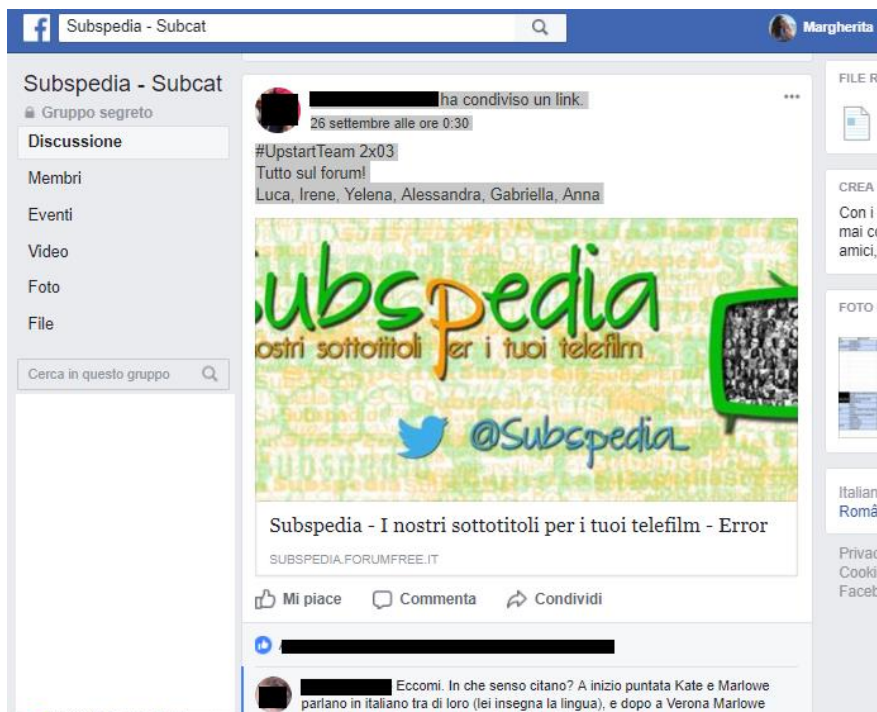


Figure 5: *Subspedia - Subcat*, example of post published by an editor

The Facebook group is used as a helping tool during the translation and creation of subtitles and as a mean to communicate some important information. Some days before the releasing of the episode, the editor tags all the subbers of a team in a post, to which he/she adds the link to the related thread on the forum. This post will be used by subbers to help and communicate with each other and with the editor in case of problems. When a subber is not available for an episode, he must communicate it on the forum and the editors use the Facebook group to find a substitute.

2.2.4 I want to be a subber: the test and the poozers

In a sort of limbo, at the base of this hierarchical structure, there are the poozers, called *the wannabe subbers*. Even if they passed an entrance test, they are not subbers already. They have to complete a trial period in which they have to demonstrate to be ready to become subbers. Every now and then, according to the needs of the community, Subspedia offers the possibility to fans to become new subbers but in order to do that, they have to pass an entrance test, which is divided into two parts. The first part consists of a series of twenty-two grammar questions, 14 of them regarding the English grammar and six of them regarding the Italian one. The second part consists of two text excerpts from two English TV series to be translated into Italian. The test is very selective because if the first part – the grammar part – contains too much mistakes, the whole test will be considered as insufficient. If the candidate pass the test – which is evaluated directly by the administrators – he/she becomes a poozer. Like the PR, this is a temporary role that last three months at most; after this trial period, in which they have to complete successfully at least five translations, they may become subbers. If not, they have to repeat the test if they want to become members of the community.

During the trial period, administrators, PRs and revisers supervise the poozers, giving them guidelines in order to make them learn how the process work, how to use the software and what are the rules they have to follow. Everything they learn will be essential in their future as subbers of the community because, as poozers, they get to learn exactly all the phases and stages that characterize the actual process of fansubbing a TV series episode. Further information about this process will be given in the next section.

2.2.5 The fansubbing process in Subspedia: the team at work.

For those who are not part of a fansubbing community it is almost impossible to understand how much work there is behind the scenes of the final .srt file that is going to be posted on the website and then downloaded by fans. That of fansubbing is a long and winding process that starts even before the episode of a TV series is aired. First, the editor choose the TV series that he/she is going to revise. Once the administrators approve his/her choice, the reviser search the subbers that are going to be part of the team of translation for that specific TV series. The number of subbers in a team can vary from five – if, for example, the TV series is a comedy (the comedies generally have episodes of twenty or twenty-five minutes) – to eight or nine – if the TV series have episodes of

forty or forty-five minutes. To be more precise, according to the general rule, the number of subbers for a TV series is directly proportional to the duration of the TV series episodes because every subber generally translates between one hundred and one hundred and thirty lines per episode.



Figure 6: example of the presentation of a TV series

When an editor opens the thread for a new TV series on the forum, he/she has to underline clearly what kind of TV series is, when the episodes are going to be aired, the deadline by which the subber has to deliver his translation and all the other information that can be useful to the subbers. Sometimes the team has one or two substitutes that can translate in case one of the subbers in the team is not available for an episode. Anyway, if more than one person is not available for an episode, the editor can search for other substitutes in the Facebook group.

Once the team is full and when the first episode airs, the real work starts. The morning after the broadcasting – or, sometimes, the very same night just a few minutes after – the editor or the first subber who is awake searches for the video file of the episode that will be used to translate. This video file is posted on the forum, on the thread of the specific episode. Every subbers has to use that precise file in that specific version – or an equivalent one, at least – to avoid problems of synchronization during the revising phase. As it can be read on the official guide of Subspedia (2011: 11), “durante una traduzione è necessario che tutto il team usi lo stesso video, in modo da non avere differenze nella sincronizzazione tra i vari formati. [...] Dovete anche prestare attenzione alla dimensione

in megabyte del video”. The video file is usually obtained through a torrent client as µTorrent or, sometimes, even through direct download.

The next step is to download the script of the episode dialogues, which will be the starting point for the translation. It can be found on specific websites like Addic7ed, for example, and is available in various formats. On the base of this script, the editor can equally divide the total number of lines among the members of the team. When, for some reasons, the script is not available, the division is done on the base of the duration of the episode, even if this can lead to some problems because, as things stand, there may be not equality in the amount of lines each subber has to translate.

At this point, the subber can start to work. He/she is strongly advised to watch the episode before starting to translate, in order to understand the context and the various situations. If not, he/she should watch at least his/her part to avoid misunderstandings. To start translating, the subber has to open a new project with the software used by the community. There are many of them available on the internet, but the two most used by the community are Visual Sub Synch (VSS) for Windows users and Jubler for Mac PC owners. Further information on how to translate with VSS will be given later in the chapter.

While translating, the subbers have the task to synchronize their lines with the video, since VSS – as the other software as well – shows the timing, i.e. the in and out time of the dialogues. Like Andrea Guarino (2014: 30) says in his dissertation, “Both processes are compulsory: a translation, even if excellent, is incomplete if the captions are not correctly synchronized”. About that, the guide of Subspedia (2011: 5) is very clear:

Il termine “traduttore” è un po’ riduttivo, perché all’interno del nostro team non ci si limita a tradurre la parte assegnata, ma la si sincronizza anche, ovvero si opera sui sottotitoli per fare in modo che vengano visualizzati sul video nel momento esatto e per tutta la durata in cui l’attore dice il corrispettivo in inglese (più un’altra serie di casi che verranno indicati in seguito). Quindi, siete avvisati: tradurre e non sincronizzare vuol dire fare un lavoro a metà.

Once the subber has finished, he/she uploads his/her translation on the thread on the forum before the deadline expires, specifying which part it is and the first and last lines, as in “*Once_upon_a_time_s07e01_SmolderMeg_117_234*”.

After all the subbers upload their translations on the forum, the editor downloads them and starts the revising process, which can last up to three hours or more. The editor

watches the episode, merges all the single files into a final one and corrects all the mistakes and misunderstandings. Once he had finished the stylistic and technical review, he/she can finally create a unique, final file in .srt format. After all this hard work, he/she finally uploads the subtitles of the episode on the website, so that the fans can download them. Editors often upload different versions of the subtitles, synchronized with the different versions of the video file. That because some subbers are in charge of resynch the final file of subtitles according to the various video files they have at their disposal.

2.3 Technical features of translation

2.3.1 Visual Sub Sync

Visual sub sync (or VSS) is the subtitling software Subspedia suggests to windows users – while Jubler is the one that usually is used by Mac and Linux users – and it is available free on the internet, like many subtitling software nowadays. As it is reported on its website, “VisualSubSync is a subtitle program using audio waveform representation as its cornerstone. (...) It provides some tools (error checking, speed indicators, network suggestions) to help improving the quality of your subtitle”. VSS can appear a very complex software at the beginning, but when you get familiar with it, it becomes very intuitive and easy to use. It is the best friend of a subber and the backbone of the community.

As can be read on the guide of Subspedia (2011: 11), VSS is a software that allows subbers both to translate and to synchronize the subtitle file with the audio file and the video file of an episode, in order to accomplish the best accurate possible result.

2.3.1.1 The new project

After having installed the software, the subber can start his/her work. First, he/she has to open the program and create a new project. By clicking on File > New project, the subber is able to open the video file and then extract the peak file and the wav file, which will be essential for the work to be carried out.

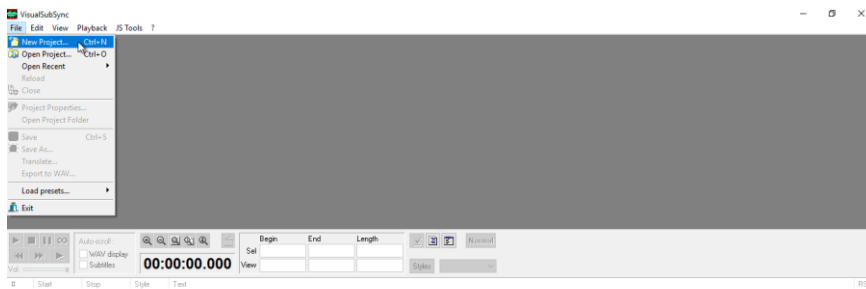


Figure 7: VSS Open file

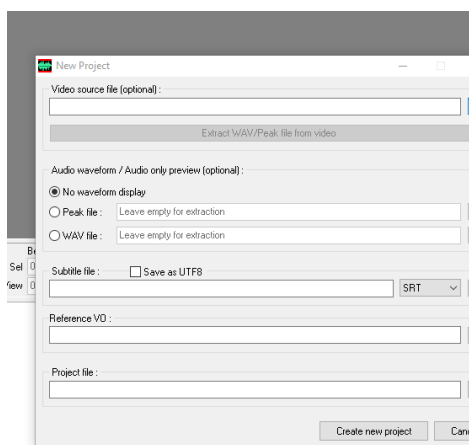


Figure 8: Extraction phase, 1

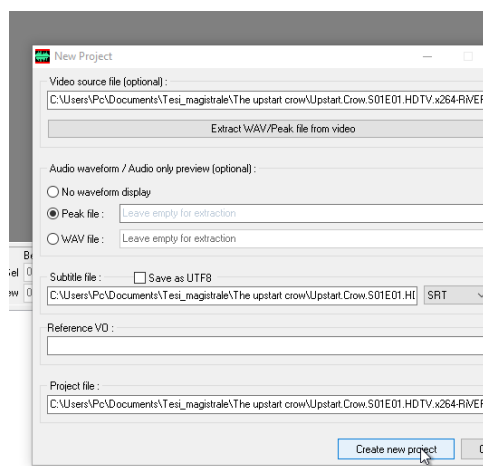


Figure 9: Extraction phase, 2

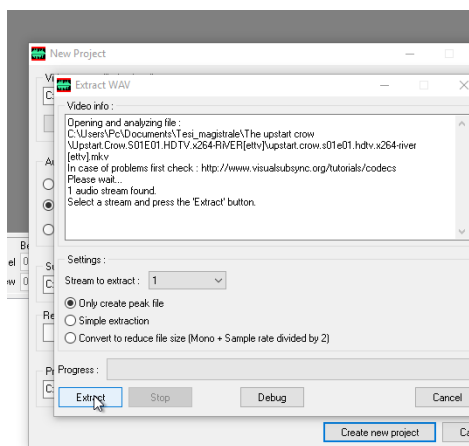


Figure 10: Extraction phase, 3

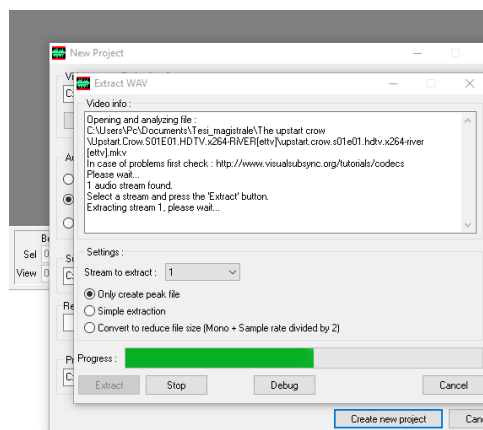


Figure 11: Extraction phase, 4

The visuals above illustrates the phases of the creation of a new project.

At this point, if the original script is available, the subber has to insert it in the project because he/she will work on it for the translation. By clicking on Edit > Insert file,

the subber will search for the English subtitle file in .srt that will be the base of the translation. Now, having all the necessary, he/she can actually start to translate.

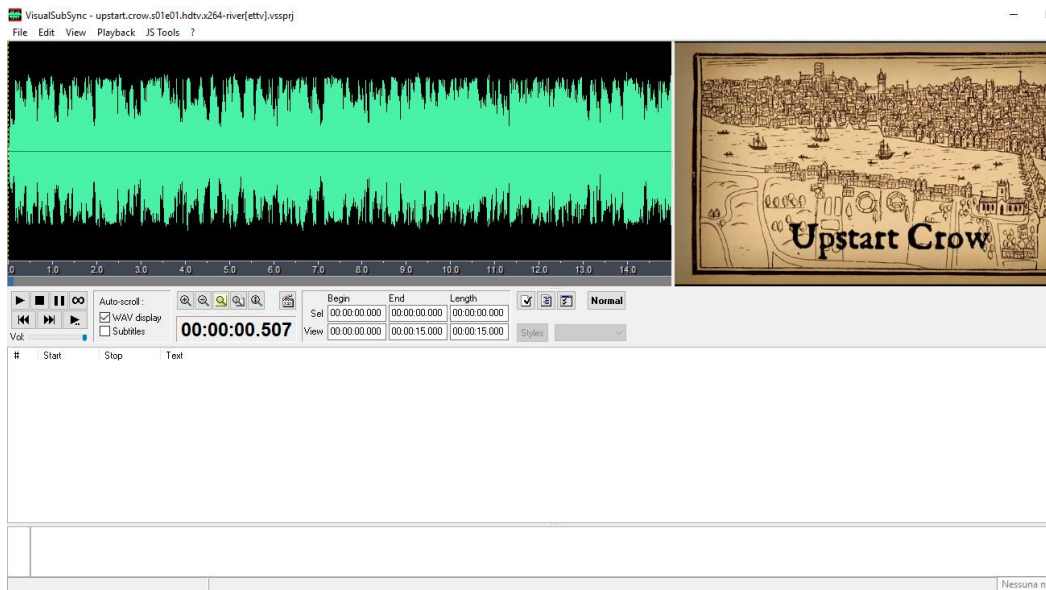


Figure 12: Project

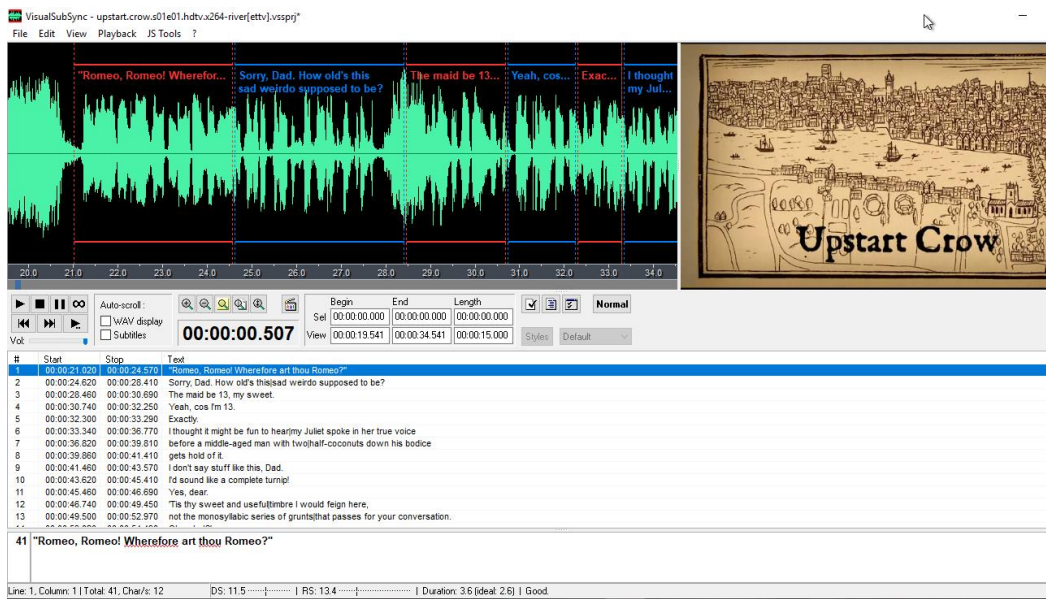


Figure 13: Project with English base inserted

Sometimes, the original script is not available, so that the subber has to create the captions on his/her own, starting from the audio and video file only. It will require some additional knowledge that, fortunately, he/she can acquire from the guide of the community.

In the case in which the original script is available, before starting to translate, the subber has to cut his/her part from the English subtitle file. If the part goes from line 345

to line 460, for example, he/she will include the first and the last lines in the part and will cut all the other lines before and after. To understand where the part starts, he/she looks at the first column on the left, where the number of line is reported. Having his/her part cut, the subber can actually start to translate the subtitles. He/she has to synchronize every caption with the audio file, merging and dividing where possible and eliminating those lines containing sounds and/or plot indications that are not pronounced by characters. Synchronization is compulsory and essential. Figure 14 shows an excerpt of an audio peak file on which the subber works to synchronize.

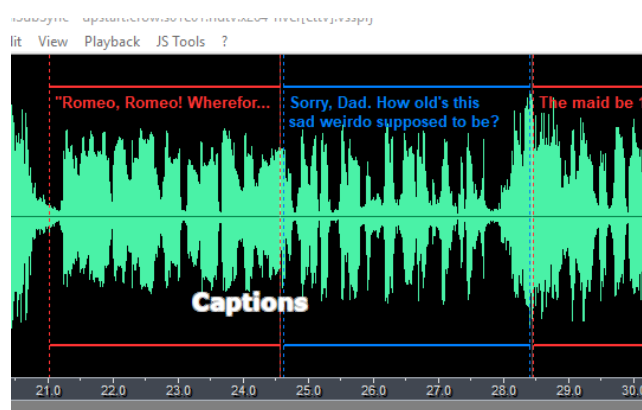


Figure 14 VSS - excerpt of an audio peak file

Synchronizing consists, practically, in anticipating or postponing both the beginning and the ending of a caption in order to make it coincide with the moment in which the character actually speaks. Normally, the caption ends some seconds after the character stops talking, to let the viewer read fully what is written in subtitles.

As regarding the translation itself, the subber can proceed in two different ways:

1. Having all the captions reported on the audio peak – the wave at the top left of the screen – the subber translate and substitutes the English lines with the Italian ones.
2. Instead of working on the captions already created by the English subtitle file, the subber can choose to put that base in “reference VO” and create his/her own captions, referring to the English base displayed on the audio peak file. First by clicking on File > Translate and then eliminating the empty captions that the process created, he/she can start to create his/her own captions, working directly on the audio peak file and synchronizing the captions at the same time.

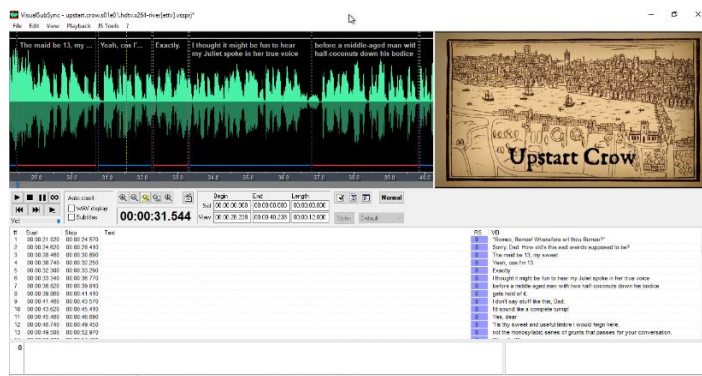


Figure 15 VSS - Reference VO

In the image above, on the right, there is the English base as reference and on the left, there are the captions that the subber creates on his/her own. The column in the center is very interesting because it signals the duration of every subtitle. Further information on it will be given later in the chapter. Once he/she finishes both to translate and to synchronize, he/she has to check the part before uploading it on the forum for the editor to collect it. To do that, VSS has two very important tools: spell check and checking errors.

As for the spell check, it is a tool that detects grammatical errors and typing mistakes on the base of a given vocabulary that can be upload when installing the program. As far as the checking errors is concerned, it is a tool that detects a kind of mistakes that are made when some technical parameters are not respected. These technical parameters will be now briefly presented, in order to make the reader aware that, while translating, the subber has to take into consideration also some important technical features that necessarily influence the translation itself.

2.3.1.2 VSS technical parameters

As mentioned many times before, the task of a subber does not consist only in translating the subtitles. He/she has to synchronize them and take into consideration many other elements. As regarding the translation, the rules adopted by Subspedia will be presented later in the chapter. Now, instead, the technical constraints imposed by the medium and the software itself are described.

VSS detects technical mistakes through the check errors tool. In order to do that, the program has to be set up according to some specific parameters. First, the parameters related to the subtitle itself have to be set up. As regards the duration, a subtitle lasts from a minimum of 1000ms (1 second) to a maximum of 5000ms (5 seconds); the blank i.e.

the empty space between one caption and the following one is set up at 10ms and the characters per second target usually is between 30 and 35 at most. Then, by clicking on File > Preferences > Check errors, it is possible to set the parameters specifically related to the check errors tool. According to these parameters, the kind of mistakes detected are the following. Every kind of mistakes correspond to a colour in the program.

- *Overlapping & minimum blank.* When a subtitle overlaps on the next subtitle, an error is detected. It means that the minimum blank of 10ms has not been respected and the subber has to modify the captions and eliminate the overlapping. The error is signaled by a red dot.
- *Too long display time.* The error is detected when a subtitle stays on the screen for a time that is longer than the one set up by the community, i.e. 5 seconds. The error is signaled by a light blue dot.
- *Too long line.* The error is detected when a line has more characters per line than it should have. According to the rules of Subspedia, the number of characters per line is 40 (even if there are some exception, as reported in 2.3.2). The error is signaled by a yellow dot.
- *Too many lines.* When there are more than two lines in a caption, being two the value of the parameter chosen by Subspedia, the check errors tool detects the mistake. It is signaled by a violet dot.
- *Too short display time.* The error is detected when a subtitles stays on the screen for a time that is shorter than the one set up by the community, i.e. 1 second. The error is signaled by a dark yellow dot.

The color code is very useful for subbers since with practice and time, they are able to detect the error simply by looking at the colored dot. Another kind of color code is used as far as the length of the captions in concerned. As mentioned before, while a

24.6	subber translates, on the program is displayed a column indicating the duration of the subtitles. Actually, to be more precise, this VSS function displays the ratio between characters and seconds for every caption and it is called <i>Raw Splitter function</i> (RS). By changing colors, the RS indicates whether a caption is far too long or far too short. The range of colors varies from an intense red, showing that the caption is too fast to a dark purple showing that the caption is too slow.
17.6	
11.5	
31.7	
4.2	
40	
28	

The RS function is just one of the expressions of this kind of indication and it is strictly related to the bar that appears at the bottom of the screen while VSS is open. On this bar, apart from the value of the RS, the supposed ideal duration of the caption is reported, together with its actual duration and a judgement.



Line: 1, Column: 30 | Total: 74, Char/s: 21 | DS: 21.4 | RS: 24.9 | Duration: 3.6 (ideal: 4.3) | Good.

Figure 16: The bar of the RS function

The judgement is actually related to the expression of the ratio between characters and seconds. It could be:

- TOO SLOW!
- Slow, acceptable
- A bit slow.
- Good.
- Perfect.
- A bit fast.
- Fast, acceptable.
- TOO FAST.

The subber should try to obtain the judgement 'Perfect' for every caption, but generally, when the judgement lies between 'A bit slow' and 'A bit fast', it can be considered acceptable. In case of 'Slow, acceptable' and 'Fast, acceptable', the subber is invited to revise and to modify the caption, in order to obtain another judgment. In case of 'TOO SLOW' and 'TOO FAST!' things changed because, when a caption obtained one of those two judgements, it ruins the general flowing of subtitles. Either the reader has too much time to read the caption, being it excessively long compared to the words pronounced by the character (TOO SLOW!), or the reader has no sufficient time to read it, being it too much short compared to the great amount of words pronounced by the character (TOO FAST!). Either way, the subber always has to modify the caption and solve the situation, in order to assure the correct flow of the subtitles. Both spell check and check errors are compulsory before uploading the part on the forum, as it is the last general review of all the work, from the beginning to the end.

2.3.2 Rules of translation

In order to assure a good work, subbers have to respect some compulsory rules, which are collected in the "Guida intergalattica per autosubbisti", the official guide of Subspedia that can be found on the Facebook group "Subspedia - Subcat". The rules presented below

are essential for the subbers because, on the base of them, they receive their marks, which they will need in order to become editor in the future.

- Stressed letters

All the stressed letters have to be replaced with the equivalent non-stressed ones followed by an apostrophe. This because some multimedial reader is not able to encode them, thus replacing them with strange symbols. In the table below, there are the substitutions.

à --- a'	è --- e'	ì --- i'	ò --- o'	ù --- u'
----------	----------	----------	----------	----------

To avoid mistakes while translating, there is a VSS tool that allows finding all the stressed letters, so that subbers can substitute them with the right correspondence.

- Suspension points

If the subtitle ends with suspension points, the following starts with a capital letter. On the contrary, if the subtitle does not end with suspension points and the sentence continues on the same line, the following word starts with a small letter.

- e.g. 1) line 1: "Credo che..."
line 2: "Sarebbe meglio rimandare a domani."
2) line 1: "Credo che... sarebbe meglio rimandare a domani."

- Characters per line

Every subtitle should be composed by two lines at most and every line should contain a maximum of 40 characters per line, thus being 80 the characters per subtitle. If it is not possible to maintain this limit, the subtitle should be divided into two others, which will be as well balanced as possible. Punctuation cannot be eliminated and abbreviations must never be used so, when it is not possible to solve the problem, subbers can choose to create lines of 41/42 characters in a two lines subtitle.

On the contrary, when a one-line subtitle has more than 40 characters, the sentence in it must be divided into two balanced lines, respecting the rules of grammar and spelling.

13	00:26:22.349	00:26:24.039	Da dov
24	La cosa migliore da fare		
23	e' perlustrare la zona.		
Line: 1, Column: 1 Total: 47, Char/s: 25			

Figure 17: Subtitle from VSS (1)

- Dialogue captions

When two characters speak contemporaneously, the subber creates a dialogue caption, in which the two pronounced sentences are contained, arranged on two separate lines and introduced by a dash:

13	- Perche' no?
31	- Perche' non e' la tua storia.
Line: 1, Column: 1 Total: 44, Char/s: 17	

Figure 18: Subtitle from VSS (2)

In the case of a dialogue caption, the maximum number of characters per line is 45. When it is impossible to respect this limit, the last resort is a dialogue on the same line, even if it is highly inadvisable because it ruins the easy flowing of the subtitles.

41	00:27:39.590	00:27:40.872	Aspetta...
36	- Hai sentito Giovanni? - No, domani		
35	lo chiamo e gli racconto ogni cosa.		
Line: 2, Column: 35 Total: 71, Char/s: 26			DS: 14.3

Figure 19: Subtitle from VSS (3)

In this case, the guide suggests to modify the translation in order to respect the limits or, when possible, to divide the caption. When two people are making questions and giving answers one to another (or each other), the correct way to organize the lines is the one presented below, which consists in putting all the sentences pronounced by the character on the same line:

41	00:27:39.590	00:27:40.872	Aspetta...
33	- Hai visto la partita? Anche io.		
10	- Si', tu?		
Line: 2, Column: 11 Total: 43, Char/s: 16			

Figure 20: Subtitle from VSS (4)

Instead of:

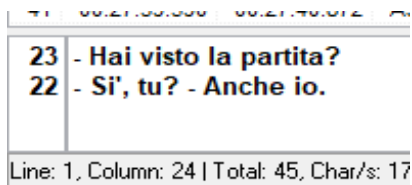


Figure 21: Subtitle from VSS (5)

As regards the order, the first line is the one that is pronounced by the first character.

- Screen writings

Screen writings usually consists in SMS, letters, TV news, names of places or things written appearing on the screen that are essential to the general understanding of the plot. They have to be translated, written in italic and inserted in subtitles between the dialogues. If they appear while the characters are speaking, they have to be introduced by a special tag that allow them moving on another portion of the screen. The most used tag is the tag `{\an8}`, which makes the subtitle display on the top of the screen. By changing the number of the tag – `{\an1}`, `{\an3}`, `{\an9}` and so on – the subtitle will appear on another portion of the screen.

As regards the SMS, they follow the rules of the other screen writing, but they have an extra, special asset. They have to be translated on a minimum of two lines – and even more – with the first line containing the sender:

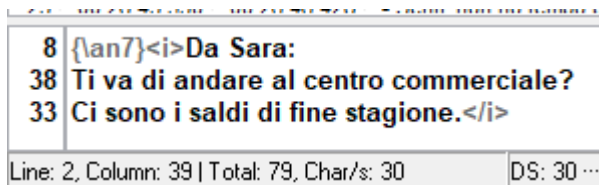


Figure 22: Subtitle from VSS (6)

Finally, the subber has to synchronize the subtitle so that it would last as much as the original screen writing is displayed on the screen.

- Italic

It is used in a number of different situation, such as screen writing, as said before. Besides, as Guarino (2014: 45) points out in his dissertation, “it is used above all when the character who is speaking is out of sight or talks from electronic devices such as mobile phones, television, radio and so on”. Out of sight means that the character is not physically on the scene; therefore, if he/ she is present but the camera does not focus on his/her face or if he/she appears at the beginning of the scene and then disappears or vice

versa, the subtitle will not be written in Italic. In the case of a dialogue caption, if a character is out of sight and the other one is not, the two lines are considered to be separate and so they follow different rules. Italic is used when there is a word or a sentence pronounced in a foreign language and, for some reasons, the subber decides purposely not to translate it. Finally, italic is used in the chorus of the text songs – the rules for the songs will be presented later.

- Inverted commas

When the character reads something or quotes something, inverted commas are used at the beginning and at the end of the subtitle. If the reading or the quotation covers more than one subtitle, inverted commas are used at the beginning of all the subtitles, except from the last one in which the quotation ends and in which inverted commas are used only at the end. In the case of movies, songs and book titles, the use of inverted commas is optional; the important thing is to leave punctuation outside of them.

- Songs

As regards songs, the subbers should translate them only when they are relevant to the general understanding of the plot and when the characters actually sing them. When a subtitle contains the words of a song, it will have a hashtag at the beginning and at the end. Every caption containing the words of a song should start with a capital letter. If the caption contains more than two lines, hashtags should be written at the beginning and at the end of every line, the second line starting with a small letter. Between the hashtag and the first letter of the line, subbers should leave a space.

796	00:39:28.865	00:39:31.210	# voglio solo che tu mi ami #>!
797	00:39:34.453	00:39:37.836	# Ieri ho sognato che ## eravamo una famiglia #
798	00:39:38.736	00:39:40.894	# Mi sono svegliato ## e non eri accanto a me #
799	00:39:40.904	00:39:42.158	# <i>Cosa ti farei?</i> #
800	00:39:42.168	00:39:44.646	# Beh, mi manca la tua energia #
801	00:39:45.604	00:39:49.325	# Non so come tu faccia a vedere ## il meglio in me, ma lo fai sempre #
802	00:39:49.875	00:39:52.445	# No, non sono perfetto ## no, non sei perfetta #
803	00:39:52.455	00:39:52.744	# A volte se di essere mezzina ## sì Mezzina mezzina mezzina #
23	# Ieri ho sognato che #		
24	# eravamo una famiglia #		
Line: 2, Column: 25 Total: 47, Char/s: 14 DS: 14.5 RS: 17 Duration: 3.4			

Figure 23 Excerpt of a song contained in "Empire, s04e01"

In the case of a chorus, it will be generally written in italic. When the chorus occurs contemporaneously with the words sung by another character, the two lines will appear in the same subtitle but the chorus is written in italic – this is the only case in which italic is used in the translation of a song.

In case of a duet, i.e. of two people singing at the same time, the two lines will be reported in the same subtitle and each of them will start with the capital letter, showing that two different characters sing them. As far as the time on the screen is concerned, the caption containing the words of a song should last on screen as much time as the time the character uses to sing that specific line.

- Numbers

Numbers from zero to ten and numbers that occupy little space in terms of characters should be written in letters; the big numbers or the numbers that requires many characters – like years – are written in digits. The rules are the same for dates and time.

- Dividing and merging captions

Sometimes, in the English subtitles, it happens that in the same caption there are two sentences divided by a pause or a moment of silence. This condition is against the rules of synchronization because it anticipates something that actually is not have been pronounced yet, spoiling part of the plot and, in some cases, ruining the suspense. When creating the Italian subtitles, the subber has to divide the caption creating two separate ones. Conversely, it could happen that, in the English subtitles, two or more captions can be easily merged in a single one, thus avoiding too fast subtitles that are difficult to read because of the lack of adequate time.

- Credits

In the final Italian subtitles, there are always the opening credits and the closing credits. The opening credits contains the name of the TV show, the number of the episodes, the names of all the subbers, the name of the editor and the PR (if there is one) and finally the name of the community and the official motto. Generally, the first subber of the team is in charge of the opening credits and he/she arranges them so that they should appear on the screen at the same time as the opening theme song, if possible.

E.g. Once Upon A Time - Stagione 7
Episodio 1 - "Hyperion Heights"

Traduzione: Lindt, Heda., Petrova_Fire, Vanellope27
Traduzione: Mirimae, CaseyJ, SmolderMeg, Kobra Bubbles

Revisione: Letha
Subspedia
I nostri sottotitoli per i tuoi telefilm

The closing credits, instead, contain the name of the community and the link to the website. They are contained in the very last caption of the Italian subtitles.

Subspedia
[www.subspedia.tv]

- General features

In this section are contained some general rules for some fixed expression. For example, *okay* becomes ‘ok’ (‘va bene’), *Hey* becomes ‘Ehi’ (‘ciao’, if necessary) and the abbreviations like *Mr*, *Mrs* and *Dr* are translated in their not abbreviated forms, e.g. *signore*, *signora* e *dottore*. Screams or noises made by characters should not be translated, neither are expressions like *mmmm*, *uhm*, *ahem*.

Besides, subbers should always avoid archaisms and all those expression that are not typical of the spoken language because they should always remember that they are creating subtitles of what is being said on the screen.

2.4 “Once a spiedino, always a spiedino”: some information about the members

So far, the chapter has showed how Subspedia works and what are its rules and characteristics. However, it should be said that Subspedia is more than a simple community. Subspedia is a family, in which a great number of people share interests, passions, feelings and many other things. This section aims to make an overview of who are the members of this big family thanks to the results of a survey that was recently submitted to the subbers.

First, some general information about the members. Most of the subbers are between twenty and twenty seven years old, even if there are younger people – between sixteen and nine-teen – and older people – between twenty-eight and forty-nine.

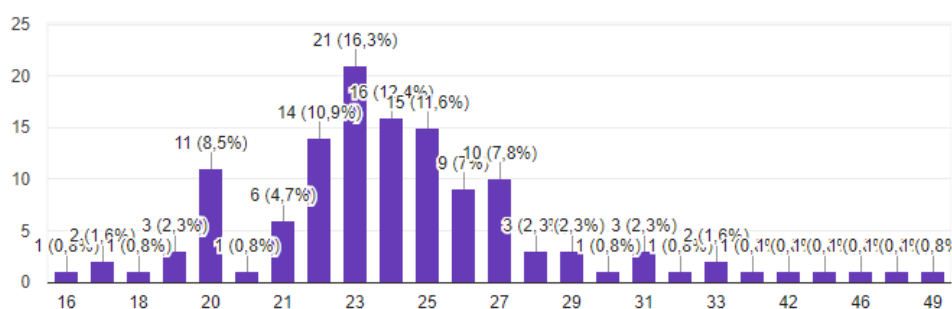


Figure 24: The average age of subbers

In addition, it is interesting how only the 7% of the subbers is male, while the remaining 93% is female.

Subbers come from all over the Italian peninsula, even if most of them come from Sicily, Campania, Lazio and Lombardy. The 54,3 % of the subbers are university students who manage to dedicate a great amount of time to the community, despite classes and exams. Unfortunately, for full-time workers (17, 8%), it is very difficult to conciliate this passion with their everyday life (See Figure 8).

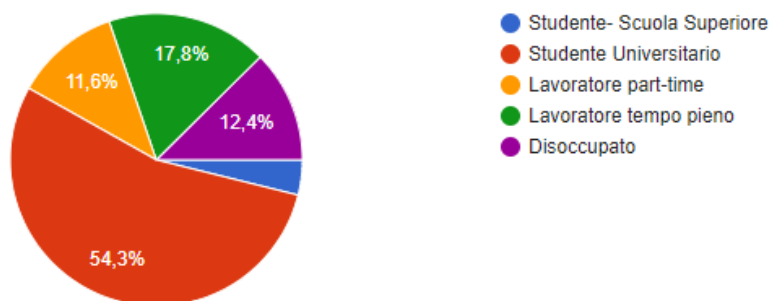


Figure 25: What subbers do in their life

Regarding their role inside Subspedia, according to the survey, almost the 80% of the members are subbers, while the rest of them are divided among editors and administrators (at the time of the survey there were no pre-editors). As said before, the subbers must be part of one team at least, being that the most important rule of the community. Anyway, the passion is so great that the 53,5 % of them are in more than one team; precisely, they are in two up to five teams per each.

According to what has been presented so far about the fansubbing process, each subber has a certain amount of lines to translate, which normally goes from 100 to 130.

The 54, 3% of the subbers declare that they spend between one and two hours to carry out their work, while the 26, 5% spend between 2 and three hours and the 12, 4% spend less than an hour. Only the 7% of the subbers declare to spend more than three hours to translate, but this happens above all to new entries that have to become familiar with the process. Speaking of which, since periodically a test is created for new wannabe subbers, there is a constant turnover among the members of the community, as revealed in figure 9, showing how long every subber has been member of the community.

Da quanto tempo sei in Subspedia?

129 risposte

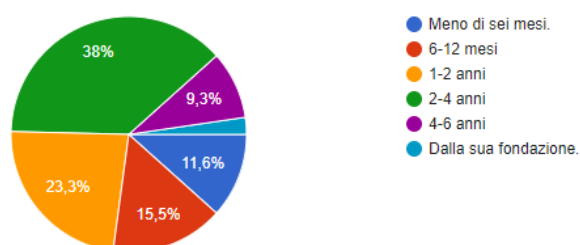


Figure 26: For how long have you been a member of the community?

Another important aspect emerging from the survey is that only very few of them are professional subbers. For example, one of them underlines the fact that fansubbing and professional subbing influence each other at every level and that is difficult to do both because of the differences regarding rules and proceedings. That being said, almost all of the subbers are not professional subbers. As regarding their future, the 64,8% of them state that they are not interested in becoming professional subbers, differently from the 26,8% of them, which do are interested in working in that field. The others have not decided yet whether it can become their actual work because some of them are actually working and studying in other fields and simply consider fansubbing as a hobby.

Finally, maybe the most interesting part of the survey, the motivations of the subbers. According to Barra and Guarnaccia (2008: 238):

Le motivazioni che spingono queste persone a sottotitolare sono le più varie. Alla base c'è la passione per le serie tv. Per alcuni tradurre, oltre che un piacere o un modo per perfezionare la lingua, è una missione: rendere accessibile il prodotto esattamente com'è stato immaginato da autori e produttori. Il rispetto per la versione originale (le voci, le cadenze, le parlate tipiche, gli accenti che si perdono col doppiaggio) assume le proporzioni del culto. (...) Altri, invece, vivono il momento della traduzione come un bisogno inevitabile per poter seguire le

proprie serie tv preferite. (...) Un dato che ricorre con una frequenza non trascurabile è rappresentato da chi comincia a tradurre “per dare una mano”: da chi, ammirato dal lavoro dei fansubber, sente il dovere di contribuire allo sforzo collettivo.

The results of the survey confirm what is been written above. The motivations about the will to become members of Subspedia are various and are shown in figure 10.

Perché ti sei unito a Subspedia?

129 risposte

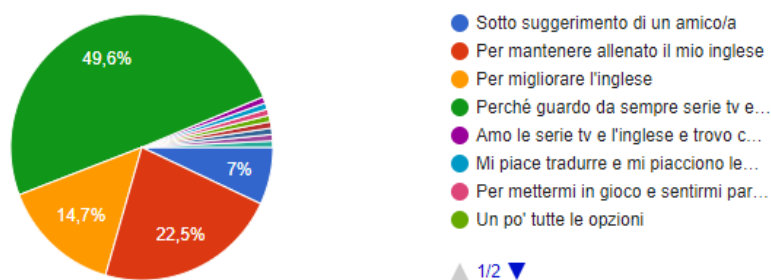


Figure 27: Why have you joined Subspedia?

A great part of subbers joined Subspedia in order to improve English, and that is not a minor aspect. Fansubbing TV series helps so much to practice with the language and to observe many registers and language varieties directly on the field, as it was a sort of language self-training. Another very important aspect that should not be underestimated is the pleasure of being part of a group that make them feel appreciated for what they do. (Barra and Guarnaccia, 2008: 238).

Fansubbing communities become real families and their members are more than simple subbers who share their passion. They are friends, sometimes real close friends, and very often, they organize meetings to know each other beyond the screen of a computer.

In Subspedia, for example, when you become a member, you become a “spiedino” and you learn the motto “once a spiedino, always a spiedino”. It means that the social bonding that you create inside the community is so strong that, even when you are forced to leave, for one reason or another, you actually never leave: you remain a member of the family, a friend, part of the history of Subspedia. In conclusion, it is no exaggeration to say that belonging to a fansubbing community creates social bonding, build up relationships and make people feeling useful again, in a positive vortex that can bring nothing but happiness and self-esteem.

CHAPTER 3

SUBTITLING

UPSTART CROW

3.1 Outline of the show

Upstart Crow takes its name from a pamphlet where playwright and poet Robert Green allegedly calls William Shakespeare an "Upstart Crow." Further information will be given later in the chapter, about the title and about all the cultural references contained in the TV series.

As mentioned in the official website of the show, *Upstart Crow* is a “comedy about William Shakespeare as he starts to make a name for himself in London while also trying to be a good husband and father for his family in Stratford-upon-Avon”. The first season of the show was broadcast in 2016, as part of the BBC Shakespeare Festival, celebrating the genius of the great poet and playwright Shakespeare, 400 years after his death. It has been so successful to be renewed for a second season that was aired on September 2017 and a third one, which will air in 2018.

As regards this brilliant TV show, born out of the genius of English comedian, author, playwright and actor Ben Elton, the BBC website acknowledges that:

It's 1592 and Will Shakespeare is just at the beginning of his extraordinary career. The series will focus on both Will's family and professional life and include the surprising stories of where many of his ideas came from. Also featured are his wife Anne and his extended family, his servant Bottom, his friends Kate and Marlowe, his theatrical troupe, and his rival Robert Greene.

In the series, Will finds inspiration for Romeo from an unlikely source; mislays a nearly treasonous masterpiece; gets tricked into a very embarrassing pair of tights; has a spot of

bother with the wife over some sonnets; meets three witches who predict great things for him; and borrows some money on some rather unusual conditions.

The majority of the critics good welcomed the TV show, finding it brilliant, innovative and accurate, to some extent. As reported by The Guardian,

Upstart Crow (BBC2) is a knockabout, well-researched take on the working and domestic life of Shakespeare, which fudges his timeline to allow scenes in both Stratford-upon-Avon with his family, and with his theatrical muckers in London. (...) The script is full of this historical detail, taken from what is known about Shakespeare's family life and the lives of ordinary folk back in 16th-century England. Elton really wants to show us that not only has he bothered to cram his script with jokes – imagine, actual jokes in a sitcom! – he has also based them on truth, historical or just plain human.”

Apart from being a comedy, *Upstart Crow* is a sitcom, i.e. it is recorded in a studio, in front of a live audience, who laugh and have audible reactions that you can hear while watching the show. Someone could complain about canned laughs but, for it is a live audience, everything you hear is real. The majority of sitcoms has one location or more than one, but generally, they tend to be always the same. In the case of *Upstart Crow*, one of the most used locations is Will's London Lodgings, where Shakespeare lives with his servant Bottom and his friend and landlord's daughter Kate, but also where he keeps contacts with other poets and eminent people of the Elizabethan London. Then, another location is Stratford-upon-Avon, where Shakespeare's family live and where he often comes back for inspiration and peace. Moreover, there are other occasional locations, and between one location and the other, there are some intertitles – remembering very much the ones from the past cinema – which indicate where the next scene is set.

3.1.1 Social and cultural references

The show is really brilliant and full of puns, neologisms and particular 'metaphors' but also of cultural, historical and political references, to the point that you are not always able to understand everything, above all if you are not English. In fact, as a proper satirical sitcom, *Upstart Crow* also provides some interesting food for thought about English culture and society. For instance, one of the problems that Will has to face constantly is the condition in which he travels back and forth from Stratford to London. He provides the most diverse reports about his travels, and every time something happens that makes him complain about the transport situation. Of course, through Will's words, the social criticism is evident. The following excerpts are just two of the many examples contained in the show.

00:05:28,140 --> 00:05:32,330
The coach promised a refreshment cart,
but, oh, not on this particular service,

00:05:32,380 --> 00:05:34,250

you'll be stunned to hear(!)

(...)

00:05:35,860 --> 00:05:40,810

Plus, they were filling ruts 'twixt
Stokenchurch and Chipping Norton

00:05:40,860 --> 00:05:43,460

and had laid on replacement donkeys.

00:05:44,740 --> 00:05:48,370

In fact, one donkey for

six of us, plus bags.

00:05:48,420 --> 00:05:52,770

Of course, the snortish brute guffed

its last after but three furlongs

00:05:52,820 --> 00:05:55,890

and they had to send for

another from Birmingham.

00:05:55,940 --> 00:05:58,490

We spent two nights in a hedge.

00:05:58,540 --> 00:06:01,530

And did we see a single rut being filled?

00:06:01,580 --> 00:06:03,650

Oh, no, I was forgetting! This is England.

00:06:03,700 --> 00:06:07,210

One wouldst more likely see a
toothless crone with a tooth

00:06:07,260 --> 00:06:11,090

than an English rut-filler

actually filling a rut!

00:05:27,960 --> 00:05:30,575

Era promesso un rinfresco
sulla carrozza, ma sfortunatamente

00:05:30,585 --> 00:05:33,883

non sulla mia, di carrozza,

incredibile a dirsi! (...)

00:05:36,403 --> 00:05:40,776

Inoltre, stanno riempiendo i solchi
tra Stokenchurch e Chipping Norton...

00:05:40,786 --> 00:05:43,338

Quindi ci hanno fornito
dei somari di rimpiazzo.

00:05:44,476 --> 00:05:48,381

In realta', avevamo un solo somaro,

a portare sei di noi piu' i bagagli.

00:05:48,391 --> 00:05:52,741

Naturalmente, il povero asinello ha

esalato l'ultimo respiro dopo poche iarde.

00:05:53,103 --> 00:05:56,013

E ne hanno dovuto mandare

un altro da Birmingham.

00:05:56,023 --> 00:05:58,841

Abbiamo aspettato per due
notti nascosti in una siepe.

00:05:58,851 --> 00:06:01,571

E si e' visto sistemare

anche un solo solco?

00:06:01,581 --> 00:06:03,802

Oh, no, dimenticavo,

siamo in Inghilterra!

00:06:03,812 --> 00:06:07,210

E' piu' probabile vedere una
megea sdentata con un dente,

00:06:07,220 --> 00:06:10,520

che gli aratri inglesi

che sistemano un solco!

(Season 1, episode 1)

00:00:18,880 --> 00:00:21,910
Once, just once, I'd like
to take a coach service
00:00:21,960 --> 00:00:24,590
that fulfils its obligations
to the travelling public
00:00:24,640 --> 00:00:26,910
according to the promised schedule.
00:00:26,960 --> 00:00:29,010
I don't like this heath.
00:00:29,060 --> 00:00:29,830
It's spooky.
00:00:29,880 --> 00:00:32,430
Well, if they can't manage that,
at least be honest about it.
00:00:32,480 --> 00:00:34,990
Time of departure -- when we can be arsed.

00:00:35,040 --> 00:00:39,200
Time of arrival -- some point in
the latter part of the 16th century.

00:00:40,560 --> 00:00:42,790
Well, in fairness, Will,
the coach did throw a wheel.
00:00:42,840 --> 00:00:45,430
Because the lane was rutted
and the axle weak, Kit.
00:00:45,480 --> 00:00:46,830
And why is that?
00:00:46,880 --> 00:00:48,790
Because the exorbitant fares we pay

00:00:48,840 --> 00:00:51,510
go to line the puffling pants
of bloated shareholders,

00:00:19,012 --> 00:00:20,670
Per una volta, per una sola volta,
00:00:20,680 --> 00:00:24,669
mi piacerebbe prendere una carrozza che
rispetti gli obblighi verso i viaggiatori
00:00:24,679 --> 00:00:26,842
seguendo l'itinerario stabilito.

00:00:26,852 --> 00:00:28,360
Non mi piace questo luogo.
00:00:29,019 --> 00:00:31,110
- Mi inquieta.
- Se non riescono a rispettarlo,
00:00:31,120 --> 00:00:32,502
che almeno siano onesti!
00:00:32,512 --> 00:00:35,124
Orario di partenza?
Quando piu' ci aggrada.
00:00:35,134 --> 00:00:36,288
Orario d'arrivo?
00:00:36,298 --> 00:00:39,655
A un certo punto nella seconda
meta' del sedicesimo secolo.
00:00:40,856 --> 00:00:42,766
A dirla tutta, Will, la
carrozza ha perso una ruota.
00:00:42,776 --> 00:00:45,663
Perche' la strada era piena di
solchi e l'asse era debole, Kit.
00:00:45,673 --> 00:00:46,844
E sai perche'?
00:00:46,854 --> 00:00:51,389
Perche' paghiamo tasse esorbitanti che
riempiono le calzamaglie di snob grassoni

00:00:51,560 --> 00:00:53,990

and none be spent on
upgrading the rolling stock,
00:00:54,040 --> 00:00:57,390
mending the tracks or ensuring
there be an adequate supply of
00:00:57,440 --> 00:01:00,940
soft leaves and damp moss
in the coach house privy.

00:00:51,399 --> 00:00:55,005

invece di essere usate per migliorare le
carrozze, fare manutenzione delle strade
00:00:55,015 --> 00:01:00,164
o assicurare un'adeguata quantita' di
foglie e muschio nelle latrine delle rimesse.

(Season 1, episode 5)

Another critic aspect emerging almost in every episode is the female condition in Elizabethan age. At that time, women practically were not allowed to act, or doing anything too important because every leading activity was usually reserved only to men. Will's fervent feminist friend, Kate constantly offers to impersonate his master's female characters but every time he – or any other man in the show – underlines that it is not possible because “lady-acting is illegal”, as can be seen reading the following lines from the TV show.

00:08:11,500 --> 00:08:16,180

I was hinting that the answer to
your Juliet dilemma could be...

00:08:17,380 --> 00:08:19,650

Oh, Kate, don't go there.

00:08:19,700 --> 00:08:21,730

Lady-acting is illegal.

00:08:21,780 --> 00:08:23,970

Beside which, girls can't act.

00:08:24,020 --> 00:08:27,410

Just as they cannot
practise law, cure the sick,

00:08:27,460 --> 00:08:30,760

handle financial matters
or stand for any office.

00:08:31,780 --> 00:08:34,730

But no woman has ever been allowed
to try any of those things.

00:08:12,359 --> 00:08:16,490

Suggerivo che la risposta al vostro
dilemma su Giulietta potrebbe essere...

00:08:17,810 --> 00:08:19,582

Kate, non iniziare.

00:08:19,592 --> 00:08:21,846

Le donne non possono
recitare, e' illegale.

00:08:21,856 --> 00:08:24,345

Senza considerare che le
donne non sanno recitare.

00:08:24,355 --> 00:08:27,302

Esattamente come non sanno praticare
la professione forense, curare i malati,

00:08:27,312 --> 00:08:30,453

gestire questioni finanziarie
o ricoprire un ruolo politico.

00:08:31,591 --> 00:08:34,696

Ma a nessuna donna e' mai stato
permesso di provare a fare tutto cio'.

00:08:34,780 --> 00:08:36,980
Because they can't do them!
00:08:37,460 --> 00:08:39,370
God's bodikins, Kate, what's not to get?

00:08:39,420 --> 00:08:42,570
Now, please, forget this
nonsense and let me focus.

00:05:36,700 --> 00:05:39,650
Well, what about my physicality?
00:05:39,700 --> 00:05:42,650
Surely at least I move like a girl?

00:05:42,700 --> 00:05:44,650
Well, I suppose.
00:05:44,700 --> 00:05:46,650
A bit. Although it'd be better with
00:05:46,700 --> 00:05:49,650
two half-coconuts shoved down your
bodice.

00:05:49,700 --> 00:05:51,650
Except they wouldn't fit, would they?
00:05:51,700 --> 00:05:55,650
No room for falsies cos of your realies.

00:05:53,802 --> 00:05:55,545
Such cruel irony. (...)

00:07:32,700 --> 00:07:36,700
As you know, music and dance
are key skills for actors.

00:07:40,700 --> 00:07:42,040
Kate...

00:07:43,700 --> 00:07:45,240
Stop it now.

00:07:46,700 --> 00:07:48,650
We go through this 17 times a week.

00:08:34,706 --> 00:08:36,673
Perche' non sanno farlo!

00:08:37,424 --> 00:08:39,660

Per il corpo di Cristo,
Kate, cos'e' che non capisci?

00:08:39,670 --> 00:08:42,849
Ora, ti prego, dimentica queste
assurdita' e lasciami concentrare.
(Season 1, episode 1)

00:05:38,654 --> 00:05:40,210
E la mia fisicita' invece?

00:05:40,220 --> 00:05:42,761

Sicuramente ho almeno il
portamento di una ragazza.

00:05:42,771 --> 00:05:44,990
Si'... suppongo di si'.

00:05:45,000 --> 00:05:49,157

Un po'. Anche se sarebbe meglio con un
paio di noci di cocco nel corpetto.

00:05:49,167 --> 00:05:50,609

Per te non andrebbero bene.

00:05:50,619 --> 00:05:52,903

Non c'e' spazio per quelle
false quando hai quelle vere.

00:05:53,802 --> 00:05:55,545

Che crudele ironia. (...)

00:07:33,438 --> 00:07:36,985

Come sapete, la musica e la danza sono
qualita' fondamentali per un attore.

00:07:41,222 --> 00:07:42,222

Kate...

00:07:43,473 --> 00:07:44,846

Fermati.

00:07:46,552 --> 00:07:49,336

Affrontiamo la questione

00:07:48,700 --> 00:07:50,650	diciassette volte a settimana.
I know I've said I'd help	00:07:49,346 --> 00:07:51,258
	So di aver detto che
	ti avrei aiutata, ma...
00:07:50,700 --> 00:07:52,650	00:07:51,268 --> 00:07:53,266
but you can't be an actor.	Non puoi essere un attrice, sei...
00:07:52,700 --> 00:07:54,650	00:07:53,276 --> 00:07:54,650
You're a girl.	Sei una donna.
00:07:54,700 --> 00:07:57,240	00:07:55,290 --> 00:07:57,068
Where would you put the coconuts?	Dove metteresti le noci di cocco?
00:07:57,700 --> 00:07:59,650	00:07:58,002 --> 00:08:00,690
That's what I said.	- Quel che ho detto anch'io.
00:07:59,700 --> 00:08:00,650	- E' profondamente ingiusto!
So unfair!	(Season 1, episode 2)

The joke about the coconuts refers to the fact that, in the past, male actors playing female roles on stage put two half-coconuts in the bodice of their dresses to give the audience the idea of a female breast. In those lines, a not-so-subtle irony reveals the pointlessness of such a prohibition. Nonetheless, maybe in an attempt of balancing things, it should be underlined that, despite of everything, Kate is clearly the most intelligent and clever character of the show, above all compared to the male characters she has to deal with.

All these elements and many other ones make the show an actual puzzle for who is in charge of translating it, and maybe this is the reason why Italian television networks decide not to broadcast it yet. As will be described, many are the challenges that the Subspedia fansubbers faced week after week and it has to be mentioned that, nowadays, Subspedia is the only fansubbing community translating its subtitles. Nonetheless, they were able to do a great job, as will be shown in the chapter. Before getting to the heart of translation process, a brief guide to the episodes of *Upstart Crow* will be provided.

3.1.2 A guide of the episodes

Upstart Crow is full of references to the plays written by Shakespeare. Every episode of the show is inspired by the Bard's plays, with characters citing verses and passages from Shakespeare's works and the plots of the episodes modelled on the ones from the plays. In addition, every title of the episodes is inspired by a line from one of Shakespeare's

plays – except from season 1, episode 4, whose title is a verse of one of his sonnets, being that episode focused on the writer’s sonnets. In this brief guide, a synopsis of the episodes (from the sitcom website) will be provided, together with an explanation of the references of their titles.

- Season 1, episode 1 “*Star Crossed lovers*”

This episode sees Will struggling to find inspiration for Romeo while at the same time having to deal with an angry actor, a very annoying houseguest and his family's not-terribly-helpful script suggestions. The title refers to the Romeo and Juliet prologue, as reported above:

From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured piteous overthrows
Doth with their death bury their parents' strife.
(Romeo and Juliet, Prologue)

- Season 1, episode 2 “*The play’s the thing*”

In this episode, Will's controversial new play is about to be presented to Queen Elizabeth when it goes missing. As the finger of suspicion points at his best friend Marlowe, can Will come up with a way to recover his stolen masterpiece? In addition, given its politically sensitive content, is he really wise to want it back? The title, in this case, is from Hamlet:

I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the king. (Hamlet, Act 2, Scene 2)

- Season 1, episode 3 “*The apparel proclaims the man*”

In this episode, Will hopes to move up in the world when he is invited to Lord Southampton's party. However, what should a poorly educated country boy wear to London's poshest dance? Moreover, are Sir Robert Greene's fashion tips a double bluff, a triple bluff, or something even more fiendish? For the third episode, the title refers to Hamlet, as Shakespeare actually pronounces the line in the episode.

Costly thy habit as thy purse can buy,
But not expressed in fancy—rich, not gaudy,
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that. (Hamlet, Act 1, Scene 3)

- Season 1, episode 4 “*Love is not love*”

In this episode, Will has completed his final sonnet and senses literary immortality just around the corner. However, will the fair youth and the dark lady like them as much as he hopes? In addition, is Anne likely to be impressed that her husband's 154 hot new love poems do not contain much about her? This is the only episode whose title is not from a play but from a sonnet.

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove. (Sonnet 116)

- Season 1, episode 5 “*What Bloody Man Is That?*”

The plague leads Will and his friends to escape to the family home in Stratford. On the way, they meet three witches who have some surprising predictions to make about Will's future, leading to a very serious case of house envy. For this episode, the title is from Macbeth, as it is the plot itself.

What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state. (Macbeth, Act 1, Scene 2)

- Season 1, episode 6 “*The Quality of Mercy*”

There is money to be made investing in cargos from the New World, but while Marlowe invests in tobacco and potato products, Will would rather invest in building a new theatre. But when Will's savings go missing, he is forced to make a rather unusual bargain with his rival Robert Greene. Meanwhile, Kate's frustration with the lack of roles for women leads her to make a rather dramatic intervention. This time, the title of the episode is from The Merchant of Venice and there are several references to the Bard's play. The lines from Portia are here pronounced by a disguised-as-lawyer Kate.

The quality of mercy is not strained.
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed:
It blesseth him that gives and him that takes.
(The Merchant of Venice, Act 4, Scene 1)

- Season 2, episode 1 “*The green-eyed monster*”

Will Shakespeare is desperate to make a good impression with the College of Herald's so he can get his family a coat of arms and finally make the Shakespeare posh. The only problem is that his deadly rival Robert Greene is the Master of Herald's. But when a

dashing African Prince comes to town by the name of Othello, Will suddenly sees a way to make a favourable impression amongst the gentry. Meanwhile, Othello has made a very favourable impression on the heart of Will's friend Kate and the stage seems to be set for Robert Greene to stir up a little jealousy. The title of the episode is obviously from Othello and Robert Green becomes a proper Iago, leading the poor Othello to misunderstand the relationship between his Kate-Desdemona and the poet, by the means of a “bogey wipe”, as they called the handkerchief.

Oh, beware, my lord, of jealousy!
It is the green-eyed monster which doth mock
The meat it feeds on. (Othello, Act 3, Scene 3)

- Season 2, episode 2 “*I Know Thee Not, Old Man*”

Will is off to Stratford to get some serious writing done, but when Simon Hunt, his terrifying old schoolteacher, invites himself to stay, Will is unable to say no, even though his presence stirs up some pretty awful memories of the classroom. Meanwhile, Marlowe and Greene are also up in Warwickshire, hunting for a Roman Catholic spy. Could there be any connection with Hunt? Will finds himself having to juggle the presence of Catholic-hunters and a possible Catholic spy and keep himself and his own family safe from being burned at the stake for heresy, while simultaneously coming up with a play about any king called Henry. Overall, it turns out to be quite a challenge. The title of the episode is from Henry IV. The peculiarity of this episode is the introduction of Falstaff, one of the most famous characters ever created by Shakespeare, which, according to the show, is inspired by Will’s scoundrel and disgusting old father.

I know thee not, old man. Fall to thy prayers.
How ill white hairs become a fool and jester. (Henry IV Part 2, Act 5, Scene 5)

- Season 2, episode 3 “*I Did Adore a Twinkling Star*”

Will Shakespeare finds himself tricked by his evil nemesis Robert Greene into writing a blood-soaked tragedy for a nobleman who only really likes romances set in exotic foreign locations. Suddenly Will needs to write a completely new play and he is all out of ideas. Meanwhile, Marlowe is taking Italian lessons from Kate, and they seem to have developed something of a soft spot for each other. He is off to Verona on a spy mission and Kate is going to miss him dreadfully. Her noisy pining for him is turning out to be pretty distracting until Will hits on a way to kill two birds with one stone - help Kate stay

close to Marlowe, and get inspiration for his new play! Will, Kate and Bottom set sail for Verona. However, is there a happy ending in store for anyone? And back in Stratford, is Will's suggestion of dressing up as a boy really the best way for his daughter Susannah to get close to the boy she fancies? The title of the episode is from one of the Shakespeare's most successful comedies, *The Two Gentlemen of Verona*.

O sweet-suggesting Love, if thou hast sinned,
Teach me, thy tempted subject, to excuse it!
At first I did adore a twinkling star,
But now I worship a celestial sun. (The Two Gentlemen of Verona, Act 2, Scene 6)

- Season 2, episode 4 "*Food of Love*"

Will Shakespeare decides to make the first ever musical! And to really guarantee a hit, he wants to use the songs of Thomas Morley, a rocking, rolling, madrigal-composing, tax-avoiding Tudor music legend. But with Morley's ego and the sabotaging efforts of Will's deadly rival Robert Greene, success looks far from guaranteed. Meanwhile, back in Stratford, Will's dad John is determined to get Will to use his new-found writing fame to make the Shakespeare family properly posh, which is turning out to be rather a big ask. The title is from *Twelfth Night*.

If music be the food of love, play on.
Give me excess of it that, surfeiting,
The appetite may sicken, and so die. (Twelfth Night, Act 1, Scene 1)

- Season 2, episode 5 "*Beware my sting!*"

Will is thrilled with his new play *The Taming of the Shrew*, in which a bright and strong-minded young woman is crushed and humiliated into submission by the man in her life. However, for some reason, Kate is less than impressed, and back in Stratford, Will's wife Anne is not convinced either. Will thinks the solution is to try out a bit of 'taming' on his very stroppy teenage daughter Susannah. Nevertheless, it turns out what works in a play does not always work out quite so well when it comes to real life. The title of this episode is from *The Taming of the Shrew*.

KATHERINE
If I be waspish,
best beware my sting. (The Taming of the Shrew, Act 2)

- Season 2, episode 6 "*Sweet Sorrow*"

Romeo and Juliet is finally finished and the only problem now is who will play the young lovers. Burbage and Condell see themselves in the title roles, of course. But is there a polite way for Will to tell them they may no longer look like young teenage lovers? And if they cannot do it, who can? Kate would give anything to take to the stage, but she cannot possibly be Juliet as she is a girl and lady acting is illegal in Tudor England. And there is a lot riding on this play - Will's company are in desperate need of a new patron to protect them or the Puritans will close the theatre down, an outcome that Robert Greene is distinctly keen on bringing about as soon as possible. The title is inspired to the most famous lines from *Romeo and Juliet*, the so-called “Balcony scene”. The plot of the episode seems to recall some elements of the comedy “*Twelfth Night*, where the female protagonist, Viola, pretends to be a man to avoid problems at court. It is interesting, however, how the final scene could also remind somehow of the final scene of the famous movie “*Shakespeare in love*”, where Viola impersonates Romeo on the stage.

Good night, good night! Parting is such sweet sorrow
That I shall say good night till it be morrow. (*Romeo and Juliet*, Act 2, Scene 2)

3.2 Translation features and challenges

The following section will show the main translation challenges the subbers of the team of Subspedia had to face during the translation process.

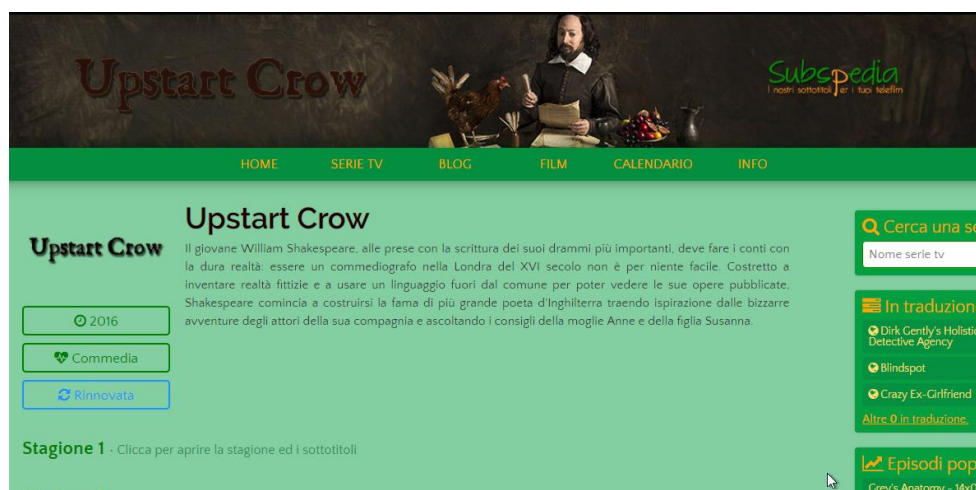


Figure 28 *Upstart Crow* page on Subspedia website

Upstart Crow is most assuredly on the top ten of the most difficult TV Show Subspedia has to translate since its foundation. It is full of puns, wordplays, neologisms, archaic

language and many other elements that are worth the analysis. An overview of the main aspects of translation will be provided here.

3.2.1 The guide of translation

As mentioned in the previous chapter, every team should normally have a guide of translation that helps the subbers maintain the style and the accuracy of the translation, in order to provide the best subtitles possible. Since the TV show is particularly difficult and complex on a linguistic level, the guide is unusually longer than any other on the website is, because many are the aspects to keep in mind during translation and adaptation. Here above, an excerpt of the guide written by MrsShadow aka Eleonora Tardito, one of the most competent and skilled editor Subspedia could have and the editor of *Upstart Crow*, of course. Further references to the guide will be given during the analysis of the translation process. The guide is available on the forum only for the members of the community.

Come forse vi sarà capitato di notare di sfuggita, questa serie è leggermente (!) difficile da tradurre. Vi prego quindi di fare molta, moltissima attenzione alla traduzione, che è il fulcro di questa serie, che da capire in originale è dannatamente difficile. Per questo dobbiamo fornire un sottotitolo di eccellente qualità ai nostri fan. A tal proposito, qualche indicazione generale.

Keep in mind quello che state traducendo: la serie è ambientata nell'epoca di Shakespeare, quindi cerchiamo di rendere il linguaggio adeguato all'epoca. (...) Evitiamo termini anacronistici: tutto quello che è tecnologia, ovviamente, e/o invenzioni recenti, ma anche prestiti e calchi linguistici (in italiano, nel 1500, difficilmente si usava "ok", per esempio), linguaggio giovanile, slang e cose del genere. SÌ, invece, al linguaggio arcaico, antico, anche desueto, termini in disuso, termini poetici (...).

Cercate. Cercate, cercate, cercate TUTTO, anche le cose che pensate di sapere. Che ne sapete, voi, se nel 1500 quella parola di cui siete convinti si usava nello stesso modo? (...) Utilizzate il semplice Google, ma anche i dizionari specifici: il Longman e l'Oxford Dictionaries come monolingua (che in questi casi vi aiuta tantissimo, perché vi da molte più info sul termine originale di quante ve ne dia il bilingue), The Free Dictionary che ha le sezioni di linguaggio specifico/specialistico, l'Oxford Paravia se volete un buon bilingue, anche Urban Dictionary, che, anche in caso di 1500, comunque ci aiuta (...).

Fate attenzione a contesto, audio e video. (...) Guardate prima la puntata; se non potete, almeno guardate prima il pezzo che dovete tradurre, e cercate di capirlo. Solo allora traducete, tenendo a mente chi parla, a chi parla e cosa dice. Non badate solo alla base, ma ascoltate l'audio, il tono di voce, tutto. Fate attenzione anche alle risate di sottofondo. Sentite il pubblico ridere, ma voi non ridete perché quella battuta non vi sembra divertente? Magari l'avete tradotta male, magari vi siete persi un doppio senso, un assonanza, un gioco di parole.

Chiedete. (...) Ma, a tal proposito, ancora più importante: aiutate il resto del team! (...) aiutate i vostri compagni che chiedono delucidazioni nel post di traduzione, che sta lì per essere usato da tutti. (...) Perché cinque/sei/sette teste pensano meglio di una! E anche voi potete e dovete cercare di risolvere i dubbi altrui: magari avete qualche idea geniale che non viene in mente a nessuno.

Riguardate la parte. Ma non fate attenzione solo al synch per vedere se avete sbagliato qualche attacco, controllate la traduzione, che faccia ridere dove ridono, che sia

coerente, che abbia senso, che si capisca. Che sia coerente! Se una frase vi sembra stonare con quella prima, ricontrollatela.

3.2.2 An *upstart crow*, beautified with our feathers

Undoubtedly, one of the most interesting aspect of the TV show and the first thing to take into consideration is its title, *Upstart Crow*. As mentioned before, the title actually refers to a pamphlet that the famous author and playwright Robert Greene allegedly wrote in 1592, in his deathbed. Greene was one of the most important members of the so-called *university wits*, the famous group of writers that Shakespeare met when he first came to London, in late 1580s. Among them, there were also some major artists like Marlowe and Nashe, and all of the members had one important thing in common, beyond their apparent extreme marginality and arrogant snobbishness: they all attended either Oxford or Cambridge. In fact, as Greenblatt (2004) points out, “University education carried a significant social cachet, which these writers were only happy to vaunt. But, to be fair, it was valued as well for the learning that it signified” (2004: 208). Not that Shakespeare was without learning, of course; he simply was a provincial actor/writer that did not attended neither of the two universities, and that was enough for them to not accept it in their snob circle (Greenblatt, 2004: 208).

It is interesting how the education aspect appear in the TV show, which brilliantly and satirically underlines it. In fact, in *Upstart Crow*, Shakespeare is depicted in a very satirical way, and one of his peculiar traits is that he does not speak Latin, being a language that only people who attended university could understand. Here an excerpt from season 1, episode 6, where Marlowe and Greene speak Latin while Shakespeare does not understand them:

00:01:52,160 --> 00:01:54,430

Quid agis, Marlowe?

00:01:54,480 --> 00:01:56,150

Omne bene, gratias, Greene.

00:01:56,200 --> 00:01:59,670

Ni illud velum sic habis

bonum mane, Shakespeare.

00:01:59,720 --> 00:02:01,550

Um... um... wait, I know this.

00:02:01,600 --> 00:02:03,830

00:01:52,615 --> 00:01:56,064

<i>Quid agis, Marlowe?

- Omne bene, gratias, Greene.</i>

00:01:56,074 --> 00:02:00,187

<i>Ni illud velum sic habis

bonum mane, Shakespeare.</i>

00:02:00,826 --> 00:02:02,161

Aspettate... ho capito.

00:02:02,171 --> 00:02:03,821

Ah, yes, I was forgetting.
00:02:03,880 --> 00:02:05,670
You speak but little Latin.
00:02:05,720 --> 00:02:09,430
Sad. (...)
00:02:39,280 --> 00:02:40,750
The money, Marlowe.
00:02:40,800 --> 00:02:42,270
Da mihi pecunia.
00:02:42,320 --> 00:02:44,150
Hic pecunia mea.
00:02:44,200 --> 00:02:45,830
Just bung that on
whatever's in the next ship.
00:02:45,880 --> 00:02:52,590
Mr Shakespeare, vis ad obsedendam
in unico tempores opportunitate?

00:02:52,640 --> 00:02:56,030
- Um... Vis -- that's "would".
- He's asking if you want to invest.
00:02:56,080 --> 00:02:57,870
Oh, uh, right. Well...
00:02:57,920 --> 00:03:00,470
Non ego... non.
00:03:00,520 --> 00:03:02,550
Non... quick...

00:03:02,600 --> 00:03:04,040
tibi...
00:03:05,320 --> 00:03:07,480
.. keepus cashus... (...)

00:03:15,840 --> 00:03:18,070
Before long, the only

Ah, si', dimenticavo.
00:02:03,831 --> 00:02:05,641
Parli pochissimo il latino.
00:02:05,651 --> 00:02:07,009
Che tristezza! (...)
00:02:39,394 --> 00:02:42,549
I soldi, Marlowe! <i>Da mihi pecunia.</i>

00:02:42,559 --> 00:02:45,718
<i>Hic pecunia mea.</i> Investitelo su
quel che ci sara' sulla prossima nave.

00:02:45,728 --> 00:02:48,066
Signor Shakespeare, <i>vis</i>
00:02:48,076 --> 00:02:52,805
<i>ad obsedendam in unico
tempores opportunitate?</i>
00:02:53,599 --> 00:02:56,254
- <i>Vis</i> significa "vorresti" ...
- Ti sta chiedendo se vuoi investire.
00:02:56,264 --> 00:02:58,295
Oh... oh, giusto.
00:02:58,305 --> 00:03:00,034
<i>Non ego...</i>
00:03:00,044 --> 00:03:01,560
<i>Non... non...</i>
00:03:02,021 --> 00:03:03,189
Veloce.
00:03:03,199 --> 00:03:04,240
<i>Tibi...</i>
00:03:05,587 --> 00:03:06,882
<i>Tengus</i>
00:03:06,892 --> 00:03:08,046
<i>Danarus...</i> (...)
00:03:16,133 --> 00:03:19,083
Presto, le uniche cose rimaste su

thing left on that boat 00:03:18,120 --> 00:03:21,830	quella nave saranno un paio di casi di 00:03:19,093 --> 00:03:21,830
will be a couple of cases of syphilis sive morbus Gallicus. 00:03:24,400 --> 00:03:26,110	<i>syphilis sive morbus Gallicus.</i> 00:03:24,442 --> 00:03:26,344
Oh, sorry, Will. You wouldn't get it. 00:03:26,160 --> 00:03:27,430	Scusami, Will. Non la capiresti. 00:03:26,354 --> 00:03:27,730
Latin joke. 00:03:27,480 --> 00:03:29,820	Barzellette in latino. 00:03:27,740 --> 00:03:29,705
Need to have gone to Cambridge.	Per capirlo devi essere andato a Cambridge.

As regards the sentences in Latin, in Italian subtitles they are written in Italics, following the rule contained in the guide of Subspedia. Further information will be given in the dedicated section of the chapter. Anyway, focusing on Greene's pamphlet, entitled *Groatsworth of Wit, Bought with a million of Repentance*, it focuses on the old rivalry between poets and actors, being the latter some puppets that speak from the author's mouths. According to Greene, actors would be nothing without authors that create characters for them; they would be invisible without writers that give them words to say. Still, he complains that they seemed to act as if it was not like that (Greenblatt, 2004: 213). Nevertheless, the pamphlet became so famous because, most important thing of all, Greene directs his anger to Shakespeare himself. As he points out:

Yes, trust them not: for there is an upstart Crow, beautified with our feathers, that with his tiger's heart wrapped in a player's hide supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute Johannes Factotum, is in his own conceit the only Shake-scene in a country.

“*Tiger's heart wrapped in a player's hide*” refers to the line of Henry VI, “O tiger's heart wrapped in a woman's hide!”, and the word Shake-scene obviously refers to Shakespeare. From those and other elements is clear the accuse he moved to the Bard. On top of it, there was the question of status. Like Greenblatt (2004: 213) states,

An upstart is someone who pushes himself in where he does not belong, who dresses himself up as a nightingale though he caws like a crow, who imagines that he is a Johannes Factotum – a Johnny-do-everything-when in fact he is merely a second-rate drudge, a rude groom, who thinks he is an accomplished poet when he is only an ape imitating the invention of others.

Most assuredly, these were painful words, but Shakespeare never replied directly to those charges. In the years that followed, anyway, he put some references in some of his plays, as can be seen from the verses pronounced by Polonius in Hamlet:

I have a daughter—have while she is mine— Who in her duty and obedience, mark, Hath given me this. Now gather and surmise. (*reads a letter*) “To the celestial and my soul’s idol, the most beautified Ophelia”—That’s an ill phrase, a vile phrase. “Beautified” is a vile phrase. But you shall hear. Thus: (*reads the letter*)“In her excellent white bosom, these,” etc. (Hamlet, Act 2, Scene 2).

Apart from being obvious from the title, the reference is also present in various episodes of the show. Above, some extracts:

00:06:09,250 --> 00:06:10,250	00:06:08,970 --> 00:06:10,664
"Upstart crow"?	"Corvaccio presuntuoso"?
00:06:10,300 --> 00:06:13,250	00:06:10,674 --> 00:06:13,145
He calls me "upstart crow"?	Mi ha definito "corvaccio presuntuoso"?
00:06:13,300 --> 00:06:14,250	00:06:13,155 --> 00:06:14,622
I can't believe it.	Sono allibito! Voglio dire...
00:06:14,300 --> 00:06:17,250	00:06:14,632 --> 00:06:18,212
I mean, one welcomes intelligent criticism, but this is just abuse.	Le critiche costruttive sono ben accette, ma questa e' un'ingiuria!
00:06:17,300 --> 00:06:20,250	00:06:18,222 --> 00:06:20,227
I thought you never read reviews.	Pensavo non leggeste le recensioni.
00:06:20,300 --> 00:06:23,250	00:06:20,237 --> 00:06:23,428
We all say that, Bottom, but it isn't true, obviously.	Lo diciamo tutti, Bottom, ma e' una falsita', ovviamente.
00:06:23,300 --> 00:06:26,250	00:06:23,438 --> 00:06:26,367
We contrive to bring the good ones to the notice of our friends	Tentiamo di portare quelle buone all'attenzione dei nostri amici
00:06:26,300 --> 00:06:33,250	00:06:26,377 --> 00:06:30,232
while letting the bad ones eat into our souls until the day we die!	mentre lasciamo che le cattive ci consumino l'anima finche' non moriamo.
00:06:30,784 --> 00:06:33,728	00:06:30,784 --> 00:06:33,728
Don't beat theeself, it'll be forgotten by tomorrow	Non angustiatevi, lo avranno dimenticato tutti entro domani.
00:06:33,300 --> 00:06:35,250	00:06:33,738 --> 00:06:35,503
That used to be the case,	Di solito e' cosi', ma...
00:06:35,300 --> 00:06:39,250	00:06:35,513 --> 00:06:39,173
but since printing took off, bad reviews hang around for ever.	A causa della stampa, le critiche negative ci perseguiteranno per sempre.
00:06:39,300 --> 00:06:42,250	00:06:39,585 --> 00:06:42,623
Woe to Albion that through this new invention,	Sia maledetta la nostra patria, poiche' ora con questa nuova invenzione

00:06:42,300 --> 00:06:44,250
any clueless arse-mungle may make
00:06:44,300 --> 00:06:47,300
his puerile twitterings
known to the world...
00:06:49,300 --> 00:06:52,250
.. as Robert Greene has done
with his oh-so-amusing pamphlet,
00:06:52,300 --> 00:06:54,250
a Groatsworth Of Wit.
00:06:54,300 --> 00:06:56,250
You have to admit it's
a pretty good title.
00:06:56,300 --> 00:06:58,250
Huh! If such little wit be worth a goat,
00:06:58,300 --> 00:07:02,250
then a king's ransom would
not purchase my brilliant gag
00:07:02,300 --> 00:07:06,300
about waking up in an enchanted forest
and falling in love with a donkey.
00:07:07,300 --> 00:07:11,250
Seriously, Master, you didn't
expect Greene to be nice to you?
00:07:11,300 --> 00:07:12,250
He's a rival poet.
00:07:12,300 --> 00:07:15,250
For a genius, you don't
know much about human nature.

00:00:18,960 --> 00:00:23,850
Mm... This upstart crow is ever
more advanced in the world,
00:00:23,900 --> 00:00:27,470
beautifying himself in the
feathers of a gentleman.

00:06:42,633 --> 00:06:45,468
tutto il mondo puo'
conoscere ogni sciocchezza puerile
00:06:45,478 --> 00:06:47,687
scritta da qualunque babbeo ignorante.
00:06:48,981 --> 00:06:52,827
Come Robert Greene ha fatto
col suo divertentissimo pamphlet,
00:06:52,837 --> 00:06:54,564
"Un Soldo di Spirito".
00:06:54,574 --> 00:06:56,922
Dovete ammettere che
e' un titolo delizioso.
00:06:56,932 --> 00:06:59,006
Se cosi' poco spirito vale ben un soldo,
00:06:59,016 --> 00:07:02,501
allora nemmeno il patrimonio di un re
potra' acquistare la mia brillante commedia
00:07:02,511 --> 00:07:06,640
in cui un uomo si risveglia in una foresta
incantata e si innamora di un asino.
00:07:07,993 --> 00:07:11,186
Siate serio, Mastro, non vi
aspetterete che sia gentile con voi?
00:07:11,196 --> 00:07:12,883
E' un poeta vostro rivale.
00:07:12,893 --> 00:07:15,526
Per essere un genio, non conoscete
a sufficienza la natura umana.
(season 1, episode 3)

00:00:19,214 --> 00:00:23,645
Quel corvaccio presuntuoso
si e' davvero fatto notare,
00:00:23,655 --> 00:00:27,622
pavoneggiandosi come
fosse un gentiluomo.

00:00:27,520 --> 00:00:29,390
In vain have I sought to find
00:00:29,440 --> 00:00:32,390
some chink in the armour of his propriety,
00:00:32,440 --> 00:00:34,550
some lewd scandal or base crime
00:00:34,600 --> 00:00:37,510
with which to dispatch
him to the dungeon ...
00:00:37,560 --> 00:00:39,990
or the gallows.
00:00:40,040 --> 00:00:42,350
He claims to lead a blameless life ...

00:00:42,400 --> 00:00:44,750
married, sober, solvent...
00:00:44,800 --> 00:00:46,550
dull.
00:00:46,600 --> 00:00:50,030
But all men have their secrets,

00:00:50,080 --> 00:00:53,350
and when I find Will Shakespeare's,

00:00:53,400 --> 00:00:55,310
I will crush him
00:00:55,360 --> 00:01:01,040
like a walnut betwixt the
iron buttocks of a Titan.

00:00:27,632 --> 00:00:30,185
Ho tentato invano di scovare una falla
00:00:30,195 --> 00:00:32,405
nel suo apparente decoro...
00:00:32,415 --> 00:00:34,275
Un indecente scandalo,
00:00:34,285 --> 00:00:37,845
un crimine osceno che possa
valergli la prigionia...
00:00:37,855 --> 00:00:39,683
Se non la forca.
00:00:40,075 --> 00:00:42,385
Egli sostiene di condurre
una vita senza peccato alcuno:
00:00:42,395 --> 00:00:44,970
sposato, sobrio, paga i propri debiti...
00:00:44,980 --> 00:00:46,648
Che tedio!
00:00:46,658 --> 00:00:48,727
Ma tutti noi...
00:00:48,737 --> 00:00:50,106
Abbiamo dei segreti...
00:00:50,116 --> 00:00:53,376
E quando scopriro' quelli
di Will Shakespeare,
00:00:53,386 --> 00:00:55,405
lo schiaccero'
00:00:55,415 --> 00:00:56,865
come una noce
00:00:56,875 --> 00:00:59,309
tra le ferree natiche
00:00:59,319 --> 00:01:01,500
di un Titano!
(season 1, episode 4)

3.2.3 Translation of Shakespeare's verses

As it is a TV show based on Shakespeare's life, *Upstart Crow* is full of references to his masterpieces. In most of the episodes, the characters live the lives of the characters of Shakespeare's plays. Hence, for example, in season 1, episode 5 "*What Bloody Man Is That?*" Will dreams of a ghost who talks him into committing homicide, in the famous dream scene remembering Macbeth. In Season 1, episode 6 "*The Quality of Mercy*" Will risks to lose his pound of flesh because of a wrong investment for the benefit of Robert Greene, which impersonates here the Merchant of Venice. In the episode, there is also a courtroom scene in which Kate is disguised as a lawyer, clearly reminding of Portia in *The Merchant of Venice*. In season 2, episode 1 "*The green-eyed monster*" prince Othello arrives from Africa and tells everyone his adventurous and wild stories, charming Kate above, which here becomes a proper Desdemona. As a perfect Iago, Robert Greene plans everything in order to re-create the jealousy set of the Bard's play. And so on, many are the episodes that have these references.

Even more interesting, however, is that, in many cases, the characters declaim the actual verses from Shakespeare's plays – or sonnets in case of season 1, episode 4, dedicated to sonnets. In those situations, since the official translation of the most famous Shakespeare's plays is available on the internet, the team used it in the Italian subtitles of the episodes. In addition, to underline that the characters are declaiming or quoting something, the subbers put the lines into inverted commas, following the general rule about inverted commas, according to which

Quando un personaggio legge qualcosa o fa una citazione letterale, vengono inserite le virgolette all'inizio e alla fine della citazione. Nel caso in cui la citazione si protragga per più battute, le virgolette vengono ripetute all'inizio di ognuna di queste, in modo da segnalare sempre al lettore che si tratta di una citazione; nell'ultima battuta contenete la citazione, vanno inserite solo le virgolette di conclusione (Subspedia, 2011).

00:24:00,760 --> 00:24:03,830

Double, double toil and trouble

00:24:03,880 --> 00:24:07,630

Fire burn and cauldron bubble!

00:24:07,680 --> 00:24:09,030

Uh...

00:24:09,080 --> 00:24:10,270

Hello.

00:24:00,707 --> 00:24:03,985

"Su, raddoppiatevi, fatica e doglia,

00:24:03,995 --> 00:24:07,550

ardi tu, fuoco, calderon gorgogliata".

00:24:08,932 --> 00:24:09,956

Salve.

00:24:10,320 --> 00:24:11,310

Uh...

00:24:11,360 --> 00:24:13,350

Ladies.

00:24:13,400 --> 00:24:16,590

Sorry to bother you
while you're... cooking.

00:24:16,640 --> 00:24:19,230

But my master's all of a doo-dah.

00:24:19,280 --> 00:24:23,280

He thinks Robert Greene suspects
him of murdering MacBuff.

00:24:25,200 --> 00:24:27,950

Tell Will Shakespeare to fear not.

00:24:28,000 --> 00:24:33,550

No man born of woman shall
accuse him of this crime.

00:24:35,960 --> 00:24:37,630

Oh!

00:24:37,680 --> 00:24:39,190

Well, that sounds all right.

00:24:39,240 --> 00:24:40,980

What's in t'pot?

00:24:41,960 --> 00:24:44,430

Eye of newt and toe of frog...

00:24:44,480 --> 00:24:46,310

Wool of bat...

00:24:46,360 --> 00:24:48,430

And tongue of dog.

00:24:48,480 --> 00:24:50,280

Can I have a bit?

00:24:12,059 --> 00:24:13,223

Signore.

00:24:13,851 --> 00:24:15,542

Mi dispiace disturbarvi mentre...

00:24:15,552 --> 00:24:16,555

Cucinate.

00:24:17,123 --> 00:24:19,207

Ma il mio padrone e' irrequieto, pensa

00:24:19,217 --> 00:24:22,288

che Robert Greene lo sospetti
di aver assassinato MacBuff.

00:24:25,288 --> 00:24:27,994

Dite a Will Shakespeare di non temere.

00:24:28,448 --> 00:24:30,950

Nessun uomo nato da donna

00:24:30,960 --> 00:24:33,406

potra' accusarlo di tale misfatto.

00:24:37,715 --> 00:24:39,143

Bene, sembra tutto a posto.

00:24:39,987 --> 00:24:41,200

Cosa bolle in pentola?

00:24:41,857 --> 00:24:43,388

"Dito di rana,

00:24:43,398 --> 00:24:45,072

occhio di lucertola".

00:24:45,082 --> 00:24:46,360

"Lingua di cane".

00:24:46,370 --> 00:24:48,034

"Vellame di nottola".

00:24:48,893 --> 00:24:49,940

Posso assaggiare?

(Season 1, episode 5)

The excerpt above clearly refers to the scene of the three old witches from Macbeth. The lines with inverted commas are the ones that are contained in the plays and officially translated. Another interesting reference in this passage is the verse “No man born of woman shall accuse him of this crime”, paraphrased from the original and, since not literally quoted, freely translated by the subber.

Likewise, the following verses are from Macbeth. They are contained between inverted commas, as if they were the original Shakespeare’s ones, but actually, they slightly change, as the reader can see. The editor decided to treat them as if they were the original ones because they are evidently declaimed.

00:10:03,000 --> 00:10:06,080	00:10:02,907 --> 00:10:04,484
Is this a milk jug which	"E' una brocca
I see before me...	00:10:04,494 --> 00:10:06,181
	"ch'io vedo innanzi a me...
00:10:08,200 --> 00:10:10,540	00:10:07,998 --> 00:10:10,451
.. the handle toward my hand?	"Col manico rivolto alla mia mano?
00:10:13,040 --> 00:10:16,440	00:10:13,221 --> 00:10:14,374
Come, let me clutch thee.	"Qua.
	00:10:15,217 --> 00:10:16,670
	"Ch'io t'afferri.
00:10:18,360 --> 00:10:22,400	00:10:18,447 --> 00:10:19,757
I have thee not, and yet I see thee still!	"No, non t'ho afferrato.
	00:10:20,562 --> 00:10:22,509
	"Eppure tu sei qui, mi stai davanti.
00:10:33,280 --> 00:10:36,550	00:10:33,279 --> 00:10:35,163
I see thee yet, in form as palpable	"Ma io ti vedo,
	00:10:35,173 --> 00:10:37,199
	"ed in forma palpabile,
00:10:36,600 --> 00:10:39,550	00:10:37,640 --> 00:10:39,905
as this which now I draw.	"quanto questa ch'ho in pugno.
00:10:39,600 --> 00:10:42,950	00:10:40,535 --> 00:10:42,702
Thou marshals me the way that I was going,	"E tu mi guidi lungo quella strada che
	avevo gia' imboccato da me stesso,
00:10:43,000 --> 00:10:46,040	00:10:42,712 --> 00:10:45,500
and such an instrument I was to use.	"pronto ad usare un analogo arnese.
00:10:49,520 --> 00:10:51,030	00:10:49,636 --> 00:10:51,125
I see thee still.	"Io t'ho qui, dinnanzi alla mia vista.

00:10:51,080 --> 00:10:55,070
And on thy spout and handle gouts
of white paint containing lead,

00:10:55,120 --> 00:10:57,150
ready to do the outside plaster,

00:10:57,200 --> 00:11:01,240
which is on my "dad jobs" list that
I keep meaning to get round to.

00:11:06,160 --> 00:11:08,030
The bell invites me.

00:11:08,080 --> 00:11:10,190
Hear it not, Duncan,

00:11:10,240 --> 00:11:16,830
for it is a knell that summons
thee to heaven or to hell.

00:10:51,135 --> 00:10:52,970

"E sul becco e sul manico

00:10:52,980 --> 00:10:55,145

"vedo della vernice al piombo bianca

00:10:55,155 --> 00:10:57,028

"preparata per dipingere

le travi esterne,

00:10:57,038 --> 00:11:00,684

"come dice la lista di lavoretti da padre

di cui prometto sempre di occuparmi.

00:11:05,821 --> 00:11:07,386

"La campana chiama.

00:11:08,769 --> 00:11:10,207

"Duncan, non udirla.

00:11:10,695 --> 00:11:14,799

"Il suo rintocco ti

chiama al Paradiso...

00:11:14,809 --> 00:11:16,355

O all'Inferno."

(Season 1, episode 5)

The following verses are from *The Two Gentlemen of Verona*, one of the most famous comedies by Shakespeare, and are pronounced by Kate.

00:16:41,600 --> 00:16:44,590
O, how this spring of love resembleth

00:16:44,640 --> 00:16:47,390

The uncertain glory of an April day

00:16:47,440 --> 00:16:51,310

Which now shows all the beauty of the sun

00:16:51,360 --> 00:16:55,680

And by and by a cloud takes all away!

00:16:41,216 --> 00:16:43,586

"Ahimè, che questo mio giovane amore

00:16:43,983 --> 00:16:47,390

"ha l'incertezza d'un giorno d'aprile,

00:16:47,959 --> 00:16:51,310

"che brilla a un tratto a mostrare

il fulgore della luce del sole

00:16:52,034 --> 00:16:53,566

"e all'improvviso

00:16:53,576 --> 00:16:55,988

passa una nuvola ed oscura tutto!"

(Season 2, episode 3)

As mentioned before, many are the verses and passages from Shakespeare's works that are used in the TV show. One last example will be proposed and it regards the verses from *Othello* that are used in season 2, episode 1. In this case, the verses are perfectly

inserted in the flow of the events and in the dialogues among the characters, so the editor decided not to put them into inverted commas, since they are not actually cited nor declaimed.

00:14:02,040 --> 00:14:05,230

Wherein I'll speak of

most disastrous chances,

00:14:05,280 --> 00:14:07,670

of moving accidents by flood and field,

00:14:07,720 --> 00:14:10,910

of hair-breadth 'scapes, 'ere

the imminent deadly breach. (...)

00:14:18,800 --> 00:14:22,790

Of the cannibals that each

other eat, the anthropophagi,

00:14:22,840 --> 00:14:26,710

and men whose heads do grow

beneath their shoulders. (...)

00:14:41,560 --> 00:14:45,550

Oh, my fair warrior!

00:14:45,600 --> 00:14:47,950

It gives me wonder great as my content

00:14:48,000 --> 00:14:52,150

to see you here before me, my soul's joy.

(...)

00:15:05,080 --> 00:15:10,430

Fate is kind. The old black ram

be for tuppung yonder white ewe,

00:15:10,480 --> 00:15:11,990

as I have plotted.

00:15:12,040 --> 00:15:14,070

The trap is set.

00:15:14,120 --> 00:15:18,230

If after every tempest comes such calms,

00:14:02,012 --> 00:14:05,001

Mi dilunghero' a raccontare

delle mie sorti molto avventurose,

00:14:05,011 --> 00:14:07,768

dei commoventi fatti in mare e in terra.

00:14:07,778 --> 00:14:10,822

Di quando, per un pelo, son sfuggito

all'imminente breccia della morte. (...)

00:14:18,611 --> 00:14:21,050

Dei cannibali che si sbranano fra loro,

00:14:21,060 --> 00:14:22,790

degli antropofagi,

00:14:22,800 --> 00:14:24,805

e degli uomini cui cresce il capo

00:14:24,815 --> 00:14:26,541

di sotto alle spalle. (...)

00:14:42,634 --> 00:14:44,724

Mia bella guerriera!

00:14:45,600 --> 00:14:49,754

Mi sorprendo quando mi rallegro,

di trovarti qui davanti ai miei occhi.

00:14:50,493 --> 00:14:52,088

Gioia mia! (...)

00:15:05,038 --> 00:15:06,561

Il fato e' gentile.

00:15:06,571 --> 00:15:10,189

Il vecchio capro nero si presta

a montare la bianca agnella

00:15:10,199 --> 00:15:12,002

come avevo tramato.

00:15:12,012 --> 00:15:13,965

La trappola e' pronta.

00:15:13,975 --> 00:15:18,063

Se dopo ogni tempesta in mare

00:15:18,280 --> 00:15:21,070	deve seguire tale bonaccia...
may the winds blow till	00:15:18,073 --> 00:15:20,847
they have awakened death.	Che soffino i venti,
00:15:21,120 --> 00:15:23,830	da svegliar la morte!
I cannot speak enough of this content.	00:15:20,857 --> 00:15:23,388
	Non so manifestar a
	parole quanto son lieta!
00:15:23,880 --> 00:15:25,990	00:15:23,939 --> 00:15:25,393
It stops me here.	Mi fa nodo qui...
00:15:26,040 --> 00:15:28,990	00:15:25,923 --> 00:15:28,338
It is too much of joy. (...)	E' troppo grande la gioia! (...)
00:24:26,960 --> 00:24:30,310	00:24:26,930 --> 00:24:30,004
Oh, that the slave had 40,000 lives!	Quarantasei vite vorrei che
	avesse, quello scellerato!
00:24:30,360 --> 00:24:33,710	00:24:30,378 --> 00:24:31,849
One is too poor, too weak for my revenge!	Una sola sarebbe troppo poco...
	00:24:31,859 --> 00:24:33,744
	Troppo misera per la mia vendetta!
00:24:33,760 --> 00:24:35,950	00:24:33,754 --> 00:24:35,590
Oh, beware, my lord, of jealousy!	Guardatevi bene, mio
	signore, dalla gelosia,
00:24:36,000 --> 00:24:39,590	00:24:35,600 --> 00:24:39,608
'Tis the green-eyed monster which	e' il mostro dagli occhi verdi che
doth mock the meat it feeds on. (...)	si beffa del cibo onde si pasce. (...)
00:25:05,440 --> 00:25:08,670	00:25:05,197 --> 00:25:06,825
Arise, black vengeance	Tu, nera vendetta, sorgi...
from thy hollow cell!	00:25:06,835 --> 00:25:08,682
	Dal fondo del tuo tetro speco!
00:25:08,720 --> 00:25:13,510	00:25:08,692 --> 00:25:10,422
Ah, blood! Blood! Blood!	Oh, sangue!
	00:25:10,432 --> 00:25:12,514
	Sangue, sangue!
	<i>(Season 2, episode 1)</i>

3.2.4 The translation of metaphors

An interesting aspect to analyze is the use of metaphors in the show, mainly adopted by Will. Almost in every episode, Will uses peculiar constructs to refer to things that actually

have one word to be referred. He justifies himself by saying that he is an author and so this is what he does. MrsShadow wrote a dedicated paragraph on the translation guide, in order to help subbers to deal with them. Here what she states on the guide:

Il nostro prode poeta si getterà spesso in prodi metafore complesse e articolate. Per indicare una parola, farà spesso questi lunghi pseudo-indovinelli che di solito hanno la struttura di "Ciò che non è ..., eppure ...". (...) A questo punto, di solito gli altri personaggi gli chiedono "Cosa?" e lui risponde con la parola che stava appunto "metaforizzando". (...) Orbene, queste metafore di solito sono abbastanza complesse, ma seguono quasi sempre questa struttura, quindi tenetelo a mente. Non sono troppo difficili da tradurre, ma tenete conto che spesso ci sono dei giochi di parole in mezzo, quindi non sempre si possono tradurre per forza letteralmente.

Some of these metaphors are really complexed because they are very long and characterized by the use of puns and wordplays. Some examples will be proposed here.

00:02:20,300 --> 00:02:22,730

It's fine. I've sent word to the theatre

00:02:22,780 --> 00:02:25,530

that the two tunnels which lie
beneath the bridge be blocked.

00:02:25,580 --> 00:02:26,890

Pardon?

00:02:26,940 --> 00:02:30,060

The two tunnels which lie
beneath the bridge be blocked.

00:02:31,060 --> 00:02:32,450

Two tunnels?

00:02:32,500 --> 00:02:34,640

Beneath a bridge? Anyone?

00:02:36,300 --> 00:02:38,730

Nose, my loves. Nose!

00:02:38,780 --> 00:02:42,410

I've told Burbage that my nose be snotted
and I would not work this week or next.

00:02:42,460 --> 00:02:44,530

Why didn't you just say "nose"?

00:02:20,357 --> 00:02:22,688

Non c'e' problema, ho
detto al teatro che

00:02:22,698 --> 00:02:25,689

i due canali che giacciono
sotto il ponte sono bloccati.

00:02:25,699 --> 00:02:26,948

Come, scusa?

00:02:26,958 --> 00:02:30,630

I due canali che giacciono
sotto il ponte sono bloccati.

00:02:30,640 --> 00:02:32,189

I... due canali?

00:02:32,199 --> 00:02:33,769

Sotto un ponte...

00:02:33,779 --> 00:02:35,011

Nessuno ci arriva?

00:02:36,302 --> 00:02:38,622

Il naso, miei cari. Il naso!

00:02:38,632 --> 00:02:39,844

Ho detto a Burbage che

00:02:39,854 --> 00:02:42,572

ho il naso otturato e non avrei lavorato
questa settimana ne' la prossima.

00:02:42,582 --> 00:02:44,646

Perché non hai detto

00:02:44,580 --> 00:02:46,250
It's what I do!

00:05:35,680 --> 00:05:36,830
Feel you like that which,
00:05:36,880 --> 00:05:39,270
though it be not brandy,
doth burn the throat,
00:05:39,320 --> 00:05:42,390
though it be not stew, doth
contain bits of carrot,
00:05:42,440 --> 00:05:44,990
and though it be not a costermonger's cap,

00:05:45,040 --> 00:05:47,240
doth get thrown up in
the street at New Year?
00:05:48,960 --> 00:05:50,750
Pardon?
00:05:50,800 --> 00:05:54,150
Sick, Kit.

00:03:39,360 --> 00:03:42,590
It won't stay in that which
supports a hat but be not a hook,
00:03:42,640 --> 00:03:44,430
has a crown but be not a king,

00:03:44,480 --> 00:03:47,110
and is fringed with hair
but be not my Bolingbroke's.
00:03:47,160 --> 00:03:48,550
Pardon?
00:03:48,600 --> 00:03:49,830
He means his head, love.

direttamente ‘‘naso’’?
00:02:44,656 --> 00:02:46,388
E' il mio lavoro!
(Season 1, episode 1)

00:05:35,636 --> 00:05:39,365
Senti forse salire cio' che, sebbene
non sia brandy, brucia la gola?

00:05:39,375 --> 00:05:42,386
Cio' che, sebbene non sia stufato,
contiene pezzi di carote?
00:05:42,396 --> 00:05:44,808
Cio' che, sebbene non sia
un cappello da rigattiere,
00:05:44,818 --> 00:05:47,380
viene riversato per
le strade a Capodanno?
00:05:48,787 --> 00:05:49,788
Prego?
00:05:50,965 --> 00:05:52,409
Il vomito, Kit.
(season 2, episode 1)

00:03:39,634 --> 00:03:42,905
Non vuole rimanere in quella che
sostiene un cappello, ma non e' un gancio,
00:03:42,915 --> 00:03:44,924
che ha una corona,
ma non e' un re, ed e'
00:03:44,934 --> 00:03:47,584
piena di peli, ma non
sono le mie nespole.
00:03:48,028 --> 00:03:50,507
- <i>Pardon?</i>
- La sua testa, dolcezza.
(Season 1, episode 6)

00:06:22,120 --> 00:06:24,390
If ever I am to hope to sneak
you into Burbage's company,
00:06:24,440 --> 00:06:27,310
it must be in disguise. You must
make him believe that you be that
00:06:27,360 --> 00:06:30,270
which, though it hath
teats, hath no breasts,
00:06:30,320 --> 00:06:33,630
and though it hath balls,
be not a game of tennis.
00:06:33,680 --> 00:06:36,390
- You mean a man, right?
- Yes, I mean a man.

00:07:29,700 --> 00:07:32,210
Leaping amphibian caught in the ruby pipe

00:07:32,260 --> 00:07:35,860
which starts with a swallow
but knows naught of birds.
00:07:36,140 --> 00:07:37,480
Pardon?
00:07:40,220 --> 00:07:42,610
I think he means, have you
got a frog in your throat?
00:07:42,660 --> 00:07:45,260
But you can never be sure with him.

00:04:40,440 --> 00:04:43,630
Now shut thee that which
eateth food but grows not fat,
00:04:43,680 --> 00:04:45,790
speaketh words but be not wise,

00:06:21,938 --> 00:06:26,043
Se volessi farti entrare nella compagnia
di Burbage, deve essere con l'inganno.
00:06:26,053 --> 00:06:28,242
Devi fargli credere che tu sia cio' che,

00:06:28,252 --> 00:06:30,389
seppur dotato di petto, non ha seno,

00:06:30,399 --> 00:06:33,769
e, seppur dotato di palle,
non e' una partita di tennis.
00:06:33,779 --> 00:06:36,543
- Intendete un uomo, vero?
- Si', intendo un uomo.
(Season 1, episode 6)

00:07:29,558 --> 00:07:32,150
Un anfibio saltellante e' stato
catturato nel vermiglio condotto
00:07:32,160 --> 00:07:35,488
che si apre per disquisire ma
si riempie troppo spesso di altro?
00:07:36,264 --> 00:07:37,271
Scusatemi?
00:07:40,531 --> 00:07:42,734
Credo ti stia chiedendo
se hai un rospo in gola,
00:07:42,744 --> 00:07:44,692
ma non si puo' mai esser sicuri con lui.
(Season 1, episode 1)

00:04:40,476 --> 00:04:43,700
Ora chiudi cio' che mangia
ma non ingrassa,
00:04:43,710 --> 00:04:45,751
che parla ma non e' saggia

00:04:45,840 --> 00:04:47,950
and burpeth loud but makes not gas.

00:04:48,000 --> 00:04:49,790
Bloody hell, master, just say "mouth".

00:10:07,880 --> 00:10:10,750
You do hurt me with
these churlish suspicions
00:10:10,800 --> 00:10:14,950
and bring to mine eye that which
though 'tis water be not drunk

00:10:15,000 --> 00:10:17,680
and though 'tis salted be not cod.
00:10:20,400 --> 00:10:21,630
What?!
00:10:21,680 --> 00:10:23,710
Tears, girl. Tears!

00:13:15,238 --> 00:13:16,942
Kit, you be no poet
00:13:16,700 --> 00:13:19,650
If you write a play, I...
I fear it will be like that
00:13:19,700 --> 00:13:21,650
which stinks but be not fish,
00:13:21,700 --> 00:13:24,650
fertilises plants but be not compost,

00:13:24,700 --> 00:13:27,650
and is the last stage
of the digestive process
00:13:27,700 --> 00:13:31,100
but be not a glass of
port and a pipe of tobacco.

00:04:45,761 --> 00:04:48,025
ed emette strani suoni,
ma senza fare aria.

00:04:48,035 --> 00:04:49,865
Diamine, mastro, bastava dire "bocca"! *(Season 1, episode 4)*

00:10:07,616 --> 00:10:11,107
Mi ferisci con sospetti
tanto meschini e...

00:10:11,117 --> 00:10:12,968
E mi porti agli occhi cio' che...
00:10:12,978 --> 00:10:15,425
Benche' sia acqua, non
puo' esser bevuto e...

00:10:15,435 --> 00:10:17,973
Benche' sia salato, non e' baccala'.

00:10:20,328 --> 00:10:21,581
Cosa?

00:10:22,131 --> 00:10:23,386
Lacrime, tesoro, lacrime!
(Season 1, episode 4)

00:13:15,238 --> 00:13:16,942
Kit, tu non sei un poeta.

00:13:16,952 --> 00:13:19,960
Se tu scrivessi un'opera, temo
sarebbe come quella cosa

00:13:19,970 --> 00:13:22,227
che puzza ma non e' pesce,

00:13:22,237 --> 00:13:24,887
che fertilizza le piante,
ma non e' concime,

00:13:24,897 --> 00:13:27,543
e che rappresenta l'ultimo

stadio del processo digestivo,

00:13:27,553 --> 00:13:30,484
ma che non e' un bicchiere di
porto ne' una pipa di tabacco.

00:13:31,700 --> 00:13:33,650

Pardon?

00:13:33,700 --> 00:13:34,650

He means "crap".

00:13:32,825 --> 00:13:34,970

- Chiedo scusa?

- Intendeva "merda".

(Season 1, episode 2)

3.2.5 The translation of puns

Puns and wordplays are perhaps the most difficult and obscure aspects of the translation of this specific TV series. They are present in all of the episodes and regard the most diverse subjects. The subber should generally follow his/her instinct in order to create the best equivalence possible, but sometimes is actually very difficult, if not impossible.

The first two wordplays that deserve to be analyzed for their complexity and, consequently, for the difficult rendering are both pronounced by Kate in two different episodes.

00:21:11,800 --> 00:21:15,470

Oh, Mr Shakespeare, you are
like he who gives support,

00:21:15,520 --> 00:21:18,630

like that which sweetens
all that it covers.

00:21:18,680 --> 00:21:22,070

You are a great poet and
are like the heavens.

00:21:22,120 --> 00:21:26,030

Kate, your words move me, but I
would fain know their meaning.

00:21:26,080 --> 00:21:28,950

Why, he who gives support is a patron,

00:21:29,000 --> 00:21:31,950

that which sweetens all
that it covers be but icing,

00:21:32,000 --> 00:21:34,190

a great poet is a bard,

00:21:11,873 --> 00:21:13,695

Oh, signor Shakespeare...

00:21:13,705 --> 00:21:15,987

Voi siete come colui

a cui serve un sostegno...

00:21:15,997 --> 00:21:18,715

Siete brillante, ma solo in poesia...

00:21:18,725 --> 00:21:20,984

Siete un grande poeta e declamatore...

00:21:20,994 --> 00:21:22,603

E, come del diavolo, di voi ho timore.

00:21:22,613 --> 00:21:24,664

Kate, le tue parole mi commuovono, ma...

00:21:24,674 --> 00:21:26,306

Fatico a comprenderne il significato.

00:21:26,316 --> 00:21:29,185

Colui a cui serve un sostegno e' bas-so,

00:21:29,195 --> 00:21:32,245

e, piu' che brillante,

nella vita siete tardo.

00:21:32,255 --> 00:21:34,315

Poi, un gran declamatore

da' fiato alla latina <i>os</i>

00:21:34,240 --> 00:21:36,470
and the heavens, of course, be starred.

00:21:36,520 --> 00:21:39,070
Put them together and you get...
00:21:39,120 --> 00:21:42,480
Patron... icing... bard... starred.

00:21:34,325 --> 00:21:35,799
e il diavolo, si sa,

00:21:35,809 --> 00:21:36,871
e' tentatore.

00:21:37,497 --> 00:21:39,245
Unite le ultime parole ed otterrete...

00:21:39,255 --> 00:21:40,824
Bas... tardo...

00:21:40,834 --> 00:21:42,480
Os... tentatore.

(Season 1, episode 6)

A wordplay like this is impossible to translate literally in Italian. First, the team had to find an insult that could have the same strength and the same intention as the original one. According to the editor, the idea was to search for something that could be divided into other smaller word; then, they searched for definitions to these little words, in order to maintain the same structure as the original and to obtain the result by joining them at the end. Nonetheless, it is evident that there is a substantial difference between the results of the wordplay in the two languages: *Patron-icing Bard-starred* and *Bas-tardo Os-tentatore*, but it could not be otherwise. The editor tried to stay as much loyal to the text as possible, even if in a case like this, the only thing possible is to adapt the target text translation.

Very similar to the previous one, the following wordplay has the same structure and, of course, different rendering.

00:17:48,880 --> 00:17:51,830
I have invented a new phrase, Mr
Shakespeare, especially for you.

00:17:51,880 --> 00:17:54,670
- Really, Kate? That's very flattering.
- Yes, it is.

00:17:54,720 --> 00:17:57,430
For you are strong, as if made from chain,

00:17:57,480 --> 00:17:59,430
exciting, like a pageant.

00:17:48,596 --> 00:17:51,728

Ho inventato un nuovo fraseggio,
signor Shakespeare, apposta per voi.

00:17:51,738 --> 00:17:54,525
- Sul serio, Kate? Mi lusinghi.
- Si', infatti.

00:17:54,535 --> 00:17:57,303
Perche' voi siete integro,
come un blocco di marmo.

00:17:57,313 --> 00:17:59,470
Poetico, come il suono
delle onde del mare.

00:17:59,480 --> 00:18:03,110
 You have risen up from
 nowhere, as if a city on water.
 00:18:03,160 --> 00:18:07,430
 You are a guiding light and
 the very heart of a man.
 00:18:07,480 --> 00:18:10,870
 Your words move me, sweet Kate, but
 I would fain know their meaning.
 00:18:10,920 --> 00:18:15,190
 Why, mail is made from
 chain, a pageant is a show.

 00:18:15,240 --> 00:18:18,150
 The city on water be naught but Venice.

 00:18:18,200 --> 00:18:22,990
 The light that guides is a star and
 the heart of a man is his soul.

 00:18:23,040 --> 00:18:24,990
 Put them all together and you get...
 00:18:25,040 --> 00:18:28,720
 Male chau-venist... ar-se... hole.

00:17:59,480 --> 00:18:03,225
 Vi siete fatto da solo,
 come un'antica e nobile capitale.
 00:18:03,235 --> 00:18:07,205
 E i vostri versi si adattano alla
 perfezione in ogni opera e situazione.
 00:18:07,215 --> 00:18:10,741
 Le tue parole mi commuovono, dolce Kate,
 ma ora vorrei conoscerne il significato.
 00:18:10,751 --> 00:18:13,160
 Ebbene, un blocco
 e' un pezzo di qualcosa,
 00:18:13,170 --> 00:18:15,302
 e in Francia il mare lo chiamano
 <i>mer</i>.
 00:18:15,312 --> 00:18:18,116
 L'antica e nobile capitale
 sarebbe Damasco.
 00:18:18,126 --> 00:18:20,272
 E i vostri versi calzano a pennello...
 00:18:20,282 --> 00:18:23,087
 Proprio come a voi i vostri calzoni.
 00:18:23,097 --> 00:18:25,105
 Metteteli insieme ed avrete...
 00:18:25,115 --> 00:18:28,795
 Pezzo di... mer... da... masc... calzone.
 (Season 2, episode 5)

According to the editor, this second wordplay was even more challenging than the first one. The translation process is the same: first thing, they had to find an insult as equivalent as possible, which could be divided into smaller words at the same time. Then, the challenge was to find definitions to those words, in order to obtain something that could be as similar as possible to the structure of the original source text. One of the most interesting part is the word *Damasco*, which fits very well between the two parts of the final insult, being the final part of the first word and the beginning of the second one. According to MrsShadow, the editor of the TV show,

la nostra fortuna è stata che il gioco di parole nella sua struttura era abbastanza libero, per cui nel sottotitolo abbiamo potuto giocare un po' come volevamo, cercando di restare il più possibile fedeli al testo originale, anche se non è stato per niente facile. Più che altro mi è dispiaciuto essere stata costretta, in un certo senso, a prendere certe scelte che hanno un po' allontanato il sottotitolo dall'originale, anche perché sicuramente chi capisce un po' l'inglese si sarà reso conto che ciò che è scritto non corrisponde perfettamente a ciò che viene detto. Ad esempio nel caso di *Damasco*, è evidente la differenza con *Parigi*, contenuto nell'originale. Tuttavia, c'è da considerare che per fortuna nel sottotitolo c'è abbastanza libertà d'azione, cosa che ci è stata provvidenziale in questo caso. Penso che, se dovessero decidere di doppiare questa serie, rendere una cosa del genere potrebbe essere ancora più difficile.”

Even more complex and brilliant than the other two is the following wordplay, which has the same structure and intent of the previous ones. Will Shakespeare himself pronounces it and it regards Robert Greene and his pamphlet.

00:17:29,600 --> 00:17:32,430

I care not for your slanders, Greene,

00:17:32,480 --> 00:17:35,510

although methinks a better
title than a Groatsworth of Wit

00:17:35,560 --> 00:17:38,430

would be to take "wit",
subtract two Greenes

00:17:38,480 --> 00:17:40,030

and add a call for silence.

00:17:40,080 --> 00:17:43,310

I do not follow you, sirrah.

00:17:43,360 --> 00:17:45,630

Why, you, sir, are Robert Greene.

00:17:45,680 --> 00:17:47,630

So two Greenes is double you.

00:17:47,680 --> 00:17:50,510

Take W from "wit" and you have but "it".

00:17:50,560 --> 00:17:53,830

A call for silence is a very
"sh", and add a "sh" to "it"

00:17:53,880 --> 00:17:56,980

and you have a groatsworth

00:17:30,267 --> 00:17:32,569

Non mi interessano le
vostre calunnie, Greene.

00:17:32,579 --> 00:17:35,665

Anche se mi sembra che un titolo piu'
appropriato di "Un Soldo di Spirito"

00:17:35,675 --> 00:17:38,241

sarebbe prendere "Spirito",
togliergli l'augurio di morte

00:17:38,251 --> 00:17:40,383

e aggiungergli un Greene
e una nota personale.

00:17:40,393 --> 00:17:43,232

Non ti seguo, messere.

00:17:43,242 --> 00:17:45,485

Robert Greene, signore, siete voi,

00:17:45,495 --> 00:17:47,670

che abbreviato sarebbe "Vo".

00:17:47,680 --> 00:17:50,325

Togliendo l'augurio di
morte, "Spiri", rimarra' "To",

00:17:50,335 --> 00:17:52,430

una nota personale sarebbe "Mi",

00:17:52,440 --> 00:17:54,127

e aggiungendo "Vo" e "Mi" a "To",

00:17:54,137 --> 00:17:56,601

otterrete il valore

of what you write!

di cio' che scrivete!

(Season 1, episode 5)

This kind of wordplay is difficult to understand even in one's own language, let alone to render in another one. In addition, it has some peculiar constraints that the subber cannot ignore. First, the presence of the title of Greene's pamphlet, *A Groatsworth of Wit*, which is officially translated as "*Un Soldo di Spirito*". Consequently, the Italian rendering has to contain the word *Spirito*, the equivalent of the word *Wit*, on which the wordplay is based. Then, another important element of the wordplay is "Greene", therefore the subber has to find a way to introduce it in the Italian rendering. Finally, the subber has to take into account the result of the wordplay, the word *shit*, a swear word that is not pronounced but easily comprehensible from the context. In spite of all the constraints, the team and the editor were able to find an excellent solution, as can be seen in the above lines.

Being satirical and irreverent, *Upstart Crow* never misses the opportunity to make jokes and wordplays even on the hottest subjects, sometimes using veiled allusions or metaphors and sometimes going directly to the center of the topic, like happens in the next pun:

00:08:56,540 --> 00:08:59,090

Master *Shaky* Poet!

00:08:59,140 --> 00:09:00,650

A word, if you please.

00:09:00,700 --> 00:09:03,690

Shakespeare, Master Greene.

My name is Shakespeare.

00:09:03,740 --> 00:09:05,090

I know your name, sirrah.

00:09:05,140 --> 00:09:06,810

I was addressing you by trade.

00:09:06,860 --> 00:09:08,570

Shaky Poet.

00:09:08,620 --> 00:09:11,410

Just as I would address a
house-builder as Master Builder

00:09:11,460 --> 00:09:13,650

00:08:56,589 --> 00:08:59,258

Mastro *Scemo* Poeta...

00:08:59,268 --> 00:09:00,661

Una parola, se non ti spiace.

00:09:00,671 --> 00:09:02,510

Shakespeare, mastro Greene.

00:09:02,520 --> 00:09:05,012

- Mi chiamo Shakespeare.

- Conosco il tuo nome, messere,

00:09:05,022 --> 00:09:06,897

ti stavo appellando secondo mestiere,

00:09:06,907 --> 00:09:08,530

Scemo Poeta.

00:09:08,540 --> 00:09:11,004

Così come chiamerei un
costruttore mastro Costruttore

00:09:11,014 --> 00:09:13,583

or a ship's carpenter as Master Carpenter.	o un carpentiere mastro Carpentiere.
00:09:13,700 --> 00:09:15,730	00:09:13,593 --> 00:09:17,187
What would you call a	- E coloro che forgiano orbi, signor
<i>bear-baiter</i> , Mr Greene?	Greene?
00:09:15,780 --> 00:09:17,380	- <i>Mastri Orbatori</i> .
<i>Master Baiter</i> .	
00:09:18,500 --> 00:09:21,600	00:09:18,554 --> 00:09:20,726
- See what I did there?	- Avete notato l'assonanza?
- Brilliant. Loved it.	- Geniale. Adorabile.
	(<i>Season 1, episode 1</i>)

The above excerpt actually contains two different puns: the “Master Shaky Poet” pun and the “Master baiter” pun. As for the first one, the main challenge is to render the word *Shaky*, which in the original language has a double meaning: it refers to the name Shakespeare by assonance and, at the same time, being pronounced by Greene, it has a negative value. The team could not find a word having both the two reference, so the editor decided to maintain one of them at the expense of the other. Therefore, she maintained the assonance by using a word that had an equivalent negative value, to some extent. The team proposed two choices, *sciocco* and *scemo* and the editor choose the latter because of the phonetic assonance with the beginning of the name *Shakespeare*. Moreover, the pun was repeated again in the TV show with an addictive element, as can be seen in the lines below.

00:15:15,700 --> 00:15:18,650	00:15:16,355 --> 00:15:19,066
Ah, Master Shaky-Talent.	Mastro Scemo Artista!
00:15:18,700 --> 00:15:22,650	00:15:19,746 --> 00:15:23,299
I'm sorry. Did I say Shaky-Talent?	Mi dispiace. Ho forse
	detto Scemo Artista?
00:15:22,700 --> 00:15:25,650	00:15:23,309 --> 00:15:25,469
I meant, of course, Shakespeare	Intendevo, ovviamente, Shakespeare
	(<i>Season 1, episode 2</i>)

As for the second pun, things are slightly complexed. The most important thing for the subbers was to maintain at the same time the structure and the result of the pun, which is based on an assonance. In order to maintain the result, the editor had to adapt the previous subtitle, therefore changing completely the sense of what is being said. Sure,

the “orbatore” as a job does not even exist – but that being said by Bottom, is not really a problem – but this way, the assonance between “Master-baiter” and “Mastro orbatore” is maintained and the “hot” pun is able to make the Italian viewer laugh as well as the English one does.

Whereas, in season 1, episode 4, the sonnet episode, the main challenge was to find the rhymes for some lines pronounced by the characters. This was often achieved at the expense of the meaning of the original lines.

00:19:12,720 --> 00:19:15,190	00:19:12,928 --> 00:19:14,108
Emelia, Emelia.	"Emilia.
	00:19:14,118 --> 00:19:15,369
	"Emilia.
00:19:15,240 --> 00:19:17,160	00:19:15,379 --> 00:19:17,564
By God, I'd like to feel ya!	Per Dio, avete uno
	sguardo che strabilia".

The original meaning in a strict sense was lost from the original to the Italian version, but the team assured the rhyme and also the same passion and intensity in the words, if possible.

The following excerpt contains several puns one after the other and, as MrsShadow said. “ci è volute davvero tanto tempo per tradurre quei versi poichè i giochi di parole erano l’uno consequenziale all’altro e non volevamo che fosse perso il senso originale del discorso di rimprovero.”

00:20:02,000 --> 00:20:05,390	00:20:02,156 --> 00:20:05,527
"Till Nature, as she	"Finché Natura nel
wrought thee, fell a-doting,	foggiarti non s'invaghi'
00:20:05,440 --> 00:20:07,230	00:20:05,537 --> 00:20:07,406
"By adding one thing."	dandoti un'aggiunta in piu".
00:20:07,280 --> 00:20:10,990	00:20:07,416 --> 00:20:08,648
Which would be a cod-dangle?	Che sarebbe...
	00:20:08,658 --> 00:20:09,943
	Quello che...
	00:20:09,953 --> 00:20:11,270
	Penzola.
00:20:11,040 --> 00:20:13,270	00:20:11,280 --> 00:20:13,411
Well, I don't actually say it, but...	In... in realta' non lo dico,
00:20:13,320 --> 00:20:15,350	00:20:13,421 --> 00:20:15,448
So I'm a Venus with a penis?	- ma...

00:20:15,400 --> 00:20:17,030	- Quindi sono una Venere col pene.
A strumpet with a trumpet?	00:20:15,458 --> 00:20:18,687
00:20:17,080 --> 00:20:19,110	Una meretrice che te lo da' felice?
A Miranda with a stander?	Miranda con la sorpresa nella mutanda?
00:20:19,160 --> 00:20:22,430	00:20:19,541 --> 00:20:20,676
A Judy with a protrudy?	Judy...
	00:20:21,015 --> 00:20:22,532
	Con gli attributi...
00:20:22,480 --> 00:20:24,120	00:20:22,885 --> 00:20:24,694
Put very simply...	Messa molto semplicemente...
00:20:26,320 --> 00:20:30,230	00:20:26,202 --> 00:20:30,025
"And by addition me of thee defeated."	"E con un tocco in
	piu' ti sottrasse a me".
00:20:30,280 --> 00:20:33,630	00:20:30,035 --> 00:20:33,828
So, to be clear, you think I'm pretty,	Percio', per essere chiari,
	pensate che io sia carino,
00:20:33,680 --> 00:20:35,590	00:20:33,838 --> 00:20:35,863
but because I'm a man	ma poiche' sono un uomo...
00:20:35,640 --> 00:20:38,430	00:20:35,873 --> 00:20:38,663
you can't have sex with me.	Non potete fare sesso con me.
00:20:38,480 --> 00:20:40,870	00:20:38,673 --> 00:20:42,049
- But... - Get thee hence	- Ma... - Andatevene, tornate
to your milkmaid wife	dalla vostra contadinotta, che
00:20:40,920 --> 00:20:44,310	00:20:42,059 --> 00:20:45,188
who is clearly but a beard	altro non e' che la causa della vostra
to your bechambered whoopsiedom	repressa gaiezza e non tornate,
00:20:44,360 --> 00:20:48,680	00:20:45,198 --> 00:20:48,846
and returneth not till ye be ready	finche' non sarete pronto a seguire
to celebrate God's rich rainbow!	il disegno arcobalenoso di Dio!
00:20:52,120 --> 00:20:55,630	00:20:52,872 --> 00:20:54,063
Not laughing at the word "whoopsiedom".	Non sto ridendo
	00:20:54,073 --> 00:20:55,618
	per l'uso della parola "gaiezza".
00:20:55,680 --> 00:20:57,630	00:20:55,628 --> 00:20:58,651
Laughing beyond the word	Rido... oltre la parola
"whoopsiedom".	"gaiezza". Per cui,
00:20:57,680 --> 00:20:59,550	00:20:58,661 --> 00:21:00,492

So, actually, that's not offensive.	- non offendo.
	- Veramente,
00:20:59,600 --> 00:21:02,480	00:21:00,502 --> 00:21:03,004
Actually, I find it deeply whoopsiephobic.	lo trovo molto gaiofobico.
	(Season 1, episode 4)

As mentioned above, this excerpt is full of puns. Every single pun is independent from the others but make sense only if considered as part of the big picture. The allusion is evident from the introductive verses from Shakespeare's sonnet but also from the neologism "cod-dangle", that clearly refers to the male member. All the four following puns refer to that neologism. Therefore, the main challenge consisted in finding the appropriate rhymes in order not to lose the allusion and the comedy of the lines.

As regards the second part of the pun, it is based on the word *whoopsie*, a very colloquial term that indicates a homosexual person, according to urban dictionary, an online tool that helps with the translation of slang words and phrases (Urban Dictionary). Consequently, whoopsiedom and whoopsiephobic are formed adding the two suffixes – phobic and –dom to the base word. Being colloquial and slightly different from the simple word *gay*, because it has a sort of nuance of tenderness and comedy, it could not be translated with *gay* nor *omosessuale*. Therefore, the team choose to use the word *gaido* – and its derivatives *gaiofobico* and *gaiezza* – which is not a real word in Italian – like *whoopsie* – and which has that kind of tenderness that the original word has.

00:19:56,620 --> 00:19:58,960	00:19:56,617 --> 00:19:58,615
Well, Master Florian? What...	Allora, mastro Florian, che...
00:19:59,940 --> 00:20:01,730	00:20:00,015 --> 00:20:02,490
What think you of <i>Mistress Sauce Quickly</i> ?	Che ne pensate di <i>Madama Sveltina</i> ?
00:20:01,780 --> 00:20:03,490	00:20:02,500 --> 00:20:05,176
Does she not make	Non fa tremare i vostri lombi e urlare
00:20:03,540 --> 00:20:07,490	00:20:05,186 --> 00:20:07,217
your loins tremble and your	"Bau, bau" ai vostri calzoncini?
codpiece cry, "Woof, woof"?	
00:20:07,540 --> 00:20:10,740	00:20:07,719 --> 00:20:10,498
Are you blind? She looks	Sei cieco? Sembra un uomo travestito!
like a man in a dress!	
00:20:11,300 --> 00:20:13,610	00:20:10,873 --> 00:20:13,510
Besides, I am spoken for my Kate.	E poi, sono gia' impegnato

00:20:13,660 --> 00:20:16,770	con la mia Kate.
Ah, but Kate be pure	00:20:13,520 --> 00:20:17,334
and chaste till wed...	Si', ma... Kate restera' pura e casta
00:20:16,820 --> 00:20:20,500	fino al matrimonio, mentre...
while Mistress Sauce Quickly doth	00:20:17,344 --> 00:20:21,013
promise the lot before dinner.	Madama Sveltina fara' qualunque
	cosa anche prima che finisca la cena.
	<i>(Season 1, episode 1)</i>

As far as Madama Sauce Quickly is concerned, it refers to one of the Shakespeare's Henry IV characters, Madama Quickly. Since in *Upstart Crow*, the name of the character has a sexual connotation, probably the writers added Sauce to distinguish it from the original one and to make the audience better understand their intentions and the sexual nuance of the name. All that considered, the editor of the team choose to use *Sveltina* because it was a name that seems to encompass well the sexual connotation in Italian. In fact, this connotation is underlined by the last line of the excerpt, in which Madama Sauce Quickly's intentions are very clear.

The following lines refers to the "Oxford yobbos", as Will calls them in the show. They are depicted as some young boys that have had everything from life and spent all their money and time in eating, drinking, roistering and joining some clubs with particular names.

00:13:57,300 --> 00:14:01,860	00:13:57,189 --> 00:13:58,899
They join clubs called the Burst	Si uniscono in circoli chiamati
Ballsack and the Fisted Peasant...	00:13:58,909 --> 00:14:02,269
	Scroto Scoppiato e Cultadino Curioso...
	<i>(Season 1, episode 1)</i>

Rendering these two wordplays was everything but easy for the subbers of the team. According to the editor, the goal was to find some names that, in some ways, could remember the names of the American fraternity houses, whose members are well known for roistering and drinking. In addition, both of them had a very strong sexual connotation, because they refer to some modern and not so conventional sexual practices. Thus, they had to find an equivalent that could encompass all these nuances of meaning, trying to stay in a grey area as regards the vulgarity of the content.

The wordplays that follow are comparable to the above puns but easier to solve.

00:10:19,920 --> 00:10:25,750

with amusing names like Doll

Tearpants and Ned Snatchbutt

00:10:20,075 --> 00:10:21,981

con buffi nomi come...

00:10:21,991 --> 00:10:23,702

Doll Braghestrappate

00:10:23,712 --> 00:10:25,612

e Ned Acchiappaculo...

(Season 2, episode 3)

The team solved the puns by simply translating the compound words Tearpants and Snatchbutt and forming Italian compound words that could maintain the equivalence.

Speaking about puns, the following one is based on the relationship between cheese and cheesy in English.

00:11:10,120 --> 00:11:12,000

Have you been eating maggoty cheese?

00:11:13,720 --> 00:11:17,070

It is not maggoty cheese which

doth palpitate my boobingtons.

00:11:10,146 --> 00:11:12,270

Hai mangiato del formaggio con i vermi?

00:11:13,665 --> 00:11:17,245

Non e' il formaggio coi vermi

che fa palpitare le mie tette.

00:11:17,120 --> 00:11:19,470

No, it's a cheesy maggot.

00:11:17,255 --> 00:11:19,419

No, bensì un uomo che è un verme.

(Season 2, episode 3)

In Italian, the word *cheese* is translated with *formaggio*, while the word *cheesy* is an adjective that means *scadente, dozzinale, di cattivo gusto*. None of these words have an assonance with *formaggio*, so the editor decided to maintain the negative reference using also the negative connotation that the word *verme* has in Italian.

The last example that will be presented is a highly relevant one, pronounced by Kate and based on the name Othello.

00:13:00,800 --> 00:13:03,470

Oh, goodness, Mr Shakespeare! Otello?

00:13:03,520 --> 00:13:05,280

More like HOT-ello!

00:13:06,760 --> 00:13:09,030

00:13:00,677 --> 00:13:02,449

Santi Numi, signor Shakespeare!

00:13:02,459 --> 00:13:03,470

Otello?

00:13:03,480 --> 00:13:05,499

Piu' che altro Obello.

00:13:06,684 --> 00:13:08,840

He really is orgasmic! (...)	E' davvero orgasmico. (...)
00:19:39,960 --> 00:19:41,480	00:19:39,635 --> 00:19:41,508
Hottie's so romantic!	Obello e' cosi' romantico!
00:19:42,840 --> 00:19:46,350	00:19:42,572 --> 00:19:44,321
- Hottie? - Oh, yes, 'tis	- Obello?
my pet familiar for him.	- Si'.
	00:19:44,331 --> 00:19:46,350
	Lo chiamo cosi' in intimita'.
00:19:46,400 --> 00:19:48,870	00:19:46,360 --> 00:19:48,943
I fashioned it out of the	E' formato dal suo nome
first syllable of his name,	
00:19:48,920 --> 00:19:52,670	00:19:48,953 --> 00:19:52,683
and the fact that I find him	e dal fatto che lo trovo
extremely and totally hot.	davvero incredibilmente bello.
	(Season 2, episode 1)

The above wordplay is very funny and it is divided into two parts, pronounced in different moments of the episode. It is based on the name Othello, which is modified by Kate to express her appreciation towards the more prince. *Hot-ello* includes the adjective *hot*, but the team did not find an adjective that could give the same result if placed before the name. Therefore, they choose to modify the inner structure of the name by inserting the adjective *bello*, which is similar to *hot* and maintain the same force. In the second part of the excerpt, there is an abbreviation of *Hot-ello*, i.e. *Hottie*, explained by the character in the following lines. Abbreviating *Obello* in *Obi* would not mean the same thing and would not have the same intention as the original word, thus the editor decided to keep the extended form *Obello* and to adapt the translation in the following lines, at it can be seen from the passage.

3.2.6 The archaic language vs the colloquialism

As *Upstart Crow* is a TV show set in the sixteenth century, one can assume that the characters use a very archaic language, due to the customs and traditions of the time. It is not completely true, because actually, the language is an intermingling of different registers and words. Several elements give the viewer the idea that the characters are speaking an archaic language, but actually, sometimes the sentence structure and the words used contradict the archaic semblance of the show.

One of the characters that better reflects this contradiction is Kit Marlowe, who often speaks in a very modern way but adding some elements that give what he is been saying a semblance of archaism.

00:00:34,300 --> 00:00:36,250

No doubt about it, Will,

00:00:36,300 --> 00:00:40,250

you're absolutely ripping London theatre
a new arsington. Big respect, cuz.

00:00:40,300 --> 00:00:43,250

Feels good. Can't deny.

00:01:04,300 --> 00:01:06,250

He's going to crap a dead cat
when he hears you've been invited!

00:01:06,300 --> 00:01:09,250

Which is, of course,
brilliant. I salute you.

00:04:44,080 --> 00:04:45,270

Morning, all!

00:04:45,320 --> 00:04:49,230

I ascendeth the stairs so best
thee get this party starteth.

00:00:34,944 --> 00:00:39,106

Nessun dubbio a riguardo, Will, stai
sicuramente facendo il culo a tutti.

00:00:39,116 --> 00:00:41,994

- I miei rispetti, amico.

- E' una bella sensazione, non lo nego.

(Season 1, episode 3)

00:01:04,141 --> 00:01:07,230

Caghera' un gatto morto quando
sapra' che sei stato invitato.

00:01:07,240 --> 00:01:08,468

Ed e', naturalmente,

00:01:08,478 --> 00:01:09,928

eccezionale. Mi complimento.

(Season 1, episode 3)

00:04:44,240 --> 00:04:46,327

Buongiorno a tutti! Ho scalato le scale,

00:04:46,337 --> 00:04:49,035

quindi fareste meglio
a dare il via alla festa!

(Season 2, episode 1)

From the three examples above, it is possible to see how the modern elements and the archaic elements are mixed together in the same sentence, creating a sort of hybrid language. In the first example, the very informal and modern register coexists with the word *arsington*, formed by *arse* and the suffix *-ington* (further information on the suffix will be given in the next section), in an attempt of creating an aristocratic atmosphere.

In the second example, the idiom is mixed with the following and very formal expression *I salute you*, which is also very archaic and rare to find.

In the last example, the most hybrid of the three, the modern and colloquial sentence *let's get the party started* becomes *thee get this party starteth*, with *thee* and the suffix *-th* that are very archaic elements of the English language.

As regards the suffix *-th*, it is very common in the TV show and it is adopted to give a semblance of archaism to the language used. In most cases, anyway, it is simply added at the end of the words, and in order to translate it, the subbers had just to remove it and search for the base form of the verb.

00:16:41,600 --> 00:16:44,590	00:16:41,216 --> 00:16:43,586
O, how this spring of love <i>resembleth</i>	"Ahimè, che questo mio giovane amore
00:16:44,640 --> 00:16:47,390	00:16:43,983 --> 00:16:47,390
The uncertain glory of an April day	" <i>ha</i> l'incertezza d'un giorno d'aprile,
	(<i>Season 2, episode 3</i>)
00:20:44,360 --> 00:20:48,680	00:20:45,198 --> 00:20:48,846
and <i>returneth</i> not till ye be ready	e non <i>tornate</i> finche' non sarete pronto
to celebrate God's rich rainbow!	a seguire il disegno arcobalenoso di Dio!
	(<i>Season 1, episode 4</i>)
00:04:40,440 --> 00:04:43,630	00:04:40,476 --> 00:04:43,700
Now shut thee that which	Ora chiudi cio' che <i>mangia</i>
<i>eateth</i> food but grows not fat,	ma non ingrassa,
00:04:43,680 --> 00:04:45,790	00:04:43,710 --> 00:04:45,751
<i>speaketh</i> words but be not wise,	che <i>parla</i> ma non e' saggia
00:04:45,840 --> 00:04:47,950	00:04:45,761 --> 00:04:48,025
and <i>burpeth</i> loud but makes not gas.	ed <i>emette</i> strani suoni,
	ma senza fare aria.
	(<i>Season 1, episode 4</i>)
00:05:35,680 --> 00:05:36,830	00:05:35,636 --> 00:05:39,365
Feel you like that which,	Senti forse salire cio' che, sebbene
00:05:36,880 --> 00:05:39,270	non sia brandy, brucia la gola?
though it be not brandy,	(<i>Season 2, episode 1</i>)
<i>doth</i> burn the throat,	
00:06:24,440 --> 00:06:27,310	00:06:26,053 --> 00:06:28,242
You must	Devi fargli credere che tu sia cio' che,
make him believe that you be that	
00:06:27,360 --> 00:06:30,270	00:06:28,252 --> 00:06:30,389
which, though it <i>hath</i>	seppur dotato di petto, non <i>ha</i> seno,
teats, <i>hath</i> no breasts,	
00:06:30,320 --> 00:06:33,630	00:06:30,399 --> 00:06:33,769
and though it <i>hath</i> balls,	e, seppur dotato di palle,
be not a game of tennis.	non e' una partita di tennis.
00:06:33,680 --> 00:06:36,390	00:06:33,779 --> 00:06:36,543
- You mean a man, right?	- Intendete un uomo, vero?

- Yes, I mean a man.

- Si', intendo un uomo.

(Season 1, episode 6)

Other elements adopted to make the language more archaic are the archaic pronouns *thee*, *thou*, *thy*.

00:10:39,600 --> 00:10:42,950

Thou marshals me the way that I was going,

00:10:43,000 --> 00:10:46,040

and such an instrument I was to use.

00:00:46,740 --> 00:00:49,450

'Tis *thy* sweet and youthful

timbre I would feign here,

00:00:49,500 --> 00:00:52,970

not the monosyllabic series of grunts

that passes for your conversation.

00:09:15,960 --> 00:09:19,990

Well... perchance 'tis *thee*, Anne, for...

00:09:20,040 --> 00:09:22,760

you have dark eyes and raven hair.

(...)

00:10:58,360 --> 00:11:00,190

I be married to *thee*.

00:10:40,535 --> 00:10:42,702

"E *tu* mi guidi lungo quella strada che

avevo gia' imboccato da me stesso,

00:10:42,712 --> 00:10:45,500

"pronto ad usare un analogo arnese.

(Season 1, episode 5)

00:00:45,946 --> 00:00:49,503

Si', cara. E' il *tu*o timbro dolce

e giovanile che volevo simulare,

00:00:49,513 --> 00:00:53,420

e non i grugniti monosillabici che di

solito offrono le conversazioni con te.

(Season 1, episode 1)

00:09:17,299 --> 00:09:20,046

Si da' il caso sia *tu*, Anne, tu...

00:09:20,056 --> 00:09:23,073

Hai gli occhi scuri e i capelli corvini.

(...)

00:10:58,372 --> 00:11:01,439

Sono sposato con *te*.

(Season 1, episode 4)

Additionally, throughout the TV show, a series of obsolete English words are used to reinforce the semblance of archaism the producers intended to give to the show. Here below, a list of the most used ones with their equivalent translations.

00:17:40,080 --> 00:17:43,310

I do not follow you, *sirrah*.

00:11:41,300 --> 00:11:43,250

Oh, zounds, that is *posh*.

00:17:40,393 --> 00:17:43,232

Non ti seguo, *messere*.

(Season 1, episode 5)

00:11:41,782 --> 00:11:43,808

Poffarbacco, come

suona *aristocratico*!

(Season 1, episode 3)

00:01:47,500 --> 00:01:50,700	00:01:47,413 --> 00:01:49,137
Which is why you married me.	Ed e' il motivo per cui mi hai sposato.
<i>Posh</i> birds love a bit of rough.	00:01:49,147 --> 00:01:50,997
	Le donne <i>di classe</i> amano
	l'uomo un po' rozzo.
	(<i>Season 1, episode 1</i>)
00:04:50,460 --> 00:04:53,570	00:04:51,303 --> 00:04:53,806
Er, this <i>lad</i> falls in love with this <i>lass</i> ,	Questo <i>ragazzo</i> si innamora
	di questa <i>ragazza</i> ,
	(<i>Season 1, episode 1</i>)
00:05:35,860 --> 00:05:40,810	00:05:36,403 --> 00:05:40,776
Plus, they were filling ruts <i>'twixt</i>	Inoltre, stanno riempiendo i solchi
Stokenchurch and Chipping Norton	<i>tra</i> Stokenchurch e Chipping Norton...
	(<i>Season 1, episode 1</i>)
00:05:24,300 --> 00:05:26,450	00:05:24,706 --> 00:05:26,536
A " <i>good morrow</i> " would be nice.	Un " <i>buon giorno</i> " sarebbe l'ideale.
	(<i>Season 1, episode 1</i>)
00:08:57,200 --> 00:09:00,390	00:08:57,118 --> 00:09:00,675
Oh, you know right well	Sai bene quale Dama Bruna, invero!
there's a Dark Lady, forsooth!	(<i>Season 1, episode 1</i>)
00:10:23,760 --> 00:10:26,760	00:10:23,396 --> 00:10:26,703
Yeah, Dad, I know you mean	Si', padre, so che parlavate di lacrime.
tears. I'm just, like, aghast.	Sono solo, come dire, sconvolta?
	(<i>Season 1, episode 1</i>)

3.2.7 The translation of neologism and the suffix -ington

As mentioned earlier, *Upstart Crow* was good welcomed by people and critics. Many journalists and bloggers gave positive reviews on the show, highlighting its innovative style and its particular features. For instance, the telegraph focus on “its resourceful lexicon of bawdy neologisms – *futtocking* and *cod-dangle*, *hugger-tugger* and *puffling pants*. Their entry into the language is a consummation devoutly to be wished”.

Many are the neologisms introduced in the TV show and some of them are really unconventional and funny. Of course, as being neologisms, they did not have an equivalent in Italian and the subbers found many difficulties while translating them and searching for words or phrases that could encompass the meaning of the originals. One of the most difficult neologism the team had to translate is *Hugger-Tugger*.

00:06:52,380 --> 00:06:53,530

Why does everybody presume
00:06:53,580 --> 00:06:56,730
that just because I write 126
love poems to an attractive boy,
00:06:56,780 --> 00:06:58,320
I must be...

00:06:59,260 --> 00:07:02,930

.. I must be some kind of
bechambered *hugger-tugger*.

00:22:34,640 --> 00:22:39,710

This inquisition will establish that
Mr Shakespeare's vile pornography

00:22:39,760 --> 00:22:45,790

is nothing more than an
incitement to foul *hugger-tugger*.

00:01:52,560 --> 00:01:54,750

I really had hoped that
this whole silly idea
00:01:54,800 --> 00:01:57,590
that I be part *hugger-tugger*
might have done its dash by now.

00:01:57,640 --> 00:01:59,950

I kind of think that one's
going to hang around, mate.

00:06:52,260 --> 00:06:53,548

Perche' presumono tutti che
00:06:53,558 --> 00:06:57,531
solo perche' ho scritto 126 poesie
d'amore per un giovane attraente,
00:06:57,541 --> 00:06:58,736
io debba essere...
00:06:59,413 --> 00:07:02,650
Debba essere uno che gradisce la
compagnia maschile in camera da letto.
(*Season 1, episode 1*)

00:22:34,899 --> 00:22:37,210

Questa inquisizione stabilira'
00:22:37,220 --> 00:22:40,095

che la vile pornografia
del signor Shakespeare
00:22:40,105 --> 00:22:41,472

non e' altro...
00:22:41,482 --> 00:22:43,668

Che un incitamento a commettere

00:22:43,678 --> 00:22:45,989

effusioni inappropriate.

(*Season 1, episode 4*)

00:01:52,247 --> 00:01:54,284

Speravo davvero
che questa sciocca credenza
00:01:54,294 --> 00:01:57,546
secondo cui non distinguo tra chi invito
nel talamo avesse fatto il suo tempo.

00:01:57,556 --> 00:01:59,484

Credo che durera' ancora
a lungo, caro mio.

(*Season 2, episode 6*)

As said before, since it does not exist an equivalent, the subbers had to choose how to render the neologism in order not to lose the original meaning. As is evident from the context, it refers to William Shakespeare and his latent homosexuality, on which scholars have wondered for centuries. Back in the sixteenth centuries, even if it was a

very common practice, homosexuality was not socially accepted. So maybe, the producers of the show refers to it with this neologism to underline the fact that, being not accepted, there was not an official positive way to refer to it – in fact, the term *sodomy* already existed but it had a very negative connotation. Anyway, by analyzing the context time after time, the team choose to render it differently according to contexts and to time and space constraints.

A very funny neologism is *puffling pants*. It refers to some fashion garment that men wore in the Elizabethan period. Since there is not an equivalent, the editor based on the word *puff* and search for an Italian rendering that could work in the same way. Thus, she chose *pantaloni a sbuffo*. In fact, both the phrases give the idea of something puffed up; besides, *puff* actually means *sbuffo*.

00:04:02,300 --> 00:04:05,250

And an invitation to
Southampton's prancings
00:04:05,300 --> 00:04:08,250
in the pocket of my puffling pants.

00:04:02,661 --> 00:04:05,407

e un invito per il ballo
di Southampton nella
00:04:05,417 --> 00:04:07,177
tasca dei miei calzoni a sbuffo.
(Season 1, episode 3)

00:17:06,300 --> 00:17:09,250

Instead, purple puffling pants,
00:17:09,300 --> 00:17:13,250
yellow tights and really silly
cross-garters are all the rage.

00:17:07,289 --> 00:17:09,241

I calzoni viola a sbuffo,
00:17:09,251 --> 00:17:13,443
le calzamaglie gialle e i reggicalze
stravaganti vanno per la maggiore.

00:17:13,300 --> 00:17:16,250

Any who come a-prancing dressed not so
00:17:16,300 --> 00:17:17,250
will make a poor show indeed.

00:17:13,453 --> 00:17:15,905

Chiunque venisse ad un
ballo non vestito cosi'
00:17:15,915 --> 00:17:18,348
farebbe una pessima figura.
(Season 1, episode 3)

00:00:46,880 --> 00:00:48,790

Because the exorbitant fares we pay
00:00:48,840 --> 00:00:51,510
go to line the puffling pants
of bloated shareholders,

00:00:46,854 --> 00:00:51,389

Perche' paghiamo tasse esorbitanti che
riempiono le calzamaglie di snob grassoni
(Season 1, episode 5)

In case of time and space constraints, as in the last example above, the subber is forced to choose another equivalent word, so *puffling pants* here became *calzamaglia*.

Other very used neologisms are *cod-dangle* and *cod-piece*, both referring to male genital parts. They are not explicit words in English so, as can be seen from the examples below, the subbers adopted the same technique, without rendering them explicit.

00:01:43,040 --> 00:01:44,350

that talent and brains

00:01:44,400 --> 00:01:47,240

in some way mitigate the
absence of a cod-dangle.

00:20:05,440 --> 00:20:07,230

"By adding one thing."

00:20:07,280 --> 00:20:10,990

Which would be a cod-dangle?

00:01:43,012 --> 00:01:45,547

per la quale il talento e l'intelletto
possano in qualche mitigare

00:01:45,557 --> 00:01:47,336

l'assenza dell'arnese maschile.

(Season 2, episode 3)

00:20:05,537 --> 00:20:07,406

dandoti un'aggiunta in piu".

00:20:07,416 --> 00:20:08,648

Che sarebbe...

00:20:08,658 --> 00:20:09,943

Quello che...

00:20:09,953 --> 00:20:11,270

Penzola.

(Season 1, episode 4)

00:07:59,320 --> 00:08:01,390

But when she does speak Italiano,

00:08:01,440 --> 00:08:04,680

it's so damn saucy it makes me
call for a more copious codpiece.

00:07:59,235 --> 00:08:01,124

Ma quando parla <i>italiano</i>,

00:08:01,134 --> 00:08:04,665

e' cosi' provocante che mi fa
desiderare un sospensorio piu' spazioso.

(Season 2, episode 3)

00:20:01,780 --> 00:20:03,490

Does she not make

00:20:03,540 --> 00:20:07,490

your loins tremble and your
codpiece cry, "Woof, woof"?

00:20:02,500 --> 00:20:05,176

Non fa tremare i vostri lombi e urlare

00:20:05,186 --> 00:20:07,217

"Bau, bau" ai vostri calzoncini?

(Season 1, episode 1)

Other neologism that needs to be analyzed is *diddly-doodah*, a peculiar phrase that is difficult to explain. It is used to express feelings that are overwhelming, to some extent. In fact, if watching the examples below, *diddly-doodah* was translated differently according to the context – as most part of the other neologisms – and it expresses overwhelming feelings like infatuation, trembling or anxiety.

00:17:38,580 --> 00:17:42,050
And what a bit of luck, him going
all diddly-doodah over our Kate!

00:24:13,400 --> 00:24:16,590
Sorry to bother you
while you're... cooking.

00:24:16,640 --> 00:24:19,230
But my master's all of a doo-dah.

00:12:08,160 --> 00:12:10,430
What proper posh bird
does not go diddly-doo-dah
00:12:10,480 --> 00:12:11,910
over the prospect of a prince?
00:08:20,720 --> 00:08:23,510
I do totally find myself
going diddly doodah.

00:11:19,520 --> 00:11:21,990
Bottom! It is not so!
00:11:22,040 --> 00:11:25,270
She's only gone and got all
diddly doodah over Mr Marlowe.

00:17:38,546 --> 00:17:42,390
E che fortuna, che si sia
infatuato della nostra Kate!
(Season 1, episode 1)

00:24:13,851 --> 00:24:15,542
Mi dispiace disturbarvi mentre...
00:24:15,552 --> 00:24:16,555
Cucinate.

00:24:17,123 --> 00:24:19,207
Ma il mio padrone e' irrequieto
(Season 1, episode 5)

00:12:08,052 --> 00:12:11,950
Quale nobil donzella non diventa un po'
selvaggia alla prospettiva di un principe?
(Season 2, episode 1)

00:08:20,974 --> 00:08:23,524
Mi trovo d'improvviso
a diventare tutta un fremito!
(Season 2, episode 3)

00:11:20,984 --> 00:11:25,083
- Non e' cosi'.
- Ha iniziato a fremere tutta per Marlowe.
(Season 2, episode 3)

Finally, as far as neologisms are concerned, the most interesting examples are the neologisms created by adding the suffix *-ington*. According to urban dictionary – the crowdsourced online dictionary of slang words and phrases – the suffix *-ington* is added to the end of words in order to make them sound sophisticated or “English”. It has no significant meaning and it can be used to mitigate some strong words.

00:03:29,300 --> 00:03:32,250
Marlowe, on the other hand,
doesn't give a *tosslington*,
00:03:32,300 --> 00:03:35,250
so everyone wants to be his mate.
00:22:30,360 --> 00:22:32,700

00:03:29,681 --> 00:03:33,683
A Marlowe, invece, non frega un piffero
e tutti vogliono essere suoi amici!
(Season 1, episode 3)
00:22:30,751 --> 00:22:33,002

We're dying on our <i>arsingtons</i> .	Abbiamo fallito miseramente. (Season 1, episode 5)
00:21:45,440 --> 00:21:48,230	00:21:45,260 --> 00:21:46,837
Is he <i>pisslingtoned</i> ?	E' ammattito? (Season 2, episode 5)
00:06:30,480 --> 00:06:33,470	00:06:30,416 --> 00:06:31,423
Sorry, my <i>badlington</i> .	Desolato... 00:06:31,433 --> 00:06:33,194 Colpa mia. (Season 2, Episode 3)
00:10:20,680 --> 00:10:24,110	00:10:21,111 --> 00:10:23,304
and bloody-minded petty nationalism, then the world can get	Il futile e maledetto nazionalismo... 00:10:23,314 --> 00:10:25,369
00:10:24,160 --> 00:10:28,070	Il mondo puo' andare anche a rotoli, 00:10:23,314 --> 00:10:25,369
<i>stufflingtonned</i> because we want our countries back,	Il mondo puo' andare anche a rotoli, (Season 2, episode 2)

In order to translate them, the subbers only had to remove the suffix and search for the form base of the word or the verb, according to the context.

The example below was very difficult to translate for the team of Upstart Crow. In fact, apart from the phrase *up the duffington*, the structure of the sentence is very complex. According to MrsShadow, the first problem was to understand what *up the duffington* meant. It should be underlined that the example below is from season 1, episode 1, therefore the team faced the difficulties of the TV show for the first time ever. Once found about the suffix *-ington*, the editor searched for the phrase *up the duff*, finding that it is used to indicate pregnancy. However, being it an unusual phrase, the editor wanted to find an equivalent as unusual as the original was. One of the choices was *mettere la pagnotta nel forno*, but it would have resulted too anachronistic due to the presence of the word *forno* in the subtitles of a TV show set in a period in which the oven probably does not even existed yet. Finally, she decided to use the verb *ingravidare* that is almost as unusual as *up the duff*. Moreover, also the rest of the sentence create many problems, as can be seen from the Italian rendering, in which all the element are moved and adapted to the normal Italian language structure.

00:01:51,700 --> 00:01:54,530
 I married beneath me, and now
 you've done the same, William.
 00:01:54,580 --> 00:01:56,090
 And what's that supposed to mean?
 00:01:56,140 --> 00:01:58,210
 It means that he was 17
 00:01:58,260 --> 00:02:02,410
 and he got a scheming little
 26-year-old tithe farm milking-slap
 00:02:02,460 --> 00:02:04,730
up the duffington, that's what!

00:26:36,160 --> 00:26:39,710
 A love poem to an illiterate
 farm wench whom I only married
 00:26:39,760 --> 00:26:41,560
 cos I'd got her *up the duffington*.

00:26:42,920 --> 00:26:43,950
 Such a challenge!

00:01:52,205 --> 00:01:54,646
 Ho sposato un uomo di ceto
 inferiore come te, William.
 00:01:54,656 --> 00:01:58,573
 - Cosa vorreste dire con questo?
 - Che aveva solo diciassette anni...
 00:01:58,583 --> 00:02:00,903
 Ed *ha ingravidato* una ragazza
 manipolatrice di ventisei anni,
 00:02:00,913 --> 00:02:04,724
 abituata a stare nei granai e a
 mungere mucche, ecco cosa!
 (*Season 1, episode 1*)

00:26:35,994 --> 00:26:38,745
 Una poesia d'amore a una
 contadinella analfabeta
 00:26:38,755 --> 00:26:41,652
 che ho sposato solo
 perche' *l'ho ingravidata*.
 00:26:42,719 --> 00:26:44,840
 Quale sfida!
 (*Season 1, episode 4*)

3.2.8 The translation of curses, invectives and swear words

The translation of these elements is a very interesting point of analysis. Some of them are really original and, above all, they adapted to the period in which the TV show is set. Some of them are part of modern language, but others clearly belong to the past. The general rule consisted in find some equivalent words that could adapt to the context and to the force of the original ones, always keeping in mind the fact that the TV show is set in sixteenth century, so the words had to be obsolete and not anachronistic.

00:01:27,640 --> 00:01:29,550
Goodness, having to
 make some small effort,
 00:01:29,600 --> 00:01:30,670
 how awful for you!
 00:01:30,720 --> 00:01:35,150

00:01:27,832 --> 00:01:30,863
Accidenti, dover compiere un piccolo
 sforzo, che cosa terribile per voi!
 00:01:30,873 --> 00:01:32,563

Bestrew me, Will, methinks me
bolingbrokes be being busted!

Acciderbolina, Will,
00:01:32,573 --> 00:01:34,809
credo che le mie *nespole*
siano state sfracellate!
(Season 2, episode 3)

In the above lines, apart from the curse *Goodness*, there are also *Bestrew me* and *Bolingbrokes*. As for *bestrew me*, it does not exist as a proper curse, but translating it and placing it in its context, it is evident that, in this case, it works as a curse. Thus, the team choose the word *Acciderbolina*. As for *Bolingbrokes*, the term is one of the most used swear words in the TV show and refers to men testicles, even if it does not really exist. So the team thought of something not too vulgar that could remember men testicles, and the choice was *nespole*.

00:25:33,060 --> 00:25:35,100
Bolingbrokes!

00:25:33,785 --> 00:25:35,221
Perdindirindina.
(Season 1, episode 1)

Nevertheless, in the example above, *Bolinbrokes* is used as a curse and not as a swear word, so the Italian translation is different.

As far as the examples below are concerning, they are curse based on the word *God* or something resembling it.

00:12:05,080 --> 00:12:06,840
Gosh, Mr Shakespeare!

00:12:05,146 --> 00:12:06,993
Santi Numi, signor Shakespeare!
(Season 2, episode 3)

00:08:37,460 --> 00:08:39,370
God's bodikins, Kate, what's not to get?

00:08:37,424 --> 00:08:39,660
Per il corpo di Cristo,
Kate, cos'e' che non capisci?
(Season 1, episode 1)

00:06:50,580 --> 00:06:52,330
God's naughty etchings!

00:06:50,592 --> 00:06:52,250
Per tutte le nudita'!
(Season 1, episode 1)

00:15:36,300 --> 00:15:39,250
God's conkers, here's a minty fix.

00:15:36,966 --> 00:15:39,538
Per le castagne di Dio,
e' qui per sistemare il danno.
(Season 1, episode 3)

00:21:07,800 --> 00:21:10,350

00:21:07,570 --> 00:21:10,146

God's boobikins.

00:09:18,560 --> 00:09:22,030

God's bouncing boobingtons, husband!

00:11:50,520 --> 00:11:53,430

Oh, my godly Godlingtons!

Santissimo cielo.

(Season 2, episode 5)

00:09:18,718 --> 00:09:21,684

Sante tettine rimbalzanti, marito!

(Season 2, episode 5)

00:11:50,491 --> 00:11:53,186

Perdindirindina!

(Season 2, episode 6)

Although it contains the word God, they all seem to have a softened force, as if they were not meant to have the usual strength that a curse normally has. The editor choose some words and sentences that could reflect this element while, at the same time, avoiding the anachronism in the Italian lines. Moreover, the latter *My godly Godlingtons* has been translated as *Perdindirindina* for trying to respect the alliteration of the original form.

Very adopted in the TV show, besides, is *Zounds*, for which the editor chose the Italian word *Poffarbaracco*, always respecting the setting and the time of the TV series.

00:10:28,660 --> 00:10:32,170

Zounds! I am due at the theatre
to discuss my new romance

00:17:32,260 --> 00:17:35,740

Zounds! I've got to get
some of this stuff down.

00:11:41,300 --> 00:11:43,250

Oh, *zounds*, that is posh.

00:10:28,463 --> 00:10:32,244

Poffarbaracco! Dovrei essere in teatro
per discutere della mia nuova opera
(Season 1, episode 1)

00:17:32,848 --> 00:17:34,006

Poffarbaracco!
00:17:34,016 --> 00:17:36,069
Alcune cose devo scrivermele.
(Season 1, episode 1)

00:11:41,782 --> 00:11:43,808

Poffarbaracco, come
suona aristocratico!
(Season 1, episode 3)

To continue, funny and original are the following curses:

00:24:04,200 --> 00:24:08,110

Kit! What in the name of Titania's
tiny toenails brings you here?

00:24:03,752 --> 00:24:08,201

Kit! In nome delle toste tettine
tonde di Titania, cosa ti porta qui?
(Season 2, episode 5)

00:20:21,640 --> 00:20:23,910
No, you asked me, by Jehovah's nostrils!

00:20:21,735 --> 00:20:24,750
No! Me l'hai chiesto tu,
per le narici di Geova! Tu...
(Season 1, episode 6)

The translation of the latter is much more literal and easily understood because all the elements are maintained from the original to the Italian subtitles, whereas the translation of the former is not so literal. In fact, according to the editor, translating it literally would soften the comic intensity of the original. Furthermore, the alliteration would not have been maintained. Consequently, since in the same episode (Season 2, episode 5) there were also other curses based on *boobies* – as can be seen in the previous examples – the editor decided to change and adapt the translation in order to maintain the comic strength and to respect the alliteration.

One of the most used invectives in the TV show is *Blimey!* It has been used in several contexts and it has been translated differently, even in the same episode, according to the context.

00:15:12,980 --> 00:15:17,050
Blimey, have we got to spend
a week with this arse-mungel?

00:15:13,634 --> 00:15:17,025
Accidenti, dobbiamo passare un
settimana con questo imbecille?
(Season 1, episode 1)

00:25:09,780 --> 00:25:11,130
Blimey.

00:25:09,976 --> 00:25:11,250
Caspita.

00:25:11,180 --> 00:25:13,090
He's taking it a bit
harder than I expected.

00:25:11,260 --> 00:25:13,552
E' piu' difficile di quanto pensassi.
(Season 1, episode 1)

00:21:07,080 --> 00:21:08,270
Blimey.

00:21:07,080 --> 00:21:08,205
Santo Cielo.
(season 1, episode 4)

The first of the above examples contains also another interesting element that needs to be analyzed, *arse-mungel* (or *arse-mungel*). It is one of the many neologisms of the TV show, as we mentioned earlier, and it is basically an invective towards someone that is stupid or idiotic. It is also one of the most used invective, as *Blimey*, and it is often

translated as *babbeo*, even if it can change according to the context. Being a neologism, does not have a proper equivalent, so the editor and the team made their decision based on the meaning of the first part of the invective, *arse*, which actually means something, since *mungle* does not seem to exist. In the previous example, it was translated with *imbecille*, in the following ones it was translated differently.

00:06:39,300 --> 00:06:42,250	00:06:39,585 --> 00:06:42,623
Woe to Albion that through	Sia maledetta la nostra patria, poiche'
this new invention,	ora con questa nuova invenzione
00:06:42,300 --> 00:06:44,250	00:06:42,633 --> 00:06:45,468
any clueless <i>arse-mungle</i> may make	tutto il mondo puo'
	conoscere ogni sciocchezza puerile
00:06:44,300 --> 00:06:47,300	00:06:45,478 --> 00:06:47,687
his puerile twitterings	scritta da qualunque <i>babbeo ignorante</i> .
known to the world...	(Season 1, episode 3)
00:21:48,280 --> 00:21:50,990	00:21:47,913 --> 00:21:50,313
You are such an <i>arse-mungel</i> .	Siete una tale <i>babbeo</i> .
00:21:51,040 --> 00:21:52,550	00:21:50,935 --> 00:21:52,439
Arse-mungel, am I?	Un <i>babbeo</i> , dici?
00:21:52,600 --> 00:21:55,030	00:21:52,449 --> 00:21:54,984
Kind Sue doth dub me <i>arse-mungel</i> .	La gentil Sue mi soprannomina <i>babbeo</i> .
	(Season 2, episode 5)
00:03:35,700 --> 00:03:37,650	00:03:36,280 --> 00:03:38,323
Not so much as being wondrous, doll,	Non si tratta di essere
	meravigliosa, tesoro,
00:03:37,700 --> 00:03:41,650	00:03:38,333 --> 00:03:41,604
as not being a clueless,	ma di non essere un incapace
futtocking <i>arse-mungel</i> .	e lagnoso scansafatiche.
	(Season 1, episode 2)

Futtocking is another neologism and it is very common in the TV show, being used to mitigate the meaning of the English adjective *fucking*. As mentioned before, in the TV show, curses and invectives seem to have a softened force, as if they were not meant to have their usual strong. *Futtocking* appears in a number of different cases and it is translated differently –sometimes it is not even translated – according to the context, as the previous invectives.

00:24:34,300 --> 00:24:38,300

He looked like a massive
futtocking cod-dangle.

00:22:17,120 --> 00:22:19,030

I'll be a *futtocking* star,
00:22:19,080 --> 00:22:21,420
and then you'll look like dicks.

00:04:37,280 --> 00:04:38,710

Cos it doesn't *futtocking* rhyme!

00:04:38,760 --> 00:04:40,390

Which is the entire *futtocking* point.

00:08:06,800 --> 00:08:10,440

Of course nobody's sitting there,
that's the whole *futtocking* point.

00:24:35,118 --> 00:24:37,048

Sembrava un grande,
00:24:37,058 --> 00:24:38,950
grosso pendolo.

(Season 1, episode 3)

00:22:17,312 --> 00:22:21,304

Diventero' una stella, sarò' divino
e voi vi sentirete dei coglioni.

(Season 1, episode 6)

00:04:36,775 --> 00:04:40,466

- Perche' non e' una rima, *perdindirindina!*

- Ma e' quello il punto, *perdindirindina!*

(Season 1, episode 4)

00:08:06,340 --> 00:08:10,066

Indubbiamente non vi e' seduto nessuno!

E' esattamente questo il punto, *diamine!*

(Season 2, episode 6)

According to the perfect English style, bloody is one of the most common words in the show, because the characters adopted it in many different situations. As usual, subbers chose their translation by observing the context and the sentence structures. As far as *bloody* is concerned, according to the translation guide of the TV show, it has to be translated with *diamine*, *dannazione* or something similar. Additionally, it is reported that “se usato davanti a un nome (*bloody script!*) lo traduciamo come *dannato/maledetto* (*dannato/maledetto copione!*), altrimenti possiamo mettere un *diamine!* a fine frase (I have no bloody idea -> non ne ho idea, *diamine!*).”

00:06:18,700 --> 00:06:23,650

Just don't throw yourself under the
bloody carriage in front of mine!

00:06:23,700 --> 00:06:24,650

Selfish bastible.

00:06:19,145 --> 00:06:23,259

Solo non buttarti sotto la *dannata*
carrozza davanti alla mia!

00:06:23,767 --> 00:06:25,181

Bastardo egoista!

(Season 1, episode 2)

00:04:48,000 --> 00:04:49,790

Bloody hell, master, just say "mouth".

00:04:48,035 --> 00:04:49,865

Diamine, mastro, bastava dire "bocca"!

(Season 1, episode 4)

00:08:56,480 --> 00:08:59,550

00:08:56,657 --> 00:08:58,308

That Duncan MacBuff, he's so <i>bloody</i> self-righteous. 00:08:59,600 --> 00:09:01,270 It drives me potty.	Quel Duncan MacBuff e' cosi'... 00:08:58,318 --> 00:09:01,243 <i>Dannatamente</i> ipocrita. Mi fa diventare matta. (<i>Season 1, episode 5</i>)
00:09:58,760 --> 00:10:01,280 God, I hate this sceptred <i>bloody</i> isle!	00:09:58,382 --> 00:10:01,263 Dio, quanto odio questa <i>dannata</i> isola scettrata! (<i>Season 2, episode 6</i>)
00:03:28,020 --> 00:03:29,970 It's bloody obvious.	00:03:27,880 --> 00:03:29,748 Per diamine, e' cosi' ovvio. (<i>Season 1, episode 1</i>)
00:11:08,060 --> 00:11:10,010 I am not going <i>bloody</i> bald.	00:11:07,992 --> 00:11:09,985 Non sto diventando pelato, <i>diamine!</i> (<i>Season 1, episode 1</i>)

Finally, in the lines below, apart from finding another example of *bloody*, some peculiar invective phrase that are easily to find in TV show are contained, to show how brilliant and well written these scripts are. In all the three examples *cock-snobbled folderols* is contained, translated by the editor with *snobboni dementi pazzoidi* and then remaining the same for the entire show. The examples below are very complex and difficult to translate because, if considering how they are constructed and with which words, it is evident that translating literally is not a fruitful strategy. As it happens all the times in *Upstart Crow*, the wordplays and the word constructions need to be adapted to Italian, in order to obtain the equivalent sense, meaning and comic force of the original. For that reason, the editor chose that particular Italian construct, which seems to work perfectly, given the context in which it is inserted.

00:22:35,300 --> 00:22:38,250 Oh, you think you've got above us with your <i>bloody</i> London ways?	00:22:35,073 --> 00:22:38,504 Pensi di essere diventato meglio di noi grazie tuoi <i>dannati</i> modi londinesi?
00:22:38,300 --> 00:22:43,250 But I fear you'll never truly be accepted by the <i>cock-snobbled folderols</i>	00:22:38,514 --> 00:22:41,264 Ma io temo che non sarai mai accettato davvero 00:22:41,274 --> 00:22:43,402 da quegli <i>snobboni dementi</i> ,

00:22:43,300 --> 00:22:48,250
on account of the fact you're a
turnip-chomping country bum-shankle

00:13:22,560 --> 00:13:24,590
Me, a farmer's daughter,
00:13:24,640 --> 00:13:27,910
supping with the *cock-snobbled folderols!*

00:00:50,300 --> 00:00:52,250
Me, a Stratford *bum-shankle*,
00:00:52,300 --> 00:00:55,250
a-hobbing and a-nobbing with
the *cock-snobbled folderols*.

00:22:43,412 --> 00:22:44,865
in virtu' del fatto

00:22:44,875 --> 00:22:48,478
che sei un *mangiarape di*
campagna dal culo grosso.
(Season 1, episode 3)

00:13:22,912 --> 00:13:24,548
Proprio io, la figlia di un contadino,
00:13:24,558 --> 00:13:27,451
a cenare con quegli
snobboni dementi pazzoidi!
(Season 1, episode 5)

00:00:49,192 --> 00:00:52,364
Io, un *poveraccio*
sfigato di Stratford,
00:00:52,374 --> 00:00:55,603
a brindare e ciarlare con quegli
snobboni dementi pazzoidi.
(Season 1, episode 3)

As for *bum-shankle*, the word does not really exist. The subbers search on the internet and they found that, according to urban dictionary, the *shankle* is the part of the body where the shin meets the ankle. Therefore, being *bum* the British version of *butt*, they thought of a construct that could work in Italian and adapted the result to the context, of course. Because of that, the translation is different in two shown above examples.

3.2.9 Foreign languages in subtitles

According to the guide of Subspedia, in case of lines that are pronounced in other languages than English, the rule is that normally they should not be translated and they should be put in italics to underline that they are reported in their original form on purpose.

In *Upstart Crow*, there are several situations in which different languages are used. As previously shown, for instance, being the TV show set in sixteenth century, many times the characters speak Latin – assuming that they attended University.

00:01:52,160 --> 00:01:54,430
Quid agis, Marlowe?

00:01:52,615 --> 00:01:56,064
<i>- Quid agis, Marlowe?

00:01:54,480 --> 00:01:56,150	- Omne bene, gratias, Greene.</i>
Omne bene, gratias, Greene.	
00:01:56,200 --> 00:01:59,670	00:01:56,074 --> 00:02:00,187
Ni illud velum sic habis	<i>Ni illud velum sic habis
bonum mane, Shakespeare.	bonum mane, Shakespeare.</i>
	(Season 1, episode 6)

Moreover, in other situations, the characters also speak French, as can be read in the following passage.

00:01:53,160 --> 00:01:56,790	00:01:53,177 --> 00:01:56,944
Prenons un petit seau, avec	<i>Prenons un petit seau, avec
un chou le-dedans, hein?	un chou le-dedans, hein?</i>
00:01:56,840 --> 00:02:01,110	00:01:56,954 --> 00:02:00,649
Which is French. It means "chase	E' francese. Significa "Venite in dispensa
my little cupcake into the larder".	a riempire il buco della mia ciambella".
00:02:01,160 --> 00:02:02,910	00:02:01,348 --> 00:02:02,881
Actually, Mr Marlowe, it means,	In realta', signor Marlowe, significa...
00:02:02,960 --> 00:02:06,510	00:02:02,891 --> 00:02:05,331
- "Grab a small bucket with	"Prendete un piccolo secchio
a cabbage in it."	con dentro un cavolo".
	(Season 1, episode 5)

This is an interesting extract also because the characters give the translation of the sentences in the following lines, which happens very often in TV show in case of different language speaking, to make the viewer aware of what it is being said. In case of translations, the lines are put into inverted commas, as they were some proper quotations.

Anyway, speaking about the use of other languages in *Upstart Crow* subtitles, the most interesting example is the use of Italian language, by no means.

00:07:03,000 --> 00:07:07,310	00:07:03,006 --> 00:07:05,153
Vorrei comprare il pane per favore.	<i>Vorrei comprare...</i>
	00:07:05,163 --> 00:07:06,347
	<i>Il pane...</i>
	00:07:06,357 --> 00:07:07,453
	<i>Per favore.</i>
00:07:07,360 --> 00:07:08,950	00:07:07,463 --> 00:07:09,501
Bene, Signor Marlowe, bene!	<i>Bene, signor Marlowe, bene!</i>
00:07:09,000 --> 00:07:11,630	00:07:09,511 --> 00:07:11,508

It's all credit to you, Kate,
couldn't have had a better teacher.

00:07:11,680 --> 00:07:14,030

Si, prega di parlare italiano.

00:07:14,080 --> 00:07:17,990

You know my rules, we
must parlar solo italiano.

(...)

00:19:50,560 --> 00:19:54,040

La contessa di Verona, nonchè
dama saggia e virtuosa

00:20:00,000 --> 00:20:01,910

Welcome, Signor Marlowe.

00:20:01,960 --> 00:20:04,550

I hope you will allow me to
practise my English on you.

00:20:04,600 --> 00:20:08,200

You can do anything to me you like,
you captivating little pomodoro!

Merito tuo, Kate, sei
un'insegnante eccellente.

00:07:11,518 --> 00:07:14,285

<i>Si prega di parlare italiano.</i>

00:07:14,295 --> 00:07:17,902

Conoscete le mie regole,
noi dobbiamo <i>parlar solo italiano</i>.

(...)

00:19:51,028 --> 00:19:54,012

<i>La Contessa di Verona,
nonche' dama saggia e virtuosa.</i>

00:19:59,341 --> 00:20:01,842

Benvenuto, <i>signor</i> Marlowe.

00:20:01,852 --> 00:20:04,465

Spero mi permetterete di
perfezionare il mio inglese con voi.

00:20:04,475 --> 00:20:07,773

Potete fare cio' che volete con me,
mio piccolo e seducente <i>pomodoro</i>.

(Season 2, episode 3)

In order to respect the general rule, MrsShadow decided to apply it also to Italian sentences, by reporting them in italics. It helped distinguishing the Italian translated lines from the ones that were actually pronounced in Italian by the characters of the show. In fact, according to her, even if the characters speak in Italian, they have not a perfect pronunciation and, sometimes, the audience could lose some words while watching the episode. Therefore, for the benefit of the viewer, every lines or words pronounced in Italian was put in italics. The only Italian line that was not reported is the first one pronounced by Kate in Season 2, episode 3 – the episode dedicated to Italian and to Italy as an exotic place for Shakespeare's comedy.

00:02:56,360 --> 00:02:58,550

Do you speak Italian, Kate?

00:02:58,600 --> 00:03:01,880

Naturalmente io parlo
italiano, grande idiota!

00:03:03,640 --> 00:03:05,360

00:02:57,318 --> 00:02:58,583

Parli Italiano, Kate?

00:03:03,390 --> 00:03:05,629

Oh, right, that was Italian, was it?!

Oh, certo, quello era italiano, giusto?

Since the above line was the first Italian line ever in the episode, the Editor wanted to create a break in the flowing of subtitles to attract the viewer attention on something that would be central in the rest of the episode: the use of Italian language.

3.2.10 Addressing politely: English vs Italian

Very thorny and complex, the question of the address forms is definitively important in a TV show like *Upstart Crow*. As mentioned previously, *Upstart Crow* is set in the sixteenth century at the time of Shakespeare; therefore, the register between characters can be formal or informal, according to the cases.

Normally, in modern Italian, when you address someone, you can use formal register, using the address form *lei* and informal register, using the address form *tu*, while in modern English you have only one address form for both registers, i.e. *you*. In English, in fact, when you want to address politely to someone, you have to resort to other methods, such as the use of Madame, Sir, Doctor and so on, or the use of particular verb constructions, such as “Would you mind”. When there is not the possibility of resorting to such methods, the context is the only thing that can help. In the past, things were slightly different because the address form for the Italian Formal register was *voi* and in English there was the distinction between *you* and *thou*, been the latter absorbed by the former as time went by.

That being said, as far as the address forms are concerned, the major problem in *Upstart Crow* was to translate formal and informal register in cases where in the original script there was only the address form *you*. Evaluating each relationship individually, taking into account the social context and the time in which the TV show is set, the Editor created a list of all the major relationships and the use of the Italian address forms for each of them. As the episodes were being aired, the list was being updated, as was the guide, for that matter.

- Tutte le coppie di marito e moglie si danno del TU
- I genitori ai figli danno sempre del TU
- I figli ai genitori danno sempre del VOI
- Shakespeare dà del TU a Bottom e Kate
- Bottom e Kate danno del VOI a Shakespeare

- Kate dà del VOI anche a Bottom (e in generale a tutti gli uomini in quanto le donne all'epoca erano considerate di stato inferiore) e Bottom le dà del TU
 - La compagnia di attori si dà a vicenda del TU, ma
 - mentre Burbage dà del TU a tutti, il resto degli attori (anche Shakespeare) dà a lui del VOI e gli attori danno del VOI anche a Shakespeare.
 - Le persone di ceto superiore daranno a quelle di ceto inferiore del TU e viceversa le persone di ceto inferiore daranno del VOI a quelle di ceto superiore, nello specifico:
 - Shakespeare (e Bottom, e Kate, e chiunque incontrato finora) dà a Greene del VOI, mentre lui dà del TU a tutti
 - Marlowe e Shakespeare si danno del TU, Marlowe e Kate del VOI a vicenda
- (From the Guide of Translation of Upstart Crow)*

CONCLUSIONS

This dissertation aimed to present the structure and the work of Italian fansubbing communities, particularly Subspedia, of which I am an active member. I wanted to demonstrate how difficult the job of a subber is, describing the hard work behind the subtitles of a TV series.

The structure of this work follows a precise logic road, going from the general understanding of the basis of AVT translation to the introduction of new techniques and ways of creating subtitles, particularly fansubbing. Chapter 1 presented all the basic theoretical issues that could be useful to create a strong background for understanding the fansubbing phenomenon. The chapter started from the rise of audiovisual translation, its development and the main modes, continued with the rise of subtitling, its technical features, strategies and parameters and ended with the introduction of fansubbing as a new way of subtitling, with its main characteristics and features and with the image of fansubbing as a kind of crowdsourcing activity.

Chapter started presenting the fansubbing communities, their structure and their work and introduced the community of Subspedia, the protagonist of the dissertation. Being an inside member, I was able to present the community in detail, talking about its inner structure, its hierarchy, the creation of the teams of translation and the rules followed by the members. The chapter also had a section about Visual Sub Synchronisation, the software used by the community to create subtitles.

Chapter 3 is completely dedicated to the series I chose in order to present the hard work of Subspedia: *Upstart Crow*. The choice of the series was not casual. It was obviously dictated by my personal tastes because I think that it is one of the most brilliant and original TV series of the last years, but there is more. The show was broadcast last year (2016), as part of the BBC Shakespeare Festival, celebrating the genius of the great

poet and playwright Shakespeare, 400 years after his death. Considering my love for the author and my passion for TV series, the choice could have been made already on the base of these two factors. I made my final decision after having seen the pilot (the first episode of a series). I detected so many interesting elements by watching a single episode that things could not go otherwise. Having on one hand this wonderful TV show and on the other my passion for translation and my membership in Subspedia, I started this wonderful project.

Unfortunately, I did not managed to become a member of the team. As I explained in Chapter 2, on pre-established day, the subscriptions to the team opened on the forum and you have to be lucky to be at the right time, in the right place, i.e. in front of your computer, tablet or smartphone. In fact, there is an explanation if the subbers made a joke about it, saying that those days are the days of the “*Subber Games*”, quoting the famous saga of *Hunger Games*.

Anyway, despite that, I contacted MrsShadow, the editor of the TV show, telling her about my idea. She was very helpful and, thanks to her, I was able to collect all the material I needed to analyze the translation and synchronization process of the TV show. I interviewed her many times to ask her about the decisions she made as editor and to know the details about the translation of every episode. Sometimes, because of this strict collaboration and brainstorming, she even decided to change some renderings with the new ones we thought. It has been a very stimulating process, thanks to which I was able to write the entire third chapter.

Chapter 3, in fact, presented all the hard work behind the translation of Upstart Crow. After the initial presentation of the show, with its peculiar characteristics, and the guide of the episode, the analysis started, showing the challenges that the team and the editor had to face episode after episode.

Finally, in the Appendix, I collected the scripts of the episodes. Due to the great amount of material, I chose, only the scripts related to the scenes in which the examples from chapter three are contained. Therefore, I selected the timing of those specific scenes.

To conclude, with my dissertation I wanted to highlight the hard work that fansubbing communities make every day. Nowadays, fansubbing is become a mass social phenomenon and it is claiming its rightful place within the field of audiovisual translation. The rise of such a phenomenon is a clear sign that time has changed, as much as society

did, thanks above all to the impressive development of technology and the beginning of the social media era. As thing stands, fansubbing cannot go unnoticed. It is an alternative way of creating subtitles, but not only that. On a first level, it gives people something that they could not enjoy otherwise, i.e. the subtitles of series that are not available in Italy but also a product that reflects their needs and expectations, as being made by fans for fans. Moreover, it let people enjoy the original product, with original voices and cultural references, not to mention the fact that it is a good way to learn English or, at least, to being exposed to the foreign language as much time as possible. Besides, thinking from an economic point of view, many broadcasting networks – foreign and Italian – stated that amateur subtitling helps them understand how much a TV series is appreciated by the audience, and this has a great value on the decision of officially distributing a TV series in a Country or not.

Considering all these elements and taking into account the fact that, academically, very little research has been done, I really hope that things will change in the near future. Fansubbing is the result of great changes and developments, but also of great passion and commitment, therefore it deserves more attention from scholars and professionals.

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APPENDIX:

THE SUBTITLES OF UPSTART CROW

Season 1, episode 1

00:00:00,000 --> 00:00:03,897
Upstart Crow - Stagione 1
Episodio 1- "Star-Crossed Lovers"
00:00:03,907 --> 00:00:08,113
Traduzione: +broken+, Dorcas90,
Athaelstann, allonsyalessia, PotionFlame
00:00:08,123 --> 00:00:10,994
Revisione: -Irene, MrsShadow
00:00:13,088 --> 00:00:16,138
Subspedia
I nostri sottotitoli per i tuoi telefilm
00:00:16,148 --> 00:00:18,701
<i>Gli Amanti Sfortunati</i>
00:00:21,020 --> 00:00:24,570
"Romeo, Romeo!
Wherefore art thou Romeo?"
00:00:24,620 --> 00:00:28,410
Sorry, Dad. How old's this
sad weirdo supposed to be?
00:00:28,460 --> 00:00:30,690
The maid be 13, my sweet.
00:00:30,740 --> 00:00:32,250
00:00:21,114 --> 00:00:24,779
"Romeo, Romeo! Perche' sei tu Romeo?"
00:00:24,789 --> 00:00:28,463
Scusate, padre, ma quanti anni
dovrebbe avere questa stramba depressa?
00:00:28,943 --> 00:00:30,867
La ragazza ne ha tredici, mia cara.
00:00:30,877 --> 00:00:32,370

Yeah, cos I'm 13.
00:00:32,300 --> 00:00:33,290
Exactly.
00:00:33,340 --> 00:00:36,770
I thought it might be fun to hear
my Juliet spoke in her true voice
00:00:36,820 --> 00:00:39,810
before a middle-aged man with two
half-coconuts down his bodice
00:00:39,860 --> 00:00:41,410
gets hold of it.
00:00:41,460 --> 00:00:43,570
I don't say stuff like this, Dad.
00:00:43,620 --> 00:00:45,410
I'd sound like a complete turnip!
00:00:45,460 --> 00:00:46,690
Yes, dear.
00:00:46,740 --> 00:00:49,450
'Tis thy sweet and useful
timbres I would feign here,
00:00:49,500 --> 00:00:52,970
not the monosyllabic series of grunts
that passes for your conversation.
00:00:53,020 --> 00:00:54,490
Oh, what?!00:00:55,260 --> 00:00:58,570
I take the view that having
my romantic ingenue say,
00:00:58,620 --> 00:01:05,370
"Uhh, what, shut up, Romeo, you're
so weird, uhh, shut up, I hate you,"

00:01:05,420 --> 00:01:09,700
would be slightly less effective
than mine own timeless poetry.
00:01:10,700 --> 00:01:12,410
Timeless is the word,

Gia', perche' io ne ho tredici.
00:00:32,380 --> 00:00:34,258
Esatto. Pensavo sarebbe stato divertente
00:00:34,268 --> 00:00:36,982
sentire la mia Giulietta parlare
con la sua vera voce...
00:00:36,992 --> 00:00:41,290
Prima che il ruolo vada ad un quarantenne
con due noci di cocco nel corsetto.

00:00:41,785 --> 00:00:45,936
Io non parlo in questo modo, padre.
Sembro una completa testa di rapa!

00:00:45,946 --> 00:00:49,503
Si', cara. E' il tuo timbro dolce
e giovanile che volevo simulare,

00:00:49,513 --> 00:00:53,420
e non i grugniti monosillabici che di
solito offrono le conversazioni con te.
00:00:53,430 --> 00:00:54,520
Come dite?
00:00:55,308 --> 00:00:58,756
Credo che se la mia
ingenua fanciulla dicesse...
00:00:59,212 --> 00:01:02,343
"Che? Tacete, Romeo,
siete cosi' strambo."
00:01:03,367 --> 00:01:05,508
State zitto, vi odio".
00:01:06,147 --> 00:01:09,957
Sarebbe leggermente meno d'effetto
della mia poesia immortale ed eterna.
00:01:10,669 --> 00:01:12,681
Hai detto bene, eterna...

00:01:12,460 --> 00:01:15,700
as in "feels like goes
on for bloody ever".
00:01:16,940 --> 00:01:18,970
You've never given it a chance
00:01:19,020 --> 00:01:20,770
You've only seen Henry VI, Part 1.
00:01:20,820 --> 00:01:23,780
Part 1? What, you mean there's more?!

00:01:25,380 --> 00:01:29,980
I mean, don't take this wrong
way, son, but, God, I was bored

00:01:31,020 --> 00:01:36,460
I thought I was actually outside
my own body watching meself die.

00:01:37,620 --> 00:01:40,890
He sat there cracking his
nuts in the quiet bits.
00:01:40,940 --> 00:01:43,730
I tried to shush him, but
he would not be shushed.
00:01:43,780 --> 00:01:47,450
He's a stubborn man, your father,
William. A stubborn, common man.
00:01:47,500 --> 00:01:50,700
Which is why you married me.
Posh birds love a bit of rough.

00:01:51,700 --> 00:01:54,530
I married beneath me, and now
you've done the same, William.
00:01:54,580 --> 00:01:56,090
And what's that supposed to mean?

00:01:12,691 --> 00:01:16,196
Come in "sembra che non
finisca piu', diamine".
00:01:17,200 --> 00:01:21,103
Non gliene avete dato occasione.

Dell'Enrico VI, avete visto solo l'atto primo.
00:01:21,113 --> 00:01:23,731
Atto primo? Nel senso che continua?
00:01:25,341 --> 00:01:28,624
Voglio dire, non prenderla nel
verso sbagliato, figliolo, ma...
00:01:28,634 --> 00:01:30,360
Dio, se mi sono annoiato!
00:01:31,098 --> 00:01:34,296
Ho creduto, anzi, di essere
finito fuori dal mio corpo...
00:01:34,306 --> 00:01:36,556
Ad assistere alla mia stessa morte.
00:01:37,793 --> 00:01:40,830
Si e' seduto li', a rompersi le sue
noci nel silenzio generale...
00:01:41,177 --> 00:01:43,849
Ho provato a zittirlo, ma
non si e' fatto zittire.
00:01:43,859 --> 00:01:47,403
E' un uomo testardo, tuo padre,
William. Un classico, uomo testardo.
00:01:47,413 --> 00:01:49,137
Ed e' il motivo per cui mi hai sposato.
00:01:49,147 --> 00:01:50,997
Le donne di classe amano
l'uomo un po' rozzo.
00:01:52,205 --> 00:01:54,646
Ho sposato un uomo di cet
inferiore come te, William.
00:01:54,656 --> 00:01:58,573
- Cosa vorreste dire con questo?

00:01:56,140 --> 00:01:58,210

It means that he was 17

00:01:58,260 --> 00:02:02,410

and he got a scheming little

26-year-old tithe farm milking-slap

00:02:02,460 --> 00:02:04,730

up the duffington, that's what!

00:02:04,780 --> 00:02:07,490

Oh, you think you're so posh, Mary Arden.

00:02:07,540 --> 00:02:11,690

Like you ain't sewn into your
winter knickers like everybody else.

00:02:11,740 --> 00:02:13,410

I'm trying to work!

00:02:13,460 --> 00:02:16,250

I've come from London to
hear Sue read my Juliet.

00:02:16,300 --> 00:02:18,090

Well, I'm not happy, doll.

00:02:18,140 --> 00:02:20,250

Burbage pays you as an
actor, not a writer.

00:02:20,300 --> 00:02:22,730

It's fine. I've sent word to the theatre

00:02:22,780 --> 00:02:25,530

that the two tunnels which lie
beneath the bridge be blocked.

00:02:25,580 --> 00:02:26,890

Pardon?

00:02:26,940 --> 00:02:30,060

The two tunnels which lie
beneath the bridge be blocked.

00:02:31,060 --> 00:02:32,450

Two tunnels?

00:02:32,500 --> 00:02:34,640

- Che aveva solo diciassette anni...

00:01:58,583 --> 00:02:00,903

Ed ha ingravidato una ragazza

manipolatrice di ventisei anni,

00:02:00,913 --> 00:02:04,724

abituata a stare nei granai e a
mungere mucche, ecco cosa!

00:02:04,734 --> 00:02:07,627

Oh, voi pensate di essere

tanto di classe, Mary Arden.

00:02:07,637 --> 00:02:11,847

Come se non vi cuciste anche voi i
vostri indumenti invernali, come tutti.

00:02:11,857 --> 00:02:13,380

Starei cercando di lavorare!

00:02:13,390 --> 00:02:16,352

Sono venuto da Londra per far
leggere a Sue la mia Giulietta.

00:02:16,362 --> 00:02:18,045

Beh, non ne sono felice, caro.

00:02:18,055 --> 00:02:20,347

Burbage ti paga in quanto
attore, non come scrittore.

00:02:20,357 --> 00:02:22,688

Non c'e' problema, ho
detto al teatro che

00:02:22,698 --> 00:02:25,689

i due canali che giacciono
sotto il ponte sono bloccati.

00:02:25,699 --> 00:02:26,948

Come, scusa?

00:02:26,958 --> 00:02:30,630

I due canali che giacciono
sotto il ponte sono bloccati.

00:02:30,640 --> 00:02:32,189

I... due canali?

00:02:32,199 --> 00:02:33,769

Beneath a bridge? Anyone?	Sotto un ponte...
00:02:36,300 --> 00:02:38,730	00:02:33,779 --> 00:02:35,011
Nose, my loves. Nose!	Nessuno ci arriva?
00:02:38,780 --> 00:02:42,410	00:02:36,302 --> 00:02:38,622
I've told Burbage that my nose be snotted and I would not work this week or next.	Il naso, miei cari. Il naso!
	00:02:38,632 --> 00:02:39,844
	Ho detto a Burbage che
	00:02:39,854 --> 00:02:42,572
	ho il naso otturato e non avrei lavorato
	questa settimana ne' la prossima.
00:02:42,460 --> 00:02:44,530	00:02:42,582 --> 00:02:44,646
Why didn't you just say "nose"?	Perché non hai detto
	direttamente "naso"?
00:02:44,580 --> 00:02:46,250	00:02:44,656 --> 00:02:46,388
It's what I do!	E' il mio lavoro!
00:02:47,380 --> 00:02:49,650	00:02:47,684 --> 00:02:49,772
Now, Susanna, again.	Adesso, Susanna, di nuovo.
00:02:49,700 --> 00:02:51,890	00:02:49,782 --> 00:02:51,933
All right, if I have to.	D'accordo, se proprio devo.
00:02:51,940 --> 00:02:54,690	00:02:51,943 --> 00:02:54,769
"Romeo, Romeo!	"Romeo, Romeo! Perche' sei tu Romeo?"
Wherefore art thou Romeo?"	00:02:54,779 --> 00:02:56,721
00:02:54,740 --> 00:02:56,890	Padre, nessuno parla cosi'!
Dad, nobody talks like this!	
00:02:56,940 --> 00:02:58,370	00:02:56,731 --> 00:02:58,452
It's poetry.	E' poesia!
00:02:58,420 --> 00:03:01,220	00:02:58,462 --> 00:03:00,872
Sometimes I regret teaching you to read.	A volte mi pento di averti
	insegnato a leggere.
00:03:01,300 --> 00:03:04,090	00:03:01,380 --> 00:03:04,291
I do think it could be a	Penso che potrebbe essere un tantino
little less flowery, love.	meno elaborato, mio amato.
00:03:04,140 --> 00:03:06,970	00:03:04,301 --> 00:03:06,933
I mean, why doesn't she just	Perche' non dice semplicemente:
say, "Where are you, Romeo?"	"Dove sei, Romeo?"
00:03:07,020 --> 00:03:09,690	00:03:06,943 --> 00:03:09,645
Because, my love, it doesn't	Ma perché, mia amata,
mean, "Where are you?"	non significa "dove sei?"

00:03:09,740 --> 00:03:12,080
It means, "Why are you Romeo?"
00:03:12,860 --> 00:03:14,730
That's a bit weird.

00:03:15,500 --> 00:03:17,210
Yeah. Romeo is just his name.
00:03:17,260 --> 00:03:18,250
Well, exactly.
00:03:18,300 --> 00:03:21,050
Juliet is saying, "Why are you a
member of a family that I hate?"
00:03:21,100 --> 00:03:24,810
People will definitely think you
mean, "Romeo, where are you?"
00:03:24,860 --> 00:03:26,450
That's what I thought it meant.
00:03:26,500 --> 00:03:27,970
Yeah. I did, too.
00:03:28,020 --> 00:03:29,970
It's bloody obvious.

(...)
00:04:38,420 --> 00:04:41,810
So excited to hear about Mr
Shakespeare's teen romance.
00:04:41,860 --> 00:04:44,090
Such a good idea for a story.
00:04:44,140 --> 00:04:45,930
Yeah, it's all right, I suppose.
00:04:45,980 --> 00:04:47,170
Better than his usual stuff.
00:04:47,220 --> 00:04:50,410
Has he let slip any hints
about the romance plot?
00:04:50,460 --> 00:04:53,570
Er, this lad falls in love with this lass,

00:04:53,620 --> 00:04:55,770

00:03:09,655 --> 00:03:12,040
Ma significa "perché sei Romeo?"
00:03:12,793 --> 00:03:14,197
E' un po' strano.

00:03:15,300 --> 00:03:17,386
Gia'... Romeo e' solo il suo nome.
00:03:17,396 --> 00:03:18,973
Beh, appunto. Giulietta sta dicendo:
00:03:18,983 --> 00:03:21,176
"Perche' sei un membro
di una famiglia che odio?"
00:03:21,186 --> 00:03:24,944
La gente senza dubbio pensera' che
tu voglia dire "Romeo, dove sei?"
00:03:24,954 --> 00:03:26,484
E' quello che pensavo volesse dire.
00:03:26,494 --> 00:03:27,870
Si, anche io.
00:03:27,880 --> 00:03:29,748
Per diavole, e' cosi' ovvio.
(...)
00:04:38,155 --> 00:04:41,830
Non vedo l'ora di sentire la storia d'amore
tra giovani del signor Shakespeare.
00:04:41,840 --> 00:04:44,215
Proprio una buona idea per un'opera.
00:04:44,225 --> 00:04:46,087
Si', sara' carina, presumo.
00:04:46,097 --> 00:04:48,245
- Meglio delle sue solite storie.
- Ha fatto trapelare
00:04:48,255 --> 00:04:50,593
qualcosa sulla trama della storia?
00:04:51,303 --> 00:04:53,806
Questo ragazzo si innamora
di questa ragazza,
00:04:53,816 --> 00:04:55,654

and she falls in love with him...
00:04:55,820 --> 00:04:58,290
and they live happily ever after.
00:04:58,700 --> 00:05:01,570
Nice and short, which makes
a change from his Henrys.
00:05:01,620 --> 00:05:04,810
- And an amazing part for a girl.
- Kate,
00:05:04,860 --> 00:05:07,690
you've got to drop that. Just cos
your mum rents rooms to my master
00:05:07,740 --> 00:05:09,970
don't mean he's going to
put you in one of his plays.
00:05:10,020 --> 00:05:15,010
It just seems so unfair that the theatre
employs men to perform female roles
00:05:15,060 --> 00:05:18,210
when I, a real woman, am ready and eager.

00:05:18,260 --> 00:05:19,890
Ah, Kate, splendid!
00:05:19,940 --> 00:05:22,490
Store these new pages in my
bureau, would you? And, Bottom,
00:05:22,540 --> 00:05:24,250
bring ale and pie.
00:05:24,300 --> 00:05:26,450
A "good morrow" would be nice.
00:05:26,500 --> 00:05:28,090
I'm famished!
00:05:28,140 --> 00:05:32,330
The coach promised a refreshment cart,
but, oh, not on this particular service,
00:05:32,380 --> 00:05:34,250
you'll be stunned to hear(!)

e lei si innamora di lui...
00:04:56,176 --> 00:04:57,838
E vissero per sempre felici e contenti.
00:04:58,604 --> 00:05:01,643
Breve e a lieto fine, e segna un
cambiamento dalle sue opere su Enrico.
00:05:01,653 --> 00:05:05,208
- Una parte stupenda per una ragazza.
- Kate...
00:05:05,218 --> 00:05:08,045
Devi smetterla. Solo perché tua
madre affitta stanze al mio capo,
00:05:08,055 --> 00:05:12,229
- lui non ti fara' recitare nelle sue opere.
- E' che mi sembra cosi' ingiusto
00:05:12,239 --> 00:05:14,898
che il teatro assuma uomini per
recitare parti femminili,
00:05:14,908 --> 00:05:18,441
quando io, una vera donna,
sono pronta e impaziente.
00:05:18,451 --> 00:05:20,022
Ah, Kate, splendido!
00:05:20,032 --> 00:05:22,808
Porta queste nuove pagine nel mio
ufficio, ti spiace? E Bottom...
00:05:22,818 --> 00:05:24,696
Portami birra e pasticcio.
00:05:24,706 --> 00:05:26,536
Un "buon giorno" sarebbe l'ideale.
00:05:26,546 --> 00:05:27,950
Sono affamato!
00:05:27,960 --> 00:05:30,575
Era promesso un rinfresco
sulla carrozza, ma sfortunatamente
00:05:30,585 --> 00:05:33,883
non sulla mia, di carrozza,
incredibile a dirsi!

00:05:34,300 --> 00:05:35,810

I hate it when they do that.

00:05:35,860 --> 00:05:40,810

Plus, they were filling ruts 'twixt

Stokenchurch and Chipping Norton

00:05:40,860 --> 00:05:43,460

and had laid on replacement donkeys.

00:05:44,740 --> 00:05:48,370

In fact, one donkey for

six of us, plus bags.

00:05:48,420 --> 00:05:52,770

Of course, the snortish brute guffed

its last after but three furlongs

00:05:52,820 --> 00:05:55,890

and they had to send for

another from Birmingham.

00:05:55,940 --> 00:05:58,490

We spent two nights in a hedge.

00:05:58,540 --> 00:06:01,530

And did we see a single rut being filled?

00:06:01,580 --> 00:06:03,650

Oh, no, I was forgetting! This is England.

00:06:03,700 --> 00:06:07,210

One wouldst more likely see a

toothless crone with a tooth

00:06:07,260 --> 00:06:11,090

than an English rut-filler

actually filling a rut!

00:06:11,140 --> 00:06:15,410

Fortunately, I had my quill and ink and

was able to make passing use of the time.

00:06:15,460 --> 00:06:18,450

Oh, my God, Mr Shakespeare,

it's brilliant.

00:05:33,893 --> 00:05:35,440

Odio quando fanno cosi'!

00:05:36,403 --> 00:05:40,776

Inoltre, stanno riempiendo i solchi

tra Stokenchurch e Chipping Norton...

00:05:40,786 --> 00:05:43,338

Quindi ci hanno fornito

dei somari di rimpiazzo.

00:05:44,476 --> 00:05:48,381

In realta', avevamo un solo somaro,

a portare sei di noi piu' i bagagli.

00:05:48,391 --> 00:05:52,741

Naturalmente, il povero asinello ha

esalato l'ultimo respiro dopo poche iarde.

00:05:53,103 --> 00:05:56,013

E ne hanno dovuto mandare

un altro da Birmingham.

00:05:56,023 --> 00:05:58,841

Abbiamo aspettato per due

notti nascosti in una siepe.

00:05:58,851 --> 00:06:01,571

E si e' visto sistemare

anche un solo solco?

00:06:01,581 --> 00:06:03,802

Oh, no, dimenticavo,

siamo in Inghilterra!

00:06:03,812 --> 00:06:07,210

E' piu' probabile vedere una

megea sdentata con un dente,

00:06:07,220 --> 00:06:10,520

che gli aratri inglesi

che sistemano un solco!

00:06:11,420 --> 00:06:15,419

Fortunatamente, avevo penna e inchiostro

e ho potuto far buon uso del tempo.

00:06:15,429 --> 00:06:18,487

Oh, mio Dio, mastro

Shakespeare, e' splendida.

00:06:18,500 --> 00:06:20,370

Timeless. Deathless!

00:06:21,340 --> 00:06:25,890

"The Most Tragical History
Of Romeo And Julian."

00:06:25,940 --> 00:06:27,410

Oh, yes...

00:06:28,220 --> 00:06:32,300

That should be Juliet, obviously. Romeo
And Julian was but a working title.

00:06:33,860 --> 00:06:36,850

Early exploratory stuff.

It meanteth nothing.

00:06:36,900 --> 00:06:38,450

Yeah, right(!)

00:06:38,500 --> 00:06:40,370

- What?

- Well, come on, master.

00:06:40,420 --> 00:06:41,930

We live in t'same house.

00:06:41,980 --> 00:06:44,050

I've heard you reading out your sonnets.

00:06:44,100 --> 00:06:46,770

Especially 1 to 126.

00:06:46,820 --> 00:06:50,530

Those poems are about a platonic
hierarchical relationship.

00:06:50,580 --> 00:06:52,330

God's naughty etchings!

00:06:52,380 --> 00:06:53,530

Why does everybody presume

00:06:53,580 --> 00:06:56,730

00:06:18,497 --> 00:06:19,577

Senza tempo.

00:06:19,587 --> 00:06:20,603

Eterna!

00:06:21,174 --> 00:06:23,169

"La tragica storia

00:06:23,179 --> 00:06:25,621

di Romeo e Giulio".

00:06:26,288 --> 00:06:27,288

Si'...

00:06:28,068 --> 00:06:29,967

Dovrebbe essere "Giulietta", ovviamente.

00:06:29,977 --> 00:06:32,756

"Romeo e Giulio" era

solo un titolo provvisorio.

00:06:33,384 --> 00:06:36,209

Un primo tentativo, sperimentale.

Non ha alcun significato.

00:06:36,901 --> 00:06:38,115

Si', certo.

00:06:38,872 --> 00:06:40,527

- Che intendi?

- Oh, suvvia, mastro.

00:06:40,537 --> 00:06:42,050

Viviamo nella stessa dimora,

00:06:42,060 --> 00:06:44,211

vi ho sentito leggere i vostri sonetti.

00:06:44,221 --> 00:06:46,585

Soprattutto i primi 126.

00:06:46,912 --> 00:06:50,582

Quelle poesie parlano di una
relazione gerarchica platonica.

00:06:50,592 --> 00:06:52,250

Per tutte le nudita'!

00:06:52,260 --> 00:06:53,548

Perche' presumono tutti che

00:06:53,558 --> 00:06:57,531

that just because I write 126
love poems to an attractive boy,
00:06:56,780 --> 00:06:58,320
I must be...

00:06:59,260 --> 00:07:02,930
.. I must be some kind of
bechambered hugger-tugger.
00:07:02,980 --> 00:07:05,770
Juliet is an utterly amazing part.

00:07:05,820 --> 00:07:07,930
Yes, I really think I've got her voice.
00:07:07,980 --> 00:07:11,130
You have, you have. She's perfect.

00:07:11,180 --> 00:07:15,010
The real challenge will be to
find an actor to do her justice.
00:07:15,060 --> 00:07:18,850
Master Condell was quite brilliant
as Queen Margaret in my Henrys.
00:07:18,900 --> 00:07:21,370
But I fear he'd be too
old to play the ingenue.
00:07:21,420 --> 00:07:23,370
On the other hand, I don't want a boy.
00:07:23,420 --> 00:07:26,170
These downy-scrotumed
squeakers lack depth.

00:07:26,220 --> 00:07:28,210
Ahem.
00:07:28,260 --> 00:07:29,650
Pardon, Kate?
00:07:29,700 --> 00:07:32,210
Leaping amphibian caught in the ruby pipe

solo perche' ho scritto 126 poesie
d'amore per un giovane attraente,
00:06:57,541 --> 00:06:58,736
io debba essere...

00:06:59,413 --> 00:07:02,650
Debba essere uno che gradisce la
compagnia maschile in camera da letto.
00:07:02,660 --> 00:07:06,203

Giulietta e' un personaggio
a dir poco fantastico.
00:07:06,213 --> 00:07:10,150
- Si', credo di essere riuscito a darle voce.
- E' cosi', e' cosi'.
00:07:10,160 --> 00:07:11,300
E' perfetta.

00:07:11,310 --> 00:07:15,100
La vera sfida sara' trovare un
attore che le renda giustizia.
00:07:15,110 --> 00:07:18,700
Mastro Condell e' stato davvero bravo
come regina Margherita nell'Enrico VI,
00:07:18,710 --> 00:07:21,323
ma temo sia troppo anziano
per la parte della fanciulla.
00:07:21,333 --> 00:07:23,784
D'altro canto, non voglio
un ragazzino. Quegli...
00:07:23,794 --> 00:07:26,630
Sbarbatelli col pene
lanuginoso mancano di profondita'.

00:07:28,351 --> 00:07:29,548
Prego, Kate?
00:07:29,558 --> 00:07:32,150
Un anfibio saltellante e' stato
catturato nel vermiglio condotto

00:07:32,260 --> 00:07:35,860
which starts with a swallow
but knows naught of birds.
00:07:36,140 --> 00:07:37,480
Pardon?
00:07:40,220 --> 00:07:42,610
I think he means, have you
got a frog in your throat?
00:07:42,660 --> 00:07:45,260
But you can never be sure with him.
00:07:47,540 --> 00:07:48,570
I'll get it.
00:07:48,620 --> 00:07:50,210
As if anyone else was ever going to!
00:07:50,260 --> 00:07:53,930
Yes, Bottom. Or, alternatively, I
could get it and you could write a play
00:07:53,980 --> 00:07:55,930
and use the money you earn to pay me.

00:07:55,980 --> 00:07:59,250
Except, hang on, no, that wouldn't
work, because you can't read or write.
00:07:59,300 --> 00:08:03,820
So perhaps our current distribution of
labour is the sensible and equitable one.
00:08:04,940 --> 00:08:07,340
That's just mean, that is.
00:08:09,140 --> 00:08:10,330
Ahem.
00:08:10,380 --> 00:08:11,450
What?
00:08:11,500 --> 00:08:16,180
I was hinting that the answer to
your Juliet dilemma could be...
00:08:17,380 --> 00:08:19,650
Oh, Kate, don't go there.
00:08:19,700 --> 00:08:21,730

00:07:32,160 --> 00:07:35,488
che si apre per disquisire ma
si riempie troppo spesso di altro?
00:07:36,264 --> 00:07:37,271
Scusatemi?
00:07:40,531 --> 00:07:42,734
Credo ti stia chiedendo
se hai un rospo in gola,
00:07:42,744 --> 00:07:44,692
ma non si puo' mai esser sicuri con lui.
00:07:47,523 --> 00:07:50,296
Vado io... come se si
offrisse mai qualcun altro!

00:07:50,306 --> 00:07:53,068
Esatto, Bottom. Oppure
posso andarci io e...
00:07:53,078 --> 00:07:55,820
Tu puoi scrivere un'opera e usare
il denaro guadagnato per pagarmi.
00:07:55,830 --> 00:07:59,667
Ma aspetta, no, non funzionerebbe,
non sai ne' leggere ne' scrivere.
00:07:59,677 --> 00:08:03,870
Percio' forse l'attuale divisione del
lavoro e' la piu' equa e ragionevole.
00:08:05,081 --> 00:08:06,548
Siete crudele.

00:08:10,953 --> 00:08:11,979
Cosa succede?
00:08:12,359 --> 00:08:16,490
Suggerivo che la risposta al vostro
dilemma su Giulietta potrebbe essere...
00:08:17,810 --> 00:08:19,582
Kate, non iniziare.
00:08:19,592 --> 00:08:21,846

Lady-acting is illegal.

00:08:21,780 --> 00:08:23,970
Beside which, girls can't act.

00:08:24,020 --> 00:08:27,410
Just as they cannot
practise law, cure the sick,
00:08:27,460 --> 00:08:30,760
handle financial matters
or stand for any office.
00:08:31,780 --> 00:08:34,730
But no woman has ever been allowed
to try any of those things.
00:08:34,780 --> 00:08:36,980
Because they can't do them!
00:08:37,460 --> 00:08:39,370
God's bodikins, Kate, what's not to get?

00:08:39,420 --> 00:08:42,570
Now, please, forget this
nonsense and let me focus.
00:08:42,620 --> 00:08:45,050
It's not Juliet I'm
worried about, it's Romeo.
00:08:45,100 --> 00:08:46,890
I can't seem to get a handle on him.
00:08:46,940 --> 00:08:49,010
His character eludes me.
00:08:50,100 --> 00:08:51,530
Master Robert Greene is without.
00:08:51,580 --> 00:08:52,690
Rob Greene...
00:08:52,740 --> 00:08:54,090
who doth hate my gutlings?
00:08:54,140 --> 00:08:55,130
What does he want?
00:08:55,180 --> 00:08:56,490

Le donne non possono
recitare, e' illegale.

00:08:21,856 --> 00:08:24,345
Senza considerare che le
donne non sanno recitare.
00:08:24,355 --> 00:08:27,302
Esattamente come non sanno praticare
la professione forense, curare i malati,
00:08:27,312 --> 00:08:30,453
gestire questioni finanziarie
o ricoprire un ruolo politico.
00:08:31,591 --> 00:08:34,696
Ma a nessuna donna e' mai stato
permesso di provare a fare tutto cio'.
00:08:34,706 --> 00:08:36,673
Perche' non sanno farlo!
00:08:37,424 --> 00:08:39,660
Per il corpo di Cristo,
Kate, cos'e' che non capisci?
00:08:39,670 --> 00:08:42,849
Ora, ti prego, dimentica queste
assurdita' e lasciami concentrare.
00:08:42,859 --> 00:08:45,407
Non e' per Giulietta che sono
preoccupato, ma per Romeo.
00:08:45,417 --> 00:08:48,861
Non riesco a venirne a capo,
il suo personaggio mi sfugge.

00:08:50,040 --> 00:08:51,570
Mastro Robert Greene e' fuori.
00:08:51,580 --> 00:08:52,601
Rob Greene?
00:08:52,611 --> 00:08:54,295
Colui che mi detesta dal profondo?
00:08:54,305 --> 00:08:55,375
Cosa vuole?

Ahh...

00:08:56,540 --> 00:08:59,090

Master Shaky Poet!

00:08:59,140 --> 00:09:00,650

A word, if you please.

00:09:00,700 --> 00:09:03,690

Shakespeare, Master Greene.

My name is Shakespeare.

00:09:03,740 --> 00:09:05,090

I know your name, sirrah.

00:09:05,140 --> 00:09:06,810

I was addressing you by trade.

00:09:06,860 --> 00:09:08,570

Shaky Poet.

00:09:08,620 --> 00:09:11,410

Just as I would address a
house-builder as Master Builder

00:09:11,460 --> 00:09:13,650

or a ship's carpenter as Master Carpenter.

00:09:13,700 --> 00:09:15,730

What would you call a

bear-baiter, Mr Greene?

00:09:15,780 --> 00:09:17,380

Master Baiter.

00:09:18,500 --> 00:09:21,600

- See what I did there?

- Brilliant. Loved it.

(...)

00:10:28,660 --> 00:10:32,170

Zounds! I am due at the theatre
to discuss my new romance,

00:10:32,220 --> 00:10:34,850

but now must play

nursey-nursey wipey-nosey

00:10:34,900 --> 00:10:37,930

to a rogering, roistering

student clodhopper!

00:10:37,980 --> 00:10:41,170

00:08:56,589 --> 00:08:59,258

Mastro Scemo Poeta...

00:08:59,268 --> 00:09:00,661

Una parola, se non ti spiace.

00:09:00,671 --> 00:09:02,510

Shakespeare, mastro Greene.

00:09:02,520 --> 00:09:05,012

- Mi chiamo Shakespeare.

- Conosco il tuo nome, messere,

00:09:05,022 --> 00:09:06,897

ti stavo appellando secondo mestiere,

00:09:06,907 --> 00:09:08,530

Scemo Poeta.

00:09:08,540 --> 00:09:11,004

Cosi' come chiamerei un

costruttore mastro Costruttore

00:09:11,014 --> 00:09:13,583

o un carpentiere mastro Carpentiere.

00:09:13,593 --> 00:09:17,187

- E coloro che forgianno orbi, signor Greene?

- Mastri Orbatori.

00:09:18,554 --> 00:09:20,726

- Avete notato l'assonanza?

- Geniale. Adorabile.

(...)

00:10:28,463 --> 00:10:32,244

Poffarbacco! Dovrei essere in teatro
per discutere della mia nuova opera,

00:10:32,254 --> 00:10:35,130

e invece ora devo giocare

alla piccola bambinaia

00:10:35,140 --> 00:10:38,070

con uno studente zoticone che si diverte

a far baldoria e a infilarlo in giro.

00:10:38,080 --> 00:10:41,135

And all because Robert Greene
be made Master of Revels.

00:10:41,220 --> 00:10:42,850

Why be he Master of Revels?

00:10:42,900 --> 00:10:45,050

What qualifies him to be my judge?

00:10:45,100 --> 00:10:46,930

He's posh and he went to Cambridge.

00:10:46,980 --> 00:10:48,090

Exactly.

00:10:48,140 --> 00:10:50,370

His very birth did

guarantee him advancement

00:10:50,420 --> 00:10:52,250

whilst mine precluded it.

00:10:52,300 --> 00:10:55,810

It is almost as if there be

suspended over this scepter'd isle

00:10:55,860 --> 00:10:58,060

a ceiling made of glass...

00:10:58,780 --> 00:11:03,020

.. against which men of lower birth,

such as I, must always bonk our noggins.

00:11:04,620 --> 00:11:07,820

D'you think that's why

you're going a bit bald?

00:11:08,060 --> 00:11:10,010

I am not going bloody bald.

00:11:10,060 --> 00:11:12,130

I have a very big brain.

(...)

00:13:28,660 --> 00:13:32,530

E tutto perche' Robert Greene
e' stato nominato mastro di cerimonie.

00:10:41,145 --> 00:10:44,989

Perche' proprio lui mastro di

cerimonie? A che titolo puo' giudicarmi?

00:10:44,999 --> 00:10:46,984

E' un aristocratico ed

e' andato a Cambridge.

00:10:46,994 --> 00:10:47,887

Esatto.

00:10:47,897 --> 00:10:52,402

Il suo stesso sangue gli ha garantito

vantaggi che il mio mi ha precluso.

00:10:52,412 --> 00:10:55,739

E' quasi come se ci fosse,

sospeso sopra quest'isola scettrata,

00:10:55,749 --> 00:10:57,653

un soffitto di vetro.

00:10:58,384 --> 00:11:01,850

Contro il quale uomini di piu' umili

natali, come me, devono sempre

00:11:01,860 --> 00:11:03,373

sbattere la testa.

00:11:04,865 --> 00:11:06,970

Credete sia per questo che

state diventando pelato?

00:11:07,992 --> 00:11:09,985

Non sto diventando pelato, diamine!

00:11:09,995 --> 00:11:12,167

Ho solo un cervello molto grande.

(...)

00:13:30,423 --> 00:13:31,904

We've had a delivery!
00:13:32,580 --> 00:13:36,570
Lock up the beef and ale, Bottom.
Tell the poor to bar their doors.

00:13:36,620 --> 00:13:40,010
We unleash the most parasitic
creature in Christendom...
00:13:40,060 --> 00:13:42,000
the English posh boy.
00:13:43,340 --> 00:13:46,170
Stay your hand a moment, Bottom.
Have you your dagger handy?
00:13:46,220 --> 00:13:47,850
Do you think he's dangerous?
00:13:47,900 --> 00:13:51,010
Possibly. These Oxbridge yobbos
are extraordinarily strong,

00:13:51,060 --> 00:13:54,460
having spent their entire lives
with literarily enough to eat.
00:13:57,300 --> 00:14:01,860
They join clubs called the Burst
Ballsack and the Fisted Peasant...

00:14:03,220 --> 00:14:06,170
.. where they gorge and
fight and roger and quaff
00:14:06,220 --> 00:14:08,410
till they coat the walls
with gut porridge.
00:14:08,460 --> 00:14:11,010
- A bit jealous, are we?
- Bloody jealous!
00:14:11,060 --> 00:14:14,690
Particularly as when they graduate, they
all get to be bishops and ambassadors

Abbiamo una consegna!
00:13:32,891 --> 00:13:37,011
Nascondi manzo e birra, Bottom.
Di' ai poveri di sprangare le porte.

00:13:37,021 --> 00:13:40,362
Libereremo la creatura piu'
parassitaria di tutto il creato...
00:13:40,372 --> 00:13:42,406
Il giovane aristocratico viziato inglese.
00:13:43,360 --> 00:13:46,267
Tieni a freno le mani per un momento,
Bottom. Hai il tuo pugnale?
00:13:46,277 --> 00:13:48,016
- Pensate sia pericoloso?
- Possibile.
00:13:48,026 --> 00:13:50,968
Questi bulli di Oxbridge sono
straordinariamente forti,
00:13:50,978 --> 00:13:54,909
poiche' hanno passato le loro intere
vite avendo cibo a sufficienza.
00:13:57,189 --> 00:13:58,899
Si uniscono in circoli chiamati
00:13:58,909 --> 00:14:02,269
Scroto Scoppiato e Cultadino Curioso...
00:14:02,812 --> 00:14:06,055
Dove si abbuffano, combattono, cedono
alle tentazioni carnali e bevono,
00:14:06,065 --> 00:14:08,538
fino a ricoprire le pareti con
l'interno delle loro stesse budella.
00:14:08,548 --> 00:14:11,017
- Siamo un po' gelosi, eh?
- Dannatamente geloso!
00:14:11,027 --> 00:14:14,661
Specialmente quando si laureano,
diventano tutti vescovi e ambasciatori

00:14:14,740 --> 00:14:16,170
and members of the privy council.
00:14:16,220 --> 00:14:18,450
In England, I'm afraid
it's not what you know,
00:14:18,500 --> 00:14:22,500
it's what dead farmyard animals
you rogered at university!
00:14:23,540 --> 00:14:24,850
We can put it off no longer.
00:14:24,900 --> 00:14:26,840
Unleash the posh boy!
00:14:34,100 --> 00:14:36,050
Rosaline...
00:14:36,100 --> 00:14:37,330
Rosaline!
00:14:37,380 --> 00:14:39,610
Wherefore art thou Rosaline?
00:14:39,660 --> 00:14:41,770
Goodness. This is spooky.

00:14:41,820 --> 00:14:45,020
He's asking why his
beloved's name is Rosaline.
00:14:46,380 --> 00:14:50,090
Actually, I think he's
asking where Rosaline is.
00:14:50,140 --> 00:14:53,570
Probably best to leave the
linguistic interpretation to me.
00:14:53,620 --> 00:14:55,170
Where are you, Rosaline?
00:14:55,220 --> 00:14:56,250
Where are you?
00:14:56,300 --> 00:14:58,640
I wish I knew where you were.
00:14:59,180 --> 00:15:01,250

00:14:14,671 --> 00:14:16,314
e membri del consiglio privato.
00:14:16,324 --> 00:14:18,451
In Inghilterra, temo non
importi cio' che sai,
00:14:18,461 --> 00:14:22,268
ma con quale animale da cortile morto
ti sei dato da fare, all'universita'.
00:14:23,380 --> 00:14:24,808
Non possiamo piu' rimandare.
00:14:24,818 --> 00:14:26,799
Libera il ragazzino viziato!
00:14:34,257 --> 00:14:35,330
Rosaline...
00:14:36,417 --> 00:14:39,303
Rosaline! Perche' sei tu Rosaline?

00:14:39,731 --> 00:14:40,860
Perdinci. E'...
00:14:40,870 --> 00:14:41,934
E' inquietante.
00:14:41,944 --> 00:14:45,133
Si chiede perche' il nome
della sua amata sia Rosaline.
00:14:47,256 --> 00:14:49,816
In realta', credo si stia
chiedendo dove sia Rosaline.
00:14:50,419 --> 00:14:53,313
Forse e' meglio se lasci
l'interpretazione linguistica a me.
00:14:53,784 --> 00:14:55,470
Dove sei, Rosaline?
00:14:55,480 --> 00:14:58,266
Dove sei? Vorrei tanto sapere dove sei.

00:14:59,324 --> 00:15:00,993

Gonna admit I was right?
00:15:01,740 --> 00:15:03,370
O brutal love.
00:15:03,420 --> 00:15:05,290
Despised love.
00:15:05,340 --> 00:15:09,890
Love is the angry thorn
upon the false rose, and I...

00:15:09,940 --> 00:15:11,410
am a prick.
00:15:12,980 --> 00:15:17,050
Blimey, have we got to spend
a week with this arse-mungel?
00:15:17,100 --> 00:15:19,250
Resist your thuggish
interjections, Bottom.
00:15:19,300 --> 00:15:23,250
I see in this lovelorn loon
the very model of my Romeo.
(...)
00:17:32,260 --> 00:17:35,740
Zounds! I've got to get
some of this stuff down.

00:17:36,940 --> 00:17:38,530
He is my Romeo, all right.
00:17:38,580 --> 00:17:42,050
And what a bit of luck, him going
all diddly-doodah over our Kate!
00:17:42,100 --> 00:17:43,690
We'd thought to be his jailer

00:17:43,740 --> 00:17:46,780
but what better chains to keep
him close than those of love?
00:17:48,340 --> 00:17:50,290

Ammettete che avevo ragione?
00:15:01,851 --> 00:15:03,411
Oh, amore violento.
00:15:03,421 --> 00:15:04,974
Amore disdegnato.
00:15:05,346 --> 00:15:06,494
L'amore e'...
00:15:06,504 --> 00:15:09,986
Un'infuriata spina
sulla falsa rosa, ed io...

00:15:09,996 --> 00:15:11,227
Sono un inetto.
00:15:13,634 --> 00:15:17,025
Accidenti, dobbiamo passare un
settimana con questo imbecille?
00:15:17,035 --> 00:15:19,082
Trattieni le tue interiezioni
violente, Bottom.
00:15:19,092 --> 00:15:23,447
Vedo il perfetto modello del mio
Romeo, in questo folle disperato.
(...)
00:17:32,848 --> 00:17:34,006
Poffarbacco!
00:17:34,016 --> 00:17:36,069
Alcune cose devo scrivermele.
00:17:37,071 --> 00:17:38,536
E' il mio Romeo.
00:17:38,546 --> 00:17:42,390
E che fortuna, che si sia
infatuato della nostra Kate!
00:17:42,400 --> 00:17:44,338
Pensavamo di essere dei
carcerieri, ma ci sono
00:17:44,348 --> 00:17:47,257
catene migliori dell'amore
per tenercelo stretto?
00:17:48,506 --> 00:17:49,731

Mr Shakespeare...

00:17:50,340 --> 00:17:52,610

Something quite interesting
has just happened.

00:17:52,660 --> 00:17:55,690

Yes, I know, Kate. Master Florian
has taken a shine to you.

00:17:55,740 --> 00:17:57,650

Just string him along
for a week, will you?

00:17:57,700 --> 00:18:00,890

Let him sing beneath your balcony,
write you sonnets, that sort of thing.

00:18:00,940 --> 00:18:02,610

I'm sure it's nothing serious.

00:18:02,660 --> 00:18:04,090

It is...

00:18:04,140 --> 00:18:06,010

quite serious.

00:18:06,060 --> 00:18:07,650

He's asked me to marry him.

00:18:07,700 --> 00:18:08,690

Well...

00:18:08,740 --> 00:18:09,970

Well, that's very sweet...

00:18:10,020 --> 00:18:11,570

Marry?!

00:18:11,620 --> 00:18:13,410

He can't marry you!

00:18:13,460 --> 00:18:16,970

Robert Greene thought Rosaline not
good enough for his precious Florian

00:18:17,020 --> 00:18:19,170

and she be the daughter of a knight.

00:18:19,220 --> 00:18:22,410

Mastro Shakespeare...

00:17:50,448 --> 00:17:52,812

E' appena accaduta una
cosa molto interessante.

00:17:52,822 --> 00:17:55,745

Si', lo so, Kate. Mastro
Florian si e' infatuato di te.

00:17:55,755 --> 00:17:57,655

Dagli corda per una
settimana, ti dispiace?

00:17:57,665 --> 00:18:01,043

Lascia che canti sotto il tuo
balcone, che ti scriva sonetti.

00:18:01,053 --> 00:18:02,698

Sicuramente non e' niente di serio.

00:18:02,708 --> 00:18:03,982

Invece e'...

00:18:03,992 --> 00:18:05,829

Piuttosto... serio.

00:18:06,244 --> 00:18:07,770

Mi ha chiesto di sposarlo.

00:18:07,780 --> 00:18:09,928

Bene. Bene, e' molto dolce...

00:18:09,938 --> 00:18:10,990

Sposarlo?

00:18:11,332 --> 00:18:13,245

Non puo' sposarti!

00:18:13,255 --> 00:18:14,929

Robert Greene credeva che Rosaline

00:18:14,939 --> 00:18:17,170

non fosse all'altezza del
suo prezioso Florian e...

00:18:17,180 --> 00:18:19,141

Lei e' la figlia di un cavaliere.

00:18:19,151 --> 00:18:21,955

Your mum washes my puffling pants!

00:18:22,460 --> 00:18:25,370

Yes, but 'tis not Robert

Greene who would marry me.

00:18:25,420 --> 00:18:26,810

'Tis Florian.

00:18:26,860 --> 00:18:30,690

And when he does, my station
will be somewhat elevated...

00:18:30,740 --> 00:18:32,690

considerably, I might add,

00:18:32,740 --> 00:18:33,730

above you own.

00:18:33,780 --> 00:18:38,090

But... but, Kate, if you marry

Florian, his uncle will blame me

00:18:38,140 --> 00:18:40,650

and never license another of my plays.

00:18:40,700 --> 00:18:43,740

Hmm! It's not my problem, though, is it?

00:18:44,780 --> 00:18:48,730

Particularly since you won't let me play

Juliet, even though I'd be brilliant,

00:18:48,780 --> 00:18:50,890

and it's my dream.

00:18:50,940 --> 00:18:53,650

But, Kate, you know very

well that it is illegal

00:18:53,700 --> 00:18:56,130

for girls to do anything interesting.

00:18:56,180 --> 00:18:57,450

Thus...

00:18:57,500 --> 00:18:59,610

our only recourse is to marry,

Tua madre lava i miei pantaloni!

00:18:22,691 --> 00:18:25,494

Si', ma non e' Robert Greene

che dovrebbe sposarmi.

00:18:25,504 --> 00:18:26,839

E' Florian.

00:18:26,849 --> 00:18:30,819

E quando lo fara', la mia
posizione verra' elevata,

00:18:30,829 --> 00:18:32,654

sensibilmente, aggiungerei...

00:18:32,664 --> 00:18:34,815

- Sopra la vostra.

- Ma... ma...

00:18:34,825 --> 00:18:38,579

Kate, se sposi Florian,

suo zio incolpera' me

00:18:38,589 --> 00:18:41,312

e non autorizzera' piu'

nessuna delle mie opere.

00:18:41,964 --> 00:18:44,256

Non e' un mio problema,

pero', non e' vero?

00:18:45,001 --> 00:18:48,859

Soprattutto perche' non mi fate fare

Giulietta, anche se sarei fantastica,

00:18:48,869 --> 00:18:50,055

ed e' il mio sogno.

00:18:50,925 --> 00:18:52,669

Ma, Kate, sai molto bene

00:18:52,679 --> 00:18:55,842

che e' illegale che le donne

facciano cose interessanti.

00:18:55,852 --> 00:18:56,871

Dunque...

00:18:57,478 --> 00:18:59,701

La nostra unica risorsa

00:18:59,660 --> 00:19:03,290	00:18:59,711 --> 00:19:03,416
and if we can marry rich,	e se riusciamo a sposare idioti
besotted idiots, then...	ricchi e innamorati, allora...
00:19:03,340 --> 00:19:05,010	00:19:03,426 --> 00:19:04,669
all the better.	E' ancora meglio.
00:19:06,900 --> 00:19:08,930	00:19:06,940 --> 00:19:09,095
Bottom, we have to stop this marriage.	Bottom, dobbiamo
00:19:08,980 --> 00:19:11,490	impedire questo matrimonio.
- We must distract the boy!	00:19:09,105 --> 00:19:11,428
- Well, that shouldn't be difficult.	- Dobbiamo distrarre il ragazzo!
00:19:11,540 --> 00:19:13,890	00:19:11,438 --> 00:19:14,091
The randy little ponce	A quel piccolo libidinoso piace
fancies anything in a skirt.	qualsiasi cosa indossi una gonna.
00:19:13,940 --> 00:19:15,690	00:19:14,101 --> 00:19:15,909
That's right. Yes, of course.	E' vero. Si', naturalmente. Quindi...
00:19:15,740 --> 00:19:19,940	00:19:15,919 --> 00:19:20,399
So... so all we need to do is find someone	Dobbiamo solo trovare qualcuno con una
in a skirt whom he definitely can't marry.	gonna che sicuramente non sposerebbe.
00:19:21,060 --> 00:19:23,330	00:19:21,368 --> 00:19:23,347
Oh, my God, it's so obvious!	Oh, mio Dio, e' cosi' ovvio!
00:19:24,100 --> 00:19:26,690	00:19:24,545 --> 00:19:26,821
Woo-hoo, masters!	Ehila', mastri!
00:19:26,740 --> 00:19:29,170	00:19:26,831 --> 00:19:28,779
See, here I am!	Vedete, eccomi qui!
00:19:29,220 --> 00:19:33,410	00:19:29,301 --> 00:19:31,193
Mistress Sauce Quickly, a	Madama Sveltina...
shy but biddable young maid,	00:19:31,203 --> 00:19:33,781
00:19:33,460 --> 00:19:35,010	Una fanciulla timida e docile...
who is all ripe...	00:19:33,791 --> 00:19:35,242
00:19:35,060 --> 00:19:37,010	Gia' matura...
and hot and drippy.	00:19:35,252 --> 00:19:36,959
00:19:37,060 --> 00:19:38,400	Calda e succosa.
Players!	00:19:36,969 --> 00:19:38,440
00:19:42,100 --> 00:19:45,010	Suonate!
	00:19:42,267 --> 00:19:45,310

♪ She that craves her true love's joy	# Lei che vuole la gioia #
00:19:45,060 --> 00:19:48,810	00:19:45,320 --> 00:19:48,916
♪ With a hey, ho, the wind and the rain	# Con un ehi, oh #
00:19:48,860 --> 00:19:51,890	00:19:48,926 --> 00:19:51,906
♪ Will do the lot for a handsome boy	# Giacera' con un ragazzo avvenente #
00:19:51,940 --> 00:19:56,570	00:19:51,916 --> 00:19:56,030
♪ For the maid, she bonketh every day. ♪	# Perche' la fanciulla #
00:19:56,620 --> 00:19:58,960	00:19:56,617 --> 00:19:58,615
Well, Master Florian? What...	Allora, mastro Florian, che...
00:19:59,940 --> 00:20:01,730	00:20:00,015 --> 00:20:02,490
What think you of Mistress Sauce Quickly?	Che ne pensate di madama Sveltina?
00:20:01,780 --> 00:20:03,490	00:20:02,500 --> 00:20:05,176
Does she not make	Non fa tremare i vostri lombi e urlare
00:20:03,540 --> 00:20:07,490	00:20:05,186 --> 00:20:07,217
your loins tremble and your	"Bau, bau" ai vostri calzoncini?
codpiece cry, "Woof, woof"?	00:20:07,719 --> 00:20:10,498
00:20:07,540 --> 00:20:10,740	Sei cieco? Sembra un uomo travestito!
Are you blind? She looks	
like a man in a dress!	
00:20:11,300 --> 00:20:13,610	00:20:10,873 --> 00:20:13,510
Besides, I am spoken for my Kate.	E poi, sono gia' impegnato
	con la mia Kate.
00:20:13,660 --> 00:20:16,770	00:20:13,520 --> 00:20:17,334
Ah, but Kate be pure	Si', ma... Kate restera' pura e casta
and chaste till wed...	fino al matrimonio, mentre...
00:20:16,820 --> 00:20:20,500	00:20:17,344 --> 00:20:21,013
while Mistress Sauce Quickly doth	Madama Sveltina fara' qualunque
promise the lot before dinner.	cosa anche prima che finisca la cena.
00:20:22,220 --> 00:20:24,420	00:20:22,393 --> 00:20:23,864
Not a bad point, actually.	Ottima osservazione.
(...)	(...)
00:25:09,780 --> 00:25:11,130	00:25:09,976 --> 00:25:11,250
Blimey.	Caspita.
00:25:11,180 --> 00:25:13,090	00:25:11,260 --> 00:25:13,552
He's taking it a bit	E' piu' difficile di quanto pensassi.

harder than I expected.
00:25:13,140 --> 00:25:16,020
And yet no friendly drop remains.

00:25:17,180 --> 00:25:19,730
Perchance she did brush her teeth
00:25:19,780 --> 00:25:22,320
and then gargle after drinking it.

00:25:22,860 --> 00:25:24,970
Thus...
00:25:25,020 --> 00:25:27,690
with a dagger I die!
00:25:27,740 --> 00:25:29,610
No, no. She-She be not dead!

00:25:29,660 --> 00:25:33,010
The potion only made her seem
dead. She'll wake up any second!
00:25:33,060 --> 00:25:35,100
Bolingbokes!
00:25:38,940 --> 00:25:40,300
He dies.
00:25:42,420 --> 00:25:45,100
Now cracks a noble heart!
00:25:47,380 --> 00:25:49,540
Good night, sweet idiot.
00:25:51,820 --> 00:25:53,850
Thy heart was big,
00:25:53,900 --> 00:25:56,180
thy brain... tiny.

00:25:14,100 --> 00:25:16,303
Non rimane neanche una goccia.

00:25:17,296 --> 00:25:18,793
Forse...

00:25:18,803 --> 00:25:21,559
Si e' lavata i denti e ha fatto dei
gargarismi dopo averlo bevuto.

00:25:23,087 --> 00:25:24,087
Percio'...

00:25:25,258 --> 00:25:27,083
Con un pugnale... io moriro'!

00:25:27,093 --> 00:25:28,249
No, no!

00:25:28,259 --> 00:25:30,014
Non... non e' morta!

00:25:30,024 --> 00:25:33,775
E' la pozione che la fa sembrare
morta. Si svegliera' a momenti.

00:25:33,785 --> 00:25:35,221
Perdindirindina.

00:25:39,005 --> 00:25:40,429
Muore!

00:25:42,835 --> 00:25:45,557
Si spegne un cuore nobile!

00:25:47,404 --> 00:25:49,892
Buonanotte, dolce... idiota.

00:25:51,739 --> 00:25:53,494
Il vostro cuore era grande...

00:25:54,109 --> 00:25:55,570
Il vostro cervello...

00:25:55,580 --> 00:25:56,716
Minuscolo.

Season 1, episode 2

00:03:29,700 --> 00:03:32,650

Here's your quill on the
table, where you left it.

00:03:32,700 --> 00:03:35,650

Oh, wondrous wife. Whene'er I lose
a thing, you always know its place.

00:03:35,700 --> 00:03:37,650

Not so much as being wondrous, doll,

00:03:37,700 --> 00:03:41,650

as not being a clueless,
futtocking arse-mungel.

00:03:41,700 --> 00:03:44,650

You're a common woman, Anne
Shakespeare, a very common woman!
(...)

00:05:01,700 --> 00:05:03,650

Kate, drop it. You can't be an actor.

00:05:03,700 --> 00:05:05,650

Why? Because I'm only
the landlady's daughter?

00:05:05,700 --> 00:05:07,650

It in't that. You just
don't sound like a girl.

00:05:07,700 --> 00:05:09,650

- But I am a girl.

- Yeah, but you can't act one, love.

00:05:09,700 --> 00:05:11,650

We've been through this.

00:05:11,700 --> 00:05:12,650

It takes a bloke.

00:05:12,700 --> 00:05:14,970

Women aren't clever enough.

00:03:29,952 --> 00:03:32,794

La tua piuma e' qui sul tavolo,
proprio dove l'avevi lasciata.

00:03:32,804 --> 00:03:33,875

Meravigliosa moglie,

00:03:33,885 --> 00:03:36,270

ogni volta che perdo
qualcosa, sai dove trovarla.

00:03:36,280 --> 00:03:38,323

Non si tratta di essere
meravigliosa, tesoro,

00:03:38,333 --> 00:03:41,604

ma di non essere un incapace
e lagnoso scansafatiche.

00:03:41,614 --> 00:03:45,359

Sei una popolana, Anne Shakespeare,
veramente una popolana!

(...)

00:04:59,897 --> 00:05:03,282

Kate, basta. Non puoi fare l'attrice.

00:05:03,292 --> 00:05:05,473

Perche'? Solo perche' sono
la figlia della proprietaria?

00:05:05,483 --> 00:05:07,349

Non e' questo. Non
sembri una ragazza.

00:05:07,359 --> 00:05:09,863

- Ma sono una ragazza.

- Si', ma non sai interpretarla, tesoro.

00:05:09,873 --> 00:05:11,461

Ne abbiamo gia' parlato.

00:05:11,471 --> 00:05:12,761

Ci vuole un ragazzo.

00:05:12,771 --> 00:05:14,551

Le donne non sono
abbastanza intelligenti.

00:05:15,700 --> 00:05:18,650

- Quae mihi quia ego stulta.

- You what?

00:05:18,700 --> 00:05:21,650

It's Latin for "such a shame
to be an ignorant woman".

00:05:21,700 --> 00:05:26,650

Live with it, love.

00:05:24,265 --> 00:05:26,463

Can you at least give me
some performance notes?

00:05:26,700 --> 00:05:28,650

All right. Well, your voice, for starters.

00:05:28,700 --> 00:05:29,650

It's too nice.

00:05:29,700 --> 00:05:32,650

It needs to be all raw
and squeaky, like this.

00:05:32,700 --> 00:05:36,650

Caesar, I beg you, go not
into the capital today.

00:05:36,700 --> 00:05:39,650

Well, what about my physicality?

00:05:39,700 --> 00:05:42,650

Surely at least I move like a girl?

00:05:42,700 --> 00:05:44,650

Well, I suppose.

00:05:44,700 --> 00:05:46,650

A bit. Although it'd be better with

00:05:46,700 --> 00:05:49,650

two half-coconuts shoved down your
bodice.

00:05:15,421 --> 00:05:18,588

<i>- Quae mihi quia ego stulta.</i>

- Che hai?

00:05:18,598 --> 00:05:21,180

Significa "che peccato essere
una donna ignorante" in latino.

00:05:22,328 --> 00:05:23,799

Fattene una ragione, tesoro.

00:05:24,265 --> 00:05:26,463

Potreste darmi qualche
consiglio, almeno?

00:05:26,473 --> 00:05:29,369

Va bene. La tua voce, per
esempio, e' troppo bella.

00:05:29,379 --> 00:05:31,869

Deve essere piu' roca e acuta, cosi'...

00:05:31,879 --> 00:05:33,987

"Cesare, vi supplico.

00:05:33,997 --> 00:05:36,685

Non vi recate alla capitale, oggi."

00:05:37,640 --> 00:05:38,644

Ma...

00:05:38,654 --> 00:05:40,210

E la mia fisicita' invece?

00:05:40,220 --> 00:05:42,761

Sicuramente ho almeno il
portamento di una ragazza.

00:05:42,771 --> 00:05:44,990

Si'... suppongo di si'.

00:05:45,000 --> 00:05:49,157

Un po'. Anche se sarebbe meglio con un
paio di noci di cocco nel corpetto.

00:05:49,700 --> 00:05:51,650
Except they wouldn't fit, would they?
00:05:51,700 --> 00:05:55,650
No room for falsies cos of your realies.

00:05:53,802 --> 00:05:55,545
Such a cruel irony!
00:05:55,700 --> 00:05:57,650
Ah, Kate! Are you here? Splendid.
00:05:57,700 --> 00:05:59,650
Bottom, ale and pie.
00:05:59,700 --> 00:06:00,650
Good morrow'd be nice.
00:06:00,700 --> 00:06:02,650
Oh, terrible journey.
00:06:02,700 --> 00:06:04,650
Some pasty-brained arse-mungel
00:06:04,700 --> 00:06:06,650
decided to kill himself on the track.
00:06:07,700 --> 00:06:09,650
I hate that.
00:06:09,700 --> 00:06:12,650
So selfish. I mean, jump in a lake!

00:06:12,700 --> 00:06:14,650
Eat some hemlock! Fall on your sword!

00:06:14,700 --> 00:06:18,650
Agitate a large bear with a small stick!

00:06:18,700 --> 00:06:23,650
Just don't throw yourself under the
bloody carriage in front of mine!
00:06:23,700 --> 00:06:24,650
Selfish bastible.
00:06:24,700 --> 00:06:26,650
They didn't close the road?

00:05:49,167 --> 00:05:50,609
Per te non andrebbero bene.
00:05:50,619 --> 00:05:52,903
Non c'e' spazio per quelle
false quando hai quelle vere.
00:05:53,802 --> 00:05:55,545
Che crudele ironia.
00:05:56,509 --> 00:05:58,003
Kate! Sei qui? Splendido.
00:05:58,013 --> 00:05:59,505
Bottom, portami birra e pasticcio.
00:05:59,515 --> 00:06:01,104
Un "buon giorno" sarebbe gradito.
00:06:01,114 --> 00:06:02,581
Che viaggio terribile!
00:06:02,591 --> 00:06:07,160
Uno zuccone scansafatiche ha
deciso di suicidarsi per strada.

00:06:08,433 --> 00:06:09,764
Che odio!
00:06:09,774 --> 00:06:11,168
Che egoista!
00:06:11,178 --> 00:06:12,690
Voglio dire, buttati in un lago!
00:06:12,700 --> 00:06:15,513
Mangia della cicuta!
Cadi sulla tua spada!
00:06:15,774 --> 00:06:18,843
Stuzzica un grosso orso
con un piccolo bastone.
00:06:19,145 --> 00:06:23,259
Solo non buttarti sotto la dannata
carrozza davanti alla mia!
00:06:23,767 --> 00:06:25,181
Bastardo egoista!
00:06:25,191 --> 00:06:28,881
- Non hanno chiuso la strada?

00:06:26,700 --> 00:06:28,650

Of course they closed the bloody road!

00:06:28,700 --> 00:06:30,650

I mean, why, for God's sake?

00:06:30,700 --> 00:06:31,650

Just why?

00:06:31,700 --> 00:06:33,650

The man is dead.

00:06:33,700 --> 00:06:36,650

There is a large cart track running
from his crutch to his cranium.

00:06:36,700 --> 00:06:39,650

Scrape him up and put him in a bag.

00:06:39,700 --> 00:06:41,650

Just scrape him up and put him in a bag!

00:06:41,700 --> 00:06:43,650

But, oh, no. That would mean passing up

00:06:43,700 --> 00:06:47,650

the opportunity to drive the
public insane with frustration

00:06:47,700 --> 00:06:51,650

and, let's face it, this is

England, so that ain't gonna happen.

00:06:51,700 --> 00:06:52,650

So frustrating.

00:06:52,700 --> 00:06:55,650

And to top it all, our stalled coach

00:06:55,700 --> 00:06:56,650

had to take on passengers

00:06:56,700 --> 00:07:00,650

from the one under which the
selfish bastards had hurled himself.

00:07:00,700 --> 00:07:03,650

Suddenly, I find myself squeezed
next to an oafish groundling

- Si' che hanno chiuso la dannata strada!

00:06:28,891 --> 00:06:31,903

Ma, voglio dire, perche',
per l'amor di Dio? Perche'?

00:06:31,913 --> 00:06:33,627

Quel tipo e' morto.

00:06:33,637 --> 00:06:37,229

Il segno della ruota del carro
gli parte dall'inguine fino al cranio.

00:06:37,239 --> 00:06:39,123

Raccogliete i pezzi e
mettetelo in un sacco.

00:06:39,133 --> 00:06:41,981

Raccogliete i pezzi e
mettetelo in un sacco!

00:06:41,991 --> 00:06:44,647

Ma, Dio, no. Si perderebbe l'occasione

00:06:44,657 --> 00:06:47,525

di far impazzire il prossimo
per la frustrazione

00:06:47,535 --> 00:06:51,392

e, accettiamolo, siamo in Inghilterra,
non e' ammissibile una cosa simile.

00:06:51,402 --> 00:06:53,989

- Decisamente frustrante.

- E, come se non bastasse,

00:06:53,999 --> 00:06:56,829

il nostro carro ha dovuto
caricare tutti i passeggeri

00:06:56,839 --> 00:07:00,468

del carro sotto il quale quel
bastardo egoista si e' lanciato.

00:07:00,478 --> 00:07:03,707

D'improvviso, mi sono ritrovato
schiacciato contro un rozzo poveraccio

00:07:03,700 --> 00:07:06,700
who spent the entire
journey stroking his porker.
00:07:08,700 --> 00:07:10,650
I suppose it passes the time.
00:07:10,700 --> 00:07:12,650
A pig, Bottom. A pig.
00:07:12,700 --> 00:07:16,650
He did carry home bacon
for his daughter's dowry,
00:07:16,700 --> 00:07:18,650
and the beast crawled with vermin.
00:07:18,700 --> 00:07:21,650
'Twas not so much a pig that had fleas
00:07:21,700 --> 00:07:23,840
as fleas that had a pig!
00:07:24,700 --> 00:07:26,650
Whenever I crush fleas,
00:07:26,700 --> 00:07:29,800
I always use the time
to practise my dancing.
00:07:32,700 --> 00:07:36,700
As you know, music and dance
are key skills for actors.
00:07:40,700 --> 00:07:42,040
Kate...
00:07:43,700 --> 00:07:45,240
Stop it now.
00:07:46,700 --> 00:07:48,650
We go through this 17 times a week.

00:07:48,700 --> 00:07:50,650
I know I've said I'd help

00:07:50,700 --> 00:07:52,650
but you can't be an actor.
00:07:52,700 --> 00:07:54,650
You're a girl.

00:07:03,717 --> 00:07:07,482
che ha passato l'intero viaggio
a toccare il suo piccolo amico.
00:07:08,368 --> 00:07:10,370
Suppongo fosse per passare il tempo.
00:07:11,224 --> 00:07:13,224
Toccava un maiale, Bottom. Un maiale.
00:07:13,658 --> 00:07:16,543
Lo stava portando a casa
come dote della figlia
00:07:16,553 --> 00:07:18,701
e quella bestia era piena di pulci.
00:07:18,711 --> 00:07:23,100
Non era un maiale che aveva le pulci,
ma delle pulci che avevano un maiale!

00:07:24,744 --> 00:07:26,365
Quando devo schiacciare delle pulci,
00:07:26,375 --> 00:07:29,155
uso sempre quel tempo
per esercitarmi nella danza.
00:07:33,438 --> 00:07:36,985
Come sapete, la musica e la danza sono
qualita' fondamentali per un attore.
00:07:41,222 --> 00:07:42,222
Kate...
00:07:43,473 --> 00:07:44,846
Fermati.
00:07:46,552 --> 00:07:49,336
Affrontiamo la questione
diciassette volte a settimana.
00:07:49,346 --> 00:07:51,258
So di aver detto che
ti avrei aiutata, ma...
00:07:51,268 --> 00:07:53,266
Non puoi essere un attrice, sei...
00:07:53,276 --> 00:07:54,650
Sei una donna.

00:07:54,700 --> 00:07:57,240
Where would you put the coconuts?

00:07:57,700 --> 00:07:59,650
That's what I said.

00:07:59,700 --> 00:08:00,650
So unfair!

(...)
00:13:10,700 --> 00:13:11,650
Writing plays can't be that hard.

00:13:11,700 --> 00:13:16,650
Maybe I'll just grab a
chicken and write one myself.

00:13:15,238 --> 00:13:16,942
Kit, you be no poet.

00:13:16,700 --> 00:13:19,650
If you write a play, I...

I fear it will be like that
00:13:19,700 --> 00:13:21,650

which stinks but be not fish,
00:13:21,700 --> 00:13:24,650

fertilises plants but be not compost,

00:13:24,700 --> 00:13:27,650
and is the last stage
of the digestive process

00:13:27,700 --> 00:13:31,100
but be not a glass of
port and a pipe of tobacco.

00:13:31,700 --> 00:13:33,650
Pardon?

00:13:33,700 --> 00:13:34,650
He means "crap".

00:13:34,700 --> 00:13:37,650
You get used to him over time.

00:07:55,290 --> 00:07:57,068
Dove metteresti le noci di cocco?

00:07:58,002 --> 00:08:00,690
- Quel che ho detto anch'io.
- E' profondamente ingiusto!

(...)
00:13:10,255 --> 00:13:12,423

Scrivere opere non sara'
tanto complicato. Magari mi...

00:13:12,433 --> 00:13:14,603
Prendero' un pollo e ne
scrivero' una io stesso.

00:13:15,238 --> 00:13:16,942
Kit, tu non sei un poeta.

00:13:16,952 --> 00:13:19,960
Se tu scrivessi un'opera, temo

sarebbe come quella cosa
00:13:19,970 --> 00:13:22,227

che puzza ma non e' pesce,
00:13:22,237 --> 00:13:24,887

che fertilizza le piante,
ma non e' concime,

00:13:24,897 --> 00:13:27,543
e che rappresenta l'ultimo
stadio del processo digestivo,

00:13:27,553 --> 00:13:30,484
ma che non e' un bicchiere di
porto ne' una pipa di tabacco.

00:13:32,825 --> 00:13:34,970
- Chiedo scusa?

- Intendeva "merda".

00:13:35,778 --> 00:13:37,146
Vi abituerete con il tempo.

00:13:37,700 --> 00:13:40,650
Well, we'll see. No hard feelings.

Right, I'm for the tavern.

00:13:40,700 --> 00:13:42,700

I love you loads.

(...)

00:15:01,700 --> 00:15:03,650

Well, Bottom, today's the day.

00:15:03,700 --> 00:15:04,650

Eh?

00:15:04,700 --> 00:15:08,650

The poet Robert Greene, who is

Master of the Queen's Revels,

00:15:08,700 --> 00:15:10,650

is coming to collect my brilliant play

00:15:10,700 --> 00:15:14,700

Frog-Jock Mary, Queen Of

Gingery Savages In Skirts.

00:15:15,700 --> 00:15:18,650

Ah, Master Shaky-Talent.

00:15:18,700 --> 00:15:22,650

I'm sorry. Did I say Shaky-Talent?

00:15:22,700 --> 00:15:25,650

I meant, of course, Shakespeare,

00:15:25,700 --> 00:15:29,650

although oft the tongue will
tattle what the heart would hide.

00:15:29,700 --> 00:15:33,650

Oft indeed, you preening,
supercilious plague pustule.

00:15:33,700 --> 00:15:34,650

Oops! You see?

00:15:34,700 --> 00:15:36,650

I'm doing it now.

00:13:37,156 --> 00:13:40,990

Bene, staremo a vedere. Nessun rancore.

D'accordo, io vado alla taverna.

00:13:41,000 --> 00:13:42,355

Ti voglio tanto bene.

(...)

00:15:01,828 --> 00:15:04,939

- Bene, Bottom, oggi e' il gran giorno.

- Che?

00:15:04,949 --> 00:15:08,196

Il poeta Robert Greene, maestro

delle cerimonie della regina,

00:15:08,206 --> 00:15:10,425

sta venendo a prendere

la mia brillante opera

00:15:10,435 --> 00:15:14,910

"Maria, la Mangiarane in Kilt, Regina

dei Rosci Selvaggi in Gonnella".

00:15:16,355 --> 00:15:19,066

Mastro Scemo Artista!

00:15:19,746 --> 00:15:23,299

Mi dispiace. Ho forse

detto Scemo Artista?

00:15:23,309 --> 00:15:25,469

Intendevo, ovviamente, Shakespeare,

00:15:25,479 --> 00:15:29,864

anche se la lingua da' voce a cio'
che il cuore vorrebbe nascondere.

00:15:29,874 --> 00:15:33,609

In effetti accade spesso, vanitosa,
altezzosa e pestilenziale pustola.

00:15:34,671 --> 00:15:36,971

Avete visto? Adesso l'ho fatto io.

Season 1, episode 3

00:00:21,300 --> 00:00:25,250

Well, Kit, not so dusty, eh? Things
are looking up for me and no mistake.

00:00:25,300 --> 00:00:28,250

Already I have not one but three
plays in Burbage's repertoire.

00:00:28,300 --> 00:00:32,250

And what's more, they
are all called Henry VI.

00:00:32,300 --> 00:00:34,250

Which must surely be some sort of record.

00:00:34,300 --> 00:00:36,250

No doubt about it, Will,

00:00:36,300 --> 00:00:40,250

you're absolutely ripping London theatre
a new arsington. Big respect, cuz.

00:00:40,300 --> 00:00:43,250

Feels good. Can't deny. And there's more.

00:00:43,300 --> 00:00:47,300

See here, I have an invitation to

Lord Southampton's saucy prancings.

00:00:49,250 --> 00:00:50,250

Think of it.

00:00:50,300 --> 00:00:52,250

Me, a Stratford bum-shankle,

00:00:52,300 --> 00:00:55,250

a-hobbing and a-nobbing with
the cock-snobbed folderols.

00:00:55,300 --> 00:00:58,250

Hell of a step up for you. And
one in the eye for Robert Greene.

00:00:58,300 --> 00:01:01,250

00:00:21,379 --> 00:00:23,316

Allora, Kit, non male, vero?

00:00:23,326 --> 00:00:25,185

Grandi cose mi attendono, senza dubbio.

00:00:25,195 --> 00:00:29,246

Ho gia' non una, ma ben tre
opere nel repertorio di Burbage.

00:00:29,256 --> 00:00:31,927

E per di piu', s'intitolano
tutte "Enrico VI".

00:00:31,937 --> 00:00:34,407

E questo sara' certamente
una sorta di record.

00:00:34,944 --> 00:00:39,106

Nessun dubbio a riguardo, Will, stai
sicuramente facendo il culo a tutti.

00:00:39,116 --> 00:00:41,994

- I miei rispetti, amico.

- E' una bella sensazione, non lo nego.

00:00:42,004 --> 00:00:44,162

E c'e' altro. Guarda qui.

00:00:44,172 --> 00:00:48,325

Ho un invito per il ballo
impudente di Lord Southampton.

00:00:49,192 --> 00:00:52,364

Pensaci. Io, un poveraccio
sfigato di Stratford,

00:00:52,374 --> 00:00:55,603

a brindare e ciarlare con quegli
snobboni dementi pazzoidi.

00:00:55,613 --> 00:00:57,325

Un enorme passo avanti per te.

00:00:57,335 --> 00:00:58,969

E proprio in faccia a Robert Greene.

00:00:58,979 --> 00:01:01,482

Him and his varsity wits think
the Southampton prancings
00:01:01,300 --> 00:01:04,250
their own private literary salon. Tch!

00:01:04,300 --> 00:01:06,250
He's going to crap a dead cat
when he hears you've been invited!
00:01:06,300 --> 00:01:09,250
Which is, of course,
brilliant. I salute you.

00:01:09,300 --> 00:01:14,250
- Thanks, mate. - Mind you, not
sure about this teenage romance thing

00:01:14,300 --> 00:01:15,250
you've been banging on about.
00:01:15,300 --> 00:01:16,250
I'm not going to lie.

00:01:16,300 --> 00:01:17,250
Sounds lame.

00:01:17,300 --> 00:01:20,250
Same. I think it's wet.

00:01:20,300 --> 00:01:21,250
I love it.

(...)

00:03:11,300 --> 00:03:14,250
I crave approval and
people sense that in me.

00:03:14,300 --> 00:03:16,250
It's true. You're very needy.

00:03:16,300 --> 00:03:19,250
Not needy. Just nice.

00:03:19,300 --> 00:03:22,250

Lui e la sua cricca pensano
che i balli di Southampton
00:01:01,492 --> 00:01:03,604
siano il loro circolo
letterario privato.

00:01:04,141 --> 00:01:07,230
Caghera' un gatto morto quando
sapra' che sei stato invitato.

00:01:07,240 --> 00:01:08,468
Ed e', naturalmente,

00:01:08,478 --> 00:01:09,928
eccezionale. Mi complimento.

00:01:09,938 --> 00:01:11,687
- Grazie, amico mio.

- Devo dire, pero'...

00:01:11,993 --> 00:01:14,685

Che non mi convince troppo
questa storia d'amore tra giovinotti

00:01:14,695 --> 00:01:16,767

con cui ci stai

martellando. Non mentiro',

00:01:16,777 --> 00:01:18,675

- non sembra convincente.

- Penso lo stesso.

00:01:18,685 --> 00:01:21,290

- Manca testosterone.

- Io la adoro.

(...)

00:03:12,039 --> 00:03:14,845

Io... bramo approvazione,
e le persone lo sentono.

00:03:14,855 --> 00:03:16,695

E' vero. Siete molto bisognoso.

00:03:16,705 --> 00:03:19,143

Non bisognoso... solo educato.

00:03:19,153 --> 00:03:22,003

People don't like nice. They
look upon it as weakness.
00:03:22,300 --> 00:03:23,250
I want to be liked, and so for some
00:03:23,300 --> 00:03:26,250
dark reason located
deep in the human soul,
00:03:26,300 --> 00:03:28,250
people are less inclined to like me.

00:03:28,300 --> 00:03:29,250
Feet!
00:03:29,300 --> 00:03:32,250
Marlowe, on the other hand,
doesn't give a tosslington,
00:03:32,300 --> 00:03:35,250
- so everyone wants to be his mate.
- I'm just like you, Mr Shakespeare.
00:03:35,300 --> 00:03:39,250
Girls used to call me a try-hard
because I wanted to make friends.
00:03:39,300 --> 00:03:41,250
But the more I tried, the
more they'd pull my hair
00:03:41,300 --> 00:03:44,250
and stab me with their knitting needles.

00:03:44,300 --> 00:03:46,250
But, in the end, I made three great pals.
00:03:46,300 --> 00:03:47,250
Latin, Greek...
00:03:47,300 --> 00:03:49,300
and mathematics.
00:03:50,300 --> 00:03:53,250
A good lesson for all us
farts and try-hards, Kate.
00:03:53,300 --> 00:03:55,250
What we lack in easy charm we must

Alla gente non piace l'educazione.
La vedono come una debolezza.
00:03:22,013 --> 00:03:23,946
Voglio piacere, e, perciò', per qualche
00:03:23,956 --> 00:03:26,626
oscura ragione situata nella
profondità dell'animo umano,
00:03:26,636 --> 00:03:28,548
le persone sono meno
inclinati ad apprezzarmi.
00:03:28,558 --> 00:03:29,671
Piedi!
00:03:29,681 --> 00:03:33,683
A Marlowe, invece, non frega un piffero
e tutti vogliono essere suoi amici!
00:03:33,693 --> 00:03:35,805
Io sono proprio come voi,
signor Shakespeare.
00:03:35,815 --> 00:03:38,861
Le ragazze mi dicevano che
esageravo quando volevo fare amicizia.
00:03:38,871 --> 00:03:41,045
Ma più' ci provavo e più'
mi tiravano i capelli e
00:03:41,055 --> 00:03:43,169
mi infilzavano con i
loro aghi da cucito.
00:03:43,581 --> 00:03:46,014
Ma poi mi sono fatta tre grandi amici.
00:03:46,024 --> 00:03:47,763
Latino, greco...
00:03:47,773 --> 00:03:49,071
E matematica.
00:03:50,348 --> 00:03:53,419
Un'ottima lezione per tutti noi
noiosoni che ci proviamo troppo Kate.
00:03:53,429 --> 00:03:57,526
Non avendo fascino innato,

00:03:55,300 --> 00:03:57,250
make up for with talent and hard work.

00:03:57,300 --> 00:03:59,250
And mine is finally paying off!

00:03:59,300 --> 00:04:02,250

I have my big new Jew
play ready for Burbage.

00:04:02,300 --> 00:04:05,250

And an invitation to

Southampton's prancings

00:04:05,300 --> 00:04:08,250

in the pocket of my puffling pants.

00:04:08,300 --> 00:04:10,250

Even Robert Greene, who

doth hate my gutlings,

00:04:10,300 --> 00:04:13,300

must now admit I am the coming man.

(...)

00:06:09,250 --> 00:06:10,250

"Upstart crow"?

00:06:10,300 --> 00:06:13,250

He calls me "upstart crow"?

00:06:13,300 --> 00:06:14,250

I can't believe it.

00:06:14,300 --> 00:06:17,250

I mean, one welcomes intelligent
criticism, but this is just abuse.

00:06:17,300 --> 00:06:20,250

I thought you never read reviews.

00:06:20,300 --> 00:06:23,250

We all say that, Bottom, but

it isn't true, obviously.

00:06:23,300 --> 00:06:26,250

We contrive to bring the good
ones to the notice of our friends

compensiamo con talento e duro lavoro.

00:03:57,536 --> 00:03:59,561

E il mio, finalmente,

sta venendo ripagato!

00:03:59,571 --> 00:04:02,651

Ho la mia nuova grande opera
sugli ebrei pronta per Burbage

00:04:02,661 --> 00:04:05,407

e un invito per il ballo

di Southampton nella

00:04:05,417 --> 00:04:07,177

tasca dei miei calzoni a sbuffo.

00:04:08,371 --> 00:04:10,949

Persino Robert Greene, colui

che mi detesta dal profondo,

00:04:10,959 --> 00:04:13,836

deve ora ammettere che

sono l'uomo del momento.

(...)

00:06:08,970 --> 00:06:10,664

"Corvaccio presuntuoso"?

00:06:10,674 --> 00:06:13,145

Mi ha definito "corvaccio presuntuoso"?

00:06:13,155 --> 00:06:14,622

Sono allibito! Voglio dire...

00:06:14,632 --> 00:06:18,212

Le critiche costruttive sono ben
accette, ma questa e' un'ingiuria!

00:06:18,222 --> 00:06:20,227

Pensavo non leggeste le recensioni.

00:06:20,237 --> 00:06:23,428

Lo diciamo tutti, Bottom,

ma e' una falsita', ovviamente.

00:06:23,438 --> 00:06:26,367

Tentiamo di portare quelle buone

all'attenzione dei nostri amici

00:06:26,300 --> 00:06:33,250
while letting the bad ones eat into
our souls until the day we die!
00:06:30,784 --> 00:06:33,728
Don't beat theeself, it'll be forgotten
by tomorrow
00:06:33,300 --> 00:06:35,250
That used to be the case,
00:06:35,300 --> 00:06:39,250
but since printing took off, bad
reviews hang around for ever.
00:06:39,300 --> 00:06:42,250
Woe to Albion that through
this new invention,
00:06:42,300 --> 00:06:44,250
any clueless arse-mungle may make
00:06:44,300 --> 00:06:47,300
his puerile twitterings
known to the world...
00:06:49,300 --> 00:06:52,250
.. as Robert Greene has done
with his oh-so-amusing pamphlet,
00:06:52,300 --> 00:06:54,250
a Groatsworth Of Wit.
00:06:54,300 --> 00:06:56,250
You have to admit it's
a pretty good title.
00:06:56,300 --> 00:06:58,250
Huh! If such little wit be worth a groat,
00:06:58,300 --> 00:07:02,250
then a king's ransom would
not purchase my brilliant gag
00:07:02,300 --> 00:07:06,300
about waking up in an enchanted forest
and falling in love with a donkey.
00:07:07,300 --> 00:07:11,250
Seriously, Master, you didn't
expect Greene to be nice to you?

00:06:26,377 --> 00:06:30,232
mentre lasciamo che le cattive ci
consumino l'anima finche' non moriamo.
00:06:30,784 --> 00:06:33,728
Non angustiatevi, lo avranno
dimenticato tutti entro domani.
00:06:33,738 --> 00:06:35,503
Di solito e' cosi', ma...
00:06:35,513 --> 00:06:39,173
A causa della stampa, le critiche
negative ci perseguiteranno per sempre.
00:06:39,585 --> 00:06:42,623
Sia maledetta la nostra patria, poiche'
ora con questa nuova invenzione
00:06:42,633 --> 00:06:45,468
tutto il mondo puo'
conoscere ogni sciocchezza puerile
00:06:45,478 --> 00:06:47,687
scritta da qualunque babbeo ignorante.
00:06:48,981 --> 00:06:52,827
Come Robert Greene ha fatto
col suo divertentissimo pamphlet,
00:06:52,837 --> 00:06:54,564
"Un Soldo di Spirito".
00:06:54,574 --> 00:06:56,922
Dovete ammettere che
e' un titolo delizioso.
00:06:56,932 --> 00:06:59,006
Se cosi' poco spirito vale ben un soldo,
00:06:59,016 --> 00:07:02,501
allora nemmeno il patrimonio di un re
potra' acquistare la mia brillante commedia
00:07:02,511 --> 00:07:06,640
in cui un uomo si risveglia in una foresta
incantata e si innamora di un asino.
00:07:07,993 --> 00:07:11,186
Siate serio, Mastro, non vi
aspetterete che sia gentile con voi?

00:07:11,300 --> 00:07:12,250
He's a rival poet.
00:07:12,300 --> 00:07:15,250
For a genius, you don't
know much about human nature.

00:07:15,300 --> 00:07:18,250
Actually, understanding human
nature is one of my big things.
00:07:18,300 --> 00:07:21,250
Well, then, you should be
able to see that he's jealous.
00:07:21,300 --> 00:07:23,250
He's jealous like... like...
00:07:23,300 --> 00:07:26,250
The green-eyed monster that
doth mock the meat it feeds on?
00:07:26,300 --> 00:07:30,300
Well, I was going to say, like a
talentless turd in tights, which...
00:07:31,300 --> 00:07:33,250
.. actually, I think is better.
00:07:33,300 --> 00:07:37,250
The point is, don't let him
live in your head rent free.

00:07:37,300 --> 00:07:39,250
Huh? Who cares what he thinks?

00:07:39,300 --> 00:07:42,250
I care! These salty barbs will ruin me.

00:07:42,300 --> 00:07:45,250
All London will revel in my shame.
00:07:45,300 --> 00:07:49,250
Yeah, cos everyone in London's
talking about you, aren't they?

00:07:11,196 --> 00:07:12,883
E' un poeta vostro rivale.
00:07:12,893 --> 00:07:15,526
Per essere un genio, non conoscete
a sufficienza la natura umana.

00:07:15,536 --> 00:07:18,803
In verita', comprendere la natura
umana e' una delle mie peculiarita'.
00:07:18,813 --> 00:07:21,362
Dovreste allora essere
consapevole della sua gelosia, lui e'...
00:07:21,372 --> 00:07:23,490
Geloso come... come...
00:07:23,500 --> 00:07:26,766
Il mostro dagli occhi verdi che
sputa nel piatto in cui ha mangiato?
00:07:26,776 --> 00:07:30,300
Beh, stavo per dire come una carogna
senza talento in calzamaglia, che...
00:07:31,365 --> 00:07:33,597
A dire la verita', temo suoni meglio.
00:07:34,408 --> 00:07:35,871
Cio' che voglio dirvi e'...
00:07:35,881 --> 00:07:38,136
Non lasciatelo vivere nella
vostra testa gratuitamente.
00:07:38,146 --> 00:07:40,640
- A chi importa cosa dice?
- A me!
00:07:40,650 --> 00:07:42,919
Queste frecciate
taglianti mi rovineranno!
00:07:42,929 --> 00:07:45,424
Tutta Londra gioira' della mia vergogna!
00:07:45,434 --> 00:07:48,732
Certamente... perche' tutta
Londra parla di voi, non e' vero?

00:07:49,300 --> 00:07:51,250
Got nothing else to worry about at all.

00:07:51,300 --> 00:07:55,300
"Got the plague. Could be worse -- I
could've been called an uppity crow."

00:07:56,300 --> 00:08:00,250
"Starving to death? Ooh, at least
you haven't had a bad review!"

00:08:00,300 --> 00:08:02,250
Yes, all right, Bottom!

00:08:02,300 --> 00:08:06,250
"You're burned alive for refusing to
deny Jesus were made of wine and wafers?"

00:08:06,300 --> 00:08:10,250
"Well, that's nothing! Will Shake got
called upstart crow by a posh boy!"

00:08:10,300 --> 00:08:12,250
"All your kids dead?
Well, that's nothing..."
00:08:12,300 --> 00:08:16,250
All right, Bottom! I get the gag.
00:08:16,300 --> 00:08:19,250
- Yeah. And you know I'm right, too.

- I do not know you're right,
00:08:19,300 --> 00:08:23,250
and getting a bad review is much
worse than getting the plague,
00:08:23,300 --> 00:08:33,250
because at least with the plague,
the person that gave it to you dies!
(...)

00:11:28,300 --> 00:11:31,250
- Will you stay long?
- Sadly not, my love.

00:07:49,300 --> 00:07:51,850
Non ha proprio nient'altro
di cui preoccuparsi.

00:07:52,122 --> 00:07:55,720
"Ho la peste, ma c'e' di peggio:
potevano darmi del corvo presuntuoso."

00:07:56,739 --> 00:08:00,563
"Stai morendo di fame? Almeno tu non
hai ricevuto una recensione negativa!"

00:08:00,573 --> 00:08:02,908
- Si', va bene cosi', Bottom!

- "Verrai messo al rogo
00:08:02,918 --> 00:08:06,022
"per esserti rifiutato di negare che
Gesù fosse fatto di vino e ostia?"

00:08:06,032 --> 00:08:07,249
"Non e' nulla,
00:08:07,259 --> 00:08:10,429
Will Shake, e' stato chiamato corvaccio
presuntuoso da un borioso aristocratico!"

00:08:10,439 --> 00:08:14,438
- "Morti tutti i figli? Ma non e' nulla..."
- Basta cosi', Bottom!
00:08:15,444 --> 00:08:16,540
Ho capito.
00:08:16,550 --> 00:08:19,541
- Si', e sapete anche che ho ragione.

- Non la penso affatto cosi'.
00:08:19,551 --> 00:08:22,682
E ricevere una critica negativa
e' peggio di contrarre la peste
00:08:22,692 --> 00:08:26,497
perche' almeno con la peste,
la persona che ti contagia, poi muore!
(...)

00:11:28,894 --> 00:11:31,821
- Resterai a lungo?
- Temo di no, mia cara, sono...

00:11:31,300 --> 00:11:34,250

I'm just so busy in

London churning out plays,

00:11:34,300 --> 00:11:37,250

I can only stay a night. I really
am becoming quite a success.

00:11:37,300 --> 00:11:41,250

In fact, I'm invited to saucy
prancings at Lord Southampton's.

00:11:41,300 --> 00:11:43,250

Oh, zounds, that is posh.

00:11:43,300 --> 00:11:46,250

Posh indeed, good wife, and
a good show must I make,

00:11:46,300 --> 00:11:49,250

which is why I've come
home. I need your help.

00:11:49,300 --> 00:11:51,250

Take this shilling and with it

00:11:51,300 --> 00:11:53,250

stitch me tights in the Italian style.

00:11:53,300 --> 00:11:55,250

Italian style, Will?

00:11:55,300 --> 00:11:57,250

People'll see the contours
of your Bolingbrokes.

00:11:57,300 --> 00:11:59,300

Ooh, Mum!

00:12:00,300 --> 00:12:03,300

That's exactly what I
want them to see, Anne.

00:12:04,300 --> 00:12:07,250

My big, bad, country-boy Bolingbrokes.

00:12:07,300 --> 00:12:10,300

I think I am actually going to be sick.

00:11:31,831 --> 00:11:35,941

Sono cosi' impegnato a sfornare opere
a Londra, potro' restare solo una notte.

00:11:35,951 --> 00:11:37,770

In realta', sto diventando popolare.

00:11:37,780 --> 00:11:41,772

Infatti, sono stato invitato al
ballo impudente di Lord Southampton.

00:11:41,782 --> 00:11:43,808

Poffarbacco, come
suona aristocratico!

00:11:43,818 --> 00:11:46,984

Davvero aristocratico, moglie
cara, e dovro' fare una bella figura.

00:11:46,994 --> 00:11:49,764

Ecco perche' sono tornato a
casa. Ho bisogno del tuo aiuto.

00:11:49,774 --> 00:11:53,611

Prendi questo scellino e usalo per
cucirmi una calzamaglia in stile italiano.

00:11:53,621 --> 00:11:55,528

In stile italiano, Will?

00:11:55,538 --> 00:11:59,188

- Cosi' si vedra' la sagoma delle tue nespole.

- Oh, madre!

00:12:01,141 --> 00:12:03,739

E' esattamente cio' che
voglio vedano, Anne.

00:12:04,293 --> 00:12:07,516

Le mie grosse, toste,
nespole da campagnolo.

00:12:08,273 --> 00:12:10,804

Penso che stia veramente
per sentirmi male.

(...)
00:15:21,300 --> 00:15:24,250
'Tis shame indeed

00:15:24,300 --> 00:15:27,250
for I am come all contrite

00:15:27,300 --> 00:15:31,250
to make amends for my
foolish slander in the Groat

00:15:31,300 --> 00:15:35,300
and offer a token of my future love.

00:15:36,300 --> 00:15:39,250
God's conkers, here's a minty fix.

00:15:39,300 --> 00:15:42,250
He has come to make amends, and I am hid.

00:15:42,300 --> 00:15:46,300
I will reveal myself but
dissemble of the cause.

00:15:48,300 --> 00:15:50,250
But soft!

00:15:50,300 --> 00:15:54,250
What's this? Why, good Master
Shakespeare be here after all!

00:15:54,300 --> 00:15:57,250
Sirrah, are you well?

00:15:58,300 --> 00:16:00,250

(...)
00:15:22,063 --> 00:15:23,095
E'...

00:15:23,552 --> 00:15:25,161
Davvero un peccato visto che...

00:15:25,171 --> 00:15:26,286
Sono venuto...

00:15:26,296 --> 00:15:27,767
Tutto contrito

00:15:27,777 --> 00:15:29,641
a fare ammenda

00:15:29,651 --> 00:15:32,285
per la mia insensata
calunnia ne "Il Soldo", e

00:15:32,295 --> 00:15:33,902
ad offrire un segno

00:15:33,912 --> 00:15:36,039
del mio futuro amore...

00:15:36,966 --> 00:15:39,538
Per le castagne di Dio,
e' qui per sistemare il danno.

00:15:40,289 --> 00:15:42,621
E' venuto a fare ammenda
ed io sono nascosto.

00:15:42,631 --> 00:15:46,005
Mi rivelerò, ma dissimulerò
la causa del mio nascondermi.

00:15:47,819 --> 00:15:48,825
Un attimo!

00:15:50,288 --> 00:15:54,191
Che cos'è? Perché, il buon Mastro
Shakespeare è sempre stato qui!

00:15:54,201 --> 00:15:55,205
Messere,

00:15:55,215 --> 00:15:56,952
stai bene?

00:15:58,328 --> 00:15:59,921

What? What? Oh...
00:16:00,300 --> 00:16:02,300
Yes, quite well, sir.

00:16:04,300 --> 00:16:08,250
W-Weary was I and so
did lay me down to rest

00:16:08,300 --> 00:16:10,300
behind this... chair.

00:16:12,300 --> 00:16:14,250
Well, now, Greene, it seems right strange

00:16:14,300 --> 00:16:17,250
that one who dubbed me
crow comes now a-calling.

00:16:17,300 --> 00:16:21,250
I am come to beg your pardon

00:16:21,300 --> 00:16:25,300
for the wrong I have done thee.

00:16:26,250 --> 00:16:27,250
Wow.

00:16:27,300 --> 00:16:30,250
Really? That's... that's
extremely sweet of you.

00:16:30,300 --> 00:16:35,250
Sweets, like the honeyed goat
balls that toothless crones

00:16:35,300 --> 00:16:39,250
do suck on Lammas Eve.

00:16:36,876 --> 00:16:40,126
Brilliant image from a brilliant poet.

Cosa? Cosa? Oh...
00:15:59,931 --> 00:16:02,558
Si'... abbastanza bene, messere.

00:16:04,323 --> 00:16:06,025
Ero... ero assai stanco e...

00:16:06,035 --> 00:16:08,805
Cosi' mi sono sdraiato per riposare.

00:16:08,815 --> 00:16:10,993
Dietro a questa... sedia.

00:16:11,823 --> 00:16:14,930
Ebbene, Greene, sembra piuttosto strano

00:16:14,940 --> 00:16:17,752
che proprio chi mi ha dato del
corvaccio adesso venga a farmi visita.

00:16:17,762 --> 00:16:18,971
Sono venuto...

00:16:19,772 --> 00:16:21,351
Ad implorare il tuo perdono

00:16:21,713 --> 00:16:25,133
per il torto che ho commesso
nei tuoi confronti.

00:16:28,167 --> 00:16:29,357
Sul serio? E'...

00:16:29,367 --> 00:16:31,104
E' estremamente dolce da parte vostra.

00:16:31,114 --> 00:16:33,723
Dolce, come i testicoli
di capra al miele

00:16:33,733 --> 00:16:36,866
che i vecchietti senza denti succhiano
durante la Festa del Raccolto.

00:16:36,876 --> 00:16:40,126
Un'immagine brillante, dalla
mente di un brillante poeta.

00:16:39,300 --> 00:16:43,250

Thanks. I will grant thee
my pardon gladly, cuz.

00:16:43,300 --> 00:16:53,250

And for the new love I bear thee,

00:16:46,611 --> 00:16:48,620

Will I speak further.

00:16:49,274 --> 00:16:53,290

'Tis whispered abroad that you would
attend the saucy prancings

00:16:53,300 --> 00:16:59,300

all clad in silken hose.

00:16:55,674 --> 00:16:58,925

Aye, 'tis true.

Spy you these naughty boys.

00:17:00,300 --> 00:17:03,250

I beg thee, cuz, to think again.

The fashion changeth daily.

00:17:03,300 --> 00:17:06,250

Silken hose is banished

in Florence just now.

00:17:06,300 --> 00:17:09,250

Instead, purple puffing pants,

00:17:09,300 --> 00:17:13,250

yellow tights and really silly

cross-garters are all the rage.

00:17:13,300 --> 00:17:16,250

Any who come a-prancing dressed not so

00:17:16,300 --> 00:17:17,250

will make a poor show indeed.

00:17:17,300 --> 00:17:20,250

- Really?

- Really.

00:17:20,300 --> 00:17:22,250

Goodness. M-My heartfelt

thanks for telling me this,

00:16:40,136 --> 00:16:43,546

Grazie. Vi concedo il mio
perdono con piacere, amico.

00:16:43,556 --> 00:16:46,601

E, visto il ritrovato amore

che provo nei tuoi confronti,

00:16:46,611 --> 00:16:48,620

posso dirti anche di piu'.

00:16:49,274 --> 00:16:53,290

Si sussurra in giro che ti

presenterai al ballo impudente

00:16:53,300 --> 00:16:55,664

vestito con una calzamaglia di seta.

00:16:55,674 --> 00:16:58,925

In effetti, e' vero.

Indossero' questi bei calzoni.

00:17:00,084 --> 00:17:03,625

Ti invito a ripensarci un'altra volta.

La moda cambia di giorno in giorno.

00:17:03,635 --> 00:17:07,279

Le calzamaglie in seta sono bandite a

Firenze in questo momento. Invece...

00:17:07,289 --> 00:17:09,241

I calzoni viola a sbuffo,

00:17:09,251 --> 00:17:13,443

le calzamaglie gialle e i reggicalze

stravaganti vanno per la maggiore.

00:17:13,453 --> 00:17:15,905

Chiunque venisse ad un

ballo non vestito cosi'

00:17:15,915 --> 00:17:18,348

farebbe una pessima figura.

00:17:18,358 --> 00:17:20,250

- Davvero?

- Davvero.

00:17:20,260 --> 00:17:24,286

Dio! Tutta la mia gratitudine per avermelo

detto, vorrei fare buona impressione.

00:17:22,300 --> 00:17:24,250

for I would fain make a good impression.

00:17:24,300 --> 00:17:31,250

Then I will see you at the prancings.

00:17:27,372 --> 00:17:29,026

Good day!

(...)

00:22:31,300 --> 00:22:34,250

You're ashamed of me cos

I'm a convicted criminal.

00:22:34,300 --> 00:22:35,250

No, no. I just...

00:22:35,300 --> 00:22:38,250

Oh, you think you've got above

us with your bloody London ways?

00:22:38,300 --> 00:22:43,250

But I fear you'll never truly be

accepted by the cock-snobbed folderols

00:22:43,300 --> 00:22:48,250

on account of the fact you're a

turnip-chomping country bum-shankle.

00:22:48,300 --> 00:22:50,250

Not so, Father!

00:22:50,300 --> 00:22:54,250

As you well know, I'm invited to

Lord Southampton's saucy prancings,

00:22:54,300 --> 00:22:57,250

and you don't get more

cock-snobble than that!

00:22:57,300 --> 00:23:00,250

On which subject, Wife, I need new tights.

00:23:00,300 --> 00:23:02,250

It seems, to fit the fashion, I must

00:17:24,296 --> 00:17:27,038

Allora ci vediamo al ballo.

00:17:27,372 --> 00:17:29,026

Buona giornata!

(...)

00:22:31,019 --> 00:22:33,772

Ti vergogni di me perche' sono

un criminale pregiudicato.

00:22:33,782 --> 00:22:35,063

No, no. E' solo che...

00:22:35,073 --> 00:22:38,504

Pensi di essere diventato meglio di noi

grazie tuoi dannati modi londinesi?

00:22:38,514 --> 00:22:41,264

Ma io temo che non sarai

mai accettato davvero

00:22:41,274 --> 00:22:43,402

da quegli snobboni dementi,

00:22:43,412 --> 00:22:44,865

in virtu' del fatto

00:22:44,875 --> 00:22:48,478

che sei un mangiarape di

campagna dal culo grosso.

00:22:48,766 --> 00:22:50,032

Non e' cosi', padre!

00:22:50,042 --> 00:22:54,281

Come sapete, sono stato invitato al

ballo impudente di lord Southampton,

00:22:54,291 --> 00:22:57,012

e non c'e' niente al mondo di

piu' demenzialmente snob!

00:22:57,660 --> 00:23:00,750

A questo proposito, moglie, mi

serve una nuova calzamaglia.

00:23:00,760 --> 00:23:04,047

Sembra che, per adeguarmi

00:23:02,300 --> 00:23:05,250
come all attired in purple puffing pants,
00:23:05,300 --> 00:23:08,250
yellow tights and really
stupid cross-garters.
00:23:08,300 --> 00:23:10,250
You must stitch them for me.
00:23:10,300 --> 00:23:11,250
And how am I to afford the material?
00:23:11,300 --> 00:23:14,250
Why, from what remains of the
shilling I did give thee last time.
00:23:14,300 --> 00:23:17,250
- I've spent it.
- Spent it? On what?
00:23:17,300 --> 00:23:19,250
On what?
00:23:19,300 --> 00:23:20,250
On what, mate?
00:23:20,300 --> 00:23:24,250
I've got a bloody cottage to run
and a family to raise, that's what!
00:23:24,300 --> 00:23:26,250
I'm having the roof thatched,
the chimneys are being swept,
00:23:26,300 --> 00:23:29,250
I've had the rat-catcher
round to do the beds,
00:23:29,300 --> 00:23:32,250
Hamnet's wooden tooth needs re-
varnishing,
00:23:32,300 --> 00:23:35,250
and I bought a ferret for
Judith's hair, to eat the nits.
00:23:35,300 --> 00:23:40,250
I paid off the witch-accuser so he won't
accuse me and Susanna of being witches,

alla moda, dovro' indossare
00:23:04,057 --> 00:23:05,664
calzoni a sbuffo viola,
00:23:05,674 --> 00:23:08,721
una calzamaglia gialla e
una stupida giarrettiera.
00:23:08,731 --> 00:23:11,951
- Dovrai cucirle per me.
- E come faro' a permettermi il materiale?
00:23:11,961 --> 00:23:14,622
Con il resto dello scellino
che ti ho dato l'ultima volta.
00:23:14,632 --> 00:23:15,869
L'ho speso.
00:23:15,879 --> 00:23:18,145
- Speso? Come?
- Come?
00:23:18,919 --> 00:23:20,238
Come?
00:23:20,654 --> 00:23:24,350
Ho una dannata casa da governare e
una famiglia da crescere, ecco come.
00:23:24,360 --> 00:23:26,845
Sto facendo aggiustare
il tetto, spazzare i camini,
00:23:26,855 --> 00:23:29,161
ho chiamato l'acchiappa
topi per i letti...
00:23:29,837 --> 00:23:32,407
Il dente di legno di Hamnet
deve essere riverniciato,
00:23:32,417 --> 00:23:35,647
e ho comprato un furetto per i
capelli di Judith, contro i pidocchi.
00:23:36,348 --> 00:23:39,923
Ho pagato il cacciatore di streghe
per non far accusare me e Susanna,

00:23:40,300 --> 00:23:42,250

even though I think she
might actually be a witch!

00:23:42,300 --> 00:23:45,250

Oh, God, Mum! Thou art so funny.

00:23:45,300 --> 00:23:49,250

I bought the twins lovely new outfits
for the May Day stupid dance,

00:23:49,300 --> 00:23:52,250

a beautiful purple doublet
and hose for Hamnet,

00:23:52,300 --> 00:23:56,250

and a lovely yellow dress for Judith!

00:23:56,300 --> 00:23:59,250

Dad, you came back! You're going
to watch our May Day dance!

00:23:59,300 --> 00:24:00,250

We love our new clothes,

00:24:00,300 --> 00:24:04,250

and thanks for this

wonderful colourful ribbon!

00:24:07,300 --> 00:24:10,250

Look, kids, it's bad news.

00:24:10,300 --> 00:24:12,250

You... you're not going to watch us?

00:24:12,300 --> 00:24:15,300

Actually, it's a bit worse than that.

00:24:17,250 --> 00:24:18,250

Oh, yes! Yah!

00:23:39,933 --> 00:23:43,373

- anche se credo che lei sia una strega.

- Oh, certo madre,

00:23:43,383 --> 00:23:47,830

- siete cosi' spiritosa!

- Ho comprato nuovi vestiti ai gemelli

00:23:47,840 --> 00:23:49,847

per lo stupido ballo

delle Calende di Maggio.

00:23:49,857 --> 00:23:52,829

Un bellissimo farsetto viola e
una calzamaglia per Hamnet,

00:23:52,839 --> 00:23:55,584

e un delizioso vestito

giallo per Judith!

00:23:55,594 --> 00:23:59,385

Padre, siete tornato! Verrete a vedere

il nostro ballo per le Calende di Maggio!

00:23:59,395 --> 00:24:01,192

Adoriamo i nostri nuovi vestiti,

00:24:01,202 --> 00:24:03,868

e grazie per questo

bellissimo nastro colorato!

00:24:07,129 --> 00:24:08,768

Ascoltate, figlioli...

00:24:08,778 --> 00:24:10,544

Ho delle cattive notizie.

00:24:10,554 --> 00:24:11,535

Non...

00:24:11,545 --> 00:24:13,864

- Non verrete a vederci?

- A dire il vero...

00:24:13,874 --> 00:24:15,709

E' anche peggio di cosi'.

00:24:17,173 --> 00:24:18,181

Oh, si'!

00:24:18,191 --> 00:24:19,226

Evvai!

00:24:18,300 --> 00:24:22,250
Kate, Bottom, I just thought I'd
drop by to check out Will's tights
00:24:22,300 --> 00:24:25,250
before the prancings, you know,
make sure he's hanging properly,
00:24:25,300 --> 00:24:27,250
showing good Bolingbroke contour.

00:24:27,300 --> 00:24:30,250
- He's already gone, Mr Marlowe.
- Yeah, he were too excited to wait.
00:24:30,300 --> 00:24:32,250
Ooh, I bet he was. How
did he look? Pretty cool?
00:24:32,300 --> 00:24:34,250
Mmm... not exactly cool.
00:24:34,300 --> 00:24:38,300
He looked like a massive
futtocking cod-dangle.
00:24:40,300 --> 00:24:42,250
Robert Greene came round
00:24:42,300 --> 00:24:45,250
and told him to wear really silly
pants, tights and cross-garters.

00:24:45,300 --> 00:24:48,250
So, obviously, he realised it was
a bluffle, to make him look a fool?
00:24:48,300 --> 00:24:50,250
Yeah. But then he decided
it was a double-bluffle.
00:24:50,300 --> 00:24:52,250
Hang on, hang on.
00:24:52,300 --> 00:24:54,250
You're not saying that Will
thought that Greene would guess
00:24:54,300 --> 00:24:58,250

00:24:19,236 --> 00:24:20,407
Kate...
00:24:20,417 --> 00:24:24,005
Bottom, sono passato per controllare
la calzamaglia di Will prima del ballo,
00:24:24,015 --> 00:24:26,830
per assicurarmi che sia ben sostenuto,
e che si veda la sagoma delle nespole.
00:24:26,840 --> 00:24:29,858
- E' gia' andato, signor Marlowe.
- Si', era troppo emozionato per aspettare.
00:24:29,868 --> 00:24:31,755
Lo credo bene. Come stava? Bene?
00:24:32,790 --> 00:24:35,108
Non proprio benissimo.
00:24:35,118 --> 00:24:37,048
Sembrava un grande,
00:24:37,058 --> 00:24:38,950
grosso pendolo.
00:24:40,771 --> 00:24:43,805
Robert Greene e' passato e gli ha detto
di indossare dei calzonni, calzamaglia
00:24:43,815 --> 00:24:45,516
e giarrettiera molto stupidi.
00:24:45,526 --> 00:24:48,106
E lui ha capito che era un inganno
per farlo sembrare un alocco?
00:24:48,116 --> 00:24:50,708
Si'. Ma poi ha deciso che
era un doppio inganno.
00:24:50,718 --> 00:24:51,862
Aspettate, aspettate.
00:24:52,318 --> 00:24:54,750
Non state dicendo che Will ha
pensato che Greene pensasse
00:24:54,760 --> 00:24:57,846

that he would spot his bluff to bluff him
into wearing stupid prancing trousers,
00:24:58,300 --> 00:25:00,250
so thought his actual
plan was to twice-bluff him

00:25:00,300 --> 00:25:02,250
into not wearing stupid prancing trousers,

00:25:02,300 --> 00:25:06,250
so he decided to counterbluff by
wearing stupid prancing trousers?

00:25:06,300 --> 00:25:08,500
Exactly. It's that simple.

che avrebbe scoperto il suo inganno per
fargli indossare degli stupidi calzoni,
00:24:57,856 --> 00:24:59,969
quindi ha pensato che il suo vero
piano fosse un doppio inganno

00:24:59,979 --> 00:25:01,945
per convincerlo a non indossare
degli stupidi calzoni,

00:25:01,955 --> 00:25:03,541
cosi' ha deciso di contro ingannarlo
00:25:03,551 --> 00:25:06,050
indossando stupidi calzoni da ballo?

00:25:06,484 --> 00:25:08,119
Esattamente, e' cosi' semplice.

Season 1, episode 4

00:00:18,960 --> 00:00:23,850

Mm... This upstart crow is ever
more advanced in the world,
00:00:23,900 --> 00:00:27,470
beautifying himself in the
feathers of a gentleman.

00:00:27,520 --> 00:00:29,390

In vain have I sought to find
00:00:29,440 --> 00:00:32,390
some chink in the armour of his propriety,

00:00:32,440 --> 00:00:34,550
some lewd scandal or base crime
00:00:34,600 --> 00:00:37,510

with which to dispatch
him to the dungeon ...

00:00:37,560 --> 00:00:39,990

or the gallows.

00:00:40,040 --> 00:00:42,350

He claims to lead a blameless life ...

00:00:42,400 --> 00:00:44,750

married, sober, solvent...

00:00:44,800 --> 00:00:46,550

dull.

00:00:46,600 --> 00:00:50,030

But all men have their secrets,

00:00:50,080 --> 00:00:53,350

and when I find Will Shakespeare's,

00:00:53,400 --> 00:00:55,310

I will crush him

00:00:55,360 --> 00:01:01,040

00:00:19,214 --> 00:00:23,645

Quel corvaccio presuntuoso
si e' davvero fatto notare,

00:00:23,655 --> 00:00:27,622

pavoneggiandosi come
fosse un gentiluomo.

00:00:27,632 --> 00:00:30,185

Ho tentato invano di scovare una falla

00:00:30,195 --> 00:00:32,405

nel suo apparente decoro...

00:00:32,415 --> 00:00:34,275

Un indecente scandalo,

00:00:34,285 --> 00:00:37,845

un crimine osceno che possa

valergli la prigionia...

00:00:37,855 --> 00:00:39,683

Se non la forca.

00:00:40,075 --> 00:00:42,385

Egli sostiene di condurre

una vita senza peccato alcuno:

00:00:42,395 --> 00:00:44,970

sposato, sobrio, paga i propri debiti...

00:00:44,980 --> 00:00:46,648

Che tedio!

00:00:46,658 --> 00:00:48,727

Ma tutti noi...

00:00:48,737 --> 00:00:50,106

Abbiamo dei segreti...

00:00:50,116 --> 00:00:53,376

E quando scopriro' quelli

di Will Shakespeare,

00:00:53,386 --> 00:00:55,405

lo schiaccero'

00:00:55,415 --> 00:00:56,865

like a walnut betwixt the
iron buttocks of a Titan.

(...)

00:04:25,760 --> 00:04:28,630

I thought you said all
critics were illiterate.

00:04:28,680 --> 00:04:30,430

Don't get clever with me, Bottom!

00:04:30,480 --> 00:04:32,110

I'm sorry. I thought I was thick.

00:04:32,160 --> 00:04:34,470

Which one am I? Clever
or thick? I'm confused.

00:04:34,520 --> 00:04:37,230

Thick, because you can't
see how good my rhyme is.

00:04:37,280 --> 00:04:38,710

Cos it doesn't futtocking rhyme!

00:04:38,760 --> 00:04:40,390

Which is the entire futtocking point.

00:04:40,440 --> 00:04:43,630

Now shut thee that which
eateth food but grows not fat,

00:04:43,680 --> 00:04:45,790

speaketh words but be not wise,

00:04:45,840 --> 00:04:47,950

and burpeth loud but makes not gas.

00:04:48,000 --> 00:04:49,790

Bloody hell, master, just say "mouth".

00:04:49,840 --> 00:04:51,670

People aren't impressed, you know.

00:04:51,720 --> 00:04:54,390

come una noce

00:00:56,875 --> 00:00:59,309

tra le ferree natiche

00:00:59,319 --> 00:01:01,500

di un Titano!

(...)

00:04:27,004 --> 00:04:30,645

- Non dicevate che i critici sono tutti
analfabeti?

- Non fare il furbo con me, Bottom!

00:04:30,655 --> 00:04:32,385

Oh, perdonatemi,

credevo di essere tonto.

00:04:32,395 --> 00:04:34,424

Cosa sono, quindi? Furbo

o tonto? Sono confuso.

00:04:34,434 --> 00:04:36,765

Tonto, dato che non capisci

la genialita' della mia rima.

00:04:36,775 --> 00:04:40,466

- Perche' non e' una rima, perdindirindina!

- Ma e' quello il punto, perdindirindina!

00:04:40,476 --> 00:04:43,700

Ora chiudi cio' che mangia

ma non ingrassa,

00:04:43,710 --> 00:04:45,751

che parla ma non e' saggia

00:04:45,761 --> 00:04:48,025

ed emette strani suoni,

ma senza fare aria.

00:04:48,035 --> 00:04:49,865

Diamine, mastro, bastava dire "bocca"!

00:04:49,875 --> 00:04:51,642

Non avete colpito nessuno.

00:04:51,652 --> 00:04:54,365

Sorry, must try harder! My bad!

00:04:54,440 --> 00:04:55,910

Come on, boys.

00:04:55,960 --> 00:04:58,430

Let's not fall out over a
rhyme that doesn't rhyme,

00:04:58,480 --> 00:04:59,710

even though it's a rhyme.

00:04:59,760 --> 00:05:03,030

Have you really written 154
sonnets, Mr Shakespeare?

00:05:03,080 --> 00:05:04,670

That's amazing.

00:05:04,720 --> 00:05:06,870

Well, I find it therapeutic.

00:05:06,920 --> 00:05:08,630

They help me deal with my moods.

(...)

00:08:57,200 --> 00:09:00,390

Oh, you know right well

there's a Dark Lady, forsooth!

00:09:00,440 --> 00:09:03,600

Nobody says "forsooth" any
more, Mum. It's medieval.

00:09:05,600 --> 00:09:09,230

- Oh, the Dark Lady in the sonnets?

- Yes, Will.

00:09:09,280 --> 00:09:10,950

The lady in the sonnets.

00:09:11,000 --> 00:09:13,950

The dark-eyed woman
with the thick black hair

00:09:14,000 --> 00:09:15,910

you seem so fascinated with!

00:09:15,960 --> 00:09:19,990

Well... perchance 'tis thee, Anne, for...

Perdonami, devo impegnarmi
di piu'. Colpa mia!

00:04:54,375 --> 00:04:55,924

Ma insomma, signori!

00:04:55,934 --> 00:04:59,810

Non bisticciate per una rima
che non rima sebbene sia una rima.

00:04:59,820 --> 00:05:03,250

Avete davvero composto 154
sonetti, mastro Shakespeare?

00:05:03,260 --> 00:05:04,729

Meraviglioso!

00:05:04,739 --> 00:05:07,165

Ebbene, e' terapeutico, per me,

00:05:07,175 --> 00:05:09,803

per i miei moti dell'animo.

(...)

00:08:57,118 --> 00:09:00,675

Sai bene quale Dama Bruna, invero!

00:09:00,685 --> 00:09:03,538

Nessuno dice piu' "invero",
madre, e' medievale.

00:09:05,796 --> 00:09:08,283

Ah, la Dama Bruna dei sonetti?

00:09:08,293 --> 00:09:11,011

Si', Will, la dama dei sonetti.

00:09:11,021 --> 00:09:14,070

La donna con gli occhi scuri e
i fitti capelli neri che sembra

00:09:14,080 --> 00:09:15,758

affascinarti tanto.

00:09:16,111 --> 00:09:17,289

Beh...

	00:09:17,299 --> 00:09:20,046
	Si da' il caso sia tu, Anne, tu...
00:09:20,040 --> 00:09:22,760	00:09:20,056 --> 00:09:23,073
you have dark eyes and raven hair.	Hai gli occhi scuri e i capelli corvini.
00:09:24,160 --> 00:09:25,600	00:09:24,173 --> 00:09:25,655
In a certain light.	Alla luce giusta.
00:09:26,520 --> 00:09:29,270	00:09:26,498 --> 00:09:29,088
Good poetry is never direct or literal.	La poesia piu' bella non
	e' mai diretta o letterale.
00:09:29,320 --> 00:09:31,070	00:09:29,098 --> 00:09:31,176
The imagery should be oblique.	Le immagini dovrebbero essere sfumate.
00:09:31,120 --> 00:09:34,240	00:09:31,186 --> 00:09:34,491
Read me those bits we marked, Susanna.	Leggimi le parti che
	abbiamo segnato, Susanna.
00:09:35,720 --> 00:09:37,310	00:09:35,563 --> 00:09:37,231
"Your love is as a fever...	"E' come febbre l'amor tuo...
00:09:37,360 --> 00:09:39,830	00:09:37,241 --> 00:09:39,704
"Frantic mad with evermore unrest."	Pazzo frenetico sempre
	in maggior delirio".
00:09:39,880 --> 00:09:42,070	00:09:39,714 --> 00:09:42,116
Yuck, Dad! I mean, seriously, just yuck!	Che schifo, padre.
	Seramente, che schifo.
00:09:42,120 --> 00:09:44,350	00:09:42,892 --> 00:09:44,344
Is that about me, Will?	E' di me che parli, Will?
00:09:44,400 --> 00:09:46,910	00:09:44,354 --> 00:09:46,951
Are you frantic mad with	Sei pazzo frenetico in
restless love for me?	delirio d'amore per me?
00:09:46,960 --> 00:09:50,470	00:09:46,961 --> 00:09:50,130
Is this really a proper	Vi sembra una conversazione
conversation for the front parlour?	da affrontare in salotto?
00:09:50,520 --> 00:09:54,360	00:09:50,917 --> 00:09:54,641
Mary, your husband's taking	Mary, vostro marito
a dump in the front parlour!	sta cagando in salotto!
00:09:56,600 --> 00:09:58,190	00:09:56,572 --> 00:09:58,090
It's raining.	Sta piovendo.
00:09:58,240 --> 00:10:00,720	00:09:58,100 --> 00:10:01,056
An Englishman's home is his privy.	La casa di ogni inglese

00:10:01,880 --> 00:10:03,190
Are you having an affair, Will?
00:10:03,240 --> 00:10:05,510
No. No, I-I swear.
00:10:05,560 --> 00:10:07,830
Honestly. Truly.
00:10:07,880 --> 00:10:10,750
You do hurt me with
these churlish suspicions
00:10:10,800 --> 00:10:14,950
and bring to mine eye that which
though 'tis water be not drunk

00:10:15,000 --> 00:10:17,680
and though 'tis salted be not cod.
00:10:20,400 --> 00:10:21,630
What?!

00:10:21,680 --> 00:10:23,710
Tears, girl. Tears!
00:10:23,760 --> 00:10:26,760
Yeah, Dad, I know you mean
tears. I'm just, like, aghast.
00:10:27,880 --> 00:10:31,150
Look, they can't all be
gold. It's work in progress.

00:10:31,200 --> 00:10:33,590
Wife, please,
00:10:33,640 --> 00:10:36,150
I am a true and faithful husband.
00:10:36,200 --> 00:10:39,480
No other tufted lady grotto than thine...

00:10:41,800 --> 00:10:43,230
.. hath given good shelter
00:10:43,280 --> 00:10:45,960

diventa la sua latrina.
00:10:01,906 --> 00:10:03,280
Hai una relazione, Will?
00:10:03,290 --> 00:10:05,161
No. No, lo... io...
00:10:05,171 --> 00:10:07,606
Lo giuro. Non e' cosi', davvero.
00:10:07,616 --> 00:10:11,107
Mi ferisci con sospetti
tanto meschini e...
00:10:11,117 --> 00:10:12,968
E mi porti agli occhi cio' che...
00:10:12,978 --> 00:10:15,425
Benche' sia acqua, non
puo' esser bevuto e...
00:10:15,435 --> 00:10:17,973
Benche' sia salato, non e' baccala'.
00:10:20,328 --> 00:10:21,581
Cosa?
00:10:22,131 --> 00:10:23,386
Lacrime, tesoro, lacrime!
00:10:23,396 --> 00:10:26,703
Si', padre, so che parlavate di lacrime.
Sono solo, come dire, sconvolta?
00:10:28,127 --> 00:10:31,114
Non possono essere sempre
perfette. Ci sto ancora lavorando.

00:10:31,840 --> 00:10:33,726
Cara, ti prego,
00:10:33,736 --> 00:10:36,339
sono un marito sincero e fedele.
00:10:36,349 --> 00:10:39,638
Nessun'altra soffice cavita'
di donna oltre la tua...
00:10:42,016 --> 00:10:46,197
Ha offerto riparo allo straniero
guidato dal timone viola che...

to the stranger in the	
purple helm that doth...	
00:10:47,000 --> 00:10:49,190	00:10:46,951 --> 00:10:49,746
.. that doth enter upstanding strong	Che vi entra forte e retto, ma...
00:10:49,240 --> 00:10:51,760	00:10:49,756 --> 00:10:52,185
but departs a limp and shrunken weakling.	Ne esce moscio e rattappito.
00:10:53,440 --> 00:10:55,160	00:10:53,333 --> 00:10:55,486
I am actually going to be sick.	Sto davvero per sentirmi male.
00:10:56,160 --> 00:10:58,310	00:10:56,023 --> 00:10:58,362
I shall certainly have to have a lie-down.	Devo decisamente stendermi un attimo.
00:10:58,360 --> 00:11:00,190	00:10:58,372 --> 00:11:01,439
I be married to thee.	- Sono sposato con te.
00:11:00,240 --> 00:11:01,510	- Sei sposato con me,
You're married to me,	
00:11:01,560 --> 00:11:05,190	00:11:01,449 --> 00:11:03,425
but you're writing poems about	ma scrivi poesie per una...
some stinksome whore-slap!	00:11:03,435 --> 00:11:05,230
	Sgualdrina maleodorante.
00:11:05,240 --> 00:11:06,910	00:11:05,240 --> 00:11:06,929
And the Fair Youth.	E un Bel Giovine.
00:11:06,960 --> 00:11:09,470	00:11:06,939 --> 00:11:09,261
Don't forget the Fair Youth.	Non dimenticate il Bel Giovine.
00:11:09,520 --> 00:11:11,270	00:11:09,271 --> 00:11:11,210
Yeah, Dad, that is pretty weird.	Si', padre, e' piuttosto strano.
00:11:11,320 --> 00:11:13,590	00:11:11,220 --> 00:11:13,624
And dangerous. There's laws, son.	E pericoloso. Esistono
	le leggi, figlio mio.
00:11:13,640 --> 00:11:16,000	00:11:13,933 --> 00:11:16,491
The Fair Youth is just a pal.	Il Bel Giovine e' solo un amico.
00:11:17,000 --> 00:11:18,080	00:11:17,071 --> 00:11:18,149
Look...	Senti...
00:11:19,360 --> 00:11:23,870	00:11:19,571 --> 00:11:21,226
I admit that while in London	Io... io... riconosco che...
seen and admired have I	00:11:21,236 --> 00:11:25,414
00:11:23,920 --> 00:11:27,030	Quando ero a Londra, ho visto e
many dainties of beauty and experience	ammirato molte fanciulle di squisita
00:11:27,080 --> 00:11:28,830	00:11:25,424 --> 00:11:28,163

and perhaps did idly pen
00:11:28,880 --> 00:11:32,350
some obscure and somewhat
impenetrable verse about them.
00:11:32,400 --> 00:11:35,350
But I be faithful to thee.
00:11:35,400 --> 00:11:36,640
Well...
00:11:37,720 --> 00:11:40,150
.. maybe you are and maybe you aren't.
00:11:40,200 --> 00:11:41,510
But I shan't share my bed
00:11:41,560 --> 00:11:44,230
with someone who is
thinking about Fair Youths
00:11:44,280 --> 00:11:46,350
and Dark Ladies.
00:11:46,400 --> 00:11:48,270
So until you sort yourself out,

00:11:48,320 --> 00:11:51,190
you can either sleep in the
cowshed with Mrs Moo-Moo
00:11:51,240 --> 00:11:53,600
or you can sod off back to London.
(...)

00:19:08,480 --> 00:19:10,870
Actually, I wrote a poem for you as well.
00:19:10,920 --> 00:19:12,670
Ahem!
00:19:12,720 --> 00:19:15,190
Emelia, Emelia.

00:19:15,240 --> 00:19:17,160
By God, I'd like to feel ya!

bellezza ed esperienza e forse ho...
00:11:28,173 --> 00:11:32,350
Scritto pigramente qualche oscuro
e alquanto misterioso verso su di loro.
00:11:32,360 --> 00:11:35,279
Ma io ti sono fedele.
00:11:35,968 --> 00:11:36,977
Bene...
00:11:37,720 --> 00:11:40,165
Forse lo sei o forse no.
00:11:40,175 --> 00:11:43,205
Ma non dividero' il mio letto
con qualcuno che sta pensando
00:11:43,215 --> 00:11:46,049
ai Bei Giovini e alle Dame Brune.

00:11:46,485 --> 00:11:48,329
Percio' finche' non
ti chiarirai le idee,
00:11:48,339 --> 00:11:51,237
puoi dormire nella stalla
con la signora Muu-Muu...
00:11:51,247 --> 00:11:53,873
O puoi tornartene a Londra.
(...)

00:19:08,608 --> 00:19:10,511
Sapete, anche io ho scritto
una poesia per voi.

00:19:12,928 --> 00:19:14,108
"Emilia.
00:19:14,118 --> 00:19:15,369
"Emilia.
00:19:15,379 --> 00:19:17,564
Per Dio, avete uno

00:19:20,800 --> 00:19:22,190	sguardo che strabilia".
At last!	00:19:20,973 --> 00:19:24,328
00:19:22,240 --> 00:19:24,320	Finalmente! Una poesia
A poem with a proper rhyme!	con una rima vera!
00:19:26,600 --> 00:19:28,150	00:19:26,719 --> 00:19:28,263
Good day, Mr Shakespeare.	Buona giornata, signor Shakespeare.
00:19:28,200 --> 00:19:30,670	00:19:28,273 --> 00:19:30,154
Perhaps you'll have better	Forse sarai piu' fortunato
luck with your boyfriend.	con il tuo fidanzato.
00:19:32,440 --> 00:19:35,230	00:19:32,375 --> 00:19:34,811
Lord Southampton is a pal.	Lord Southampton e' un amico.
00:19:35,280 --> 00:19:40,390	00:19:36,014 --> 00:19:37,486
"A woman's face with Nature's	"Viso femminile
own hand Painted hast thou..."	00:19:37,496 --> 00:19:40,504
00:19:40,440 --> 00:19:41,520	- che Natura di sua man dipinse, hai tu..."
Hang on, stop there.	- Aspettate.
00:19:42,480 --> 00:19:44,470	00:19:40,514 --> 00:19:41,599
So you're saying I look like a girl?	Fermatevi qui.
00:19:44,520 --> 00:19:46,750	00:19:42,576 --> 00:19:44,609
Yes. I-I don't mean it literally.	State dicendo che ho
00:19:46,800 --> 00:19:48,360	l'aspetto di una ragazza?
Oh, don't you?	00:19:44,619 --> 00:19:46,653
00:19:51,480 --> 00:19:54,310	Si'. Non intendo letteralmente.
".. For a woman wert thou first created."	00:19:47,832 --> 00:19:48,896
00:19:54,360 --> 00:19:55,630	Ma davvero?
Now, that means...	00:19:51,575 --> 00:19:55,300
00:19:55,680 --> 00:19:59,590	- "E per esser donna tu prima fosti creato".
I'm so pretty that when God made me	- Significa...
he actually intended to make a girl.	00:19:55,310 --> 00:19:57,781
00:19:59,640 --> 00:20:01,950	Sono cosi' bello che quando
Yes, but as I quickly add...	Dio mi ha creato, in realta'
00:20:02,000 --> 00:20:05,390	00:19:57,791 --> 00:20:02,146
"Till Nature, as she	- voleva creare una ragazza.
	- Si', ma come aggiungo subito...
	00:20:02,156 --> 00:20:05,527
	"Finché Natura nel

wrought thee, fell a-doting,
00:20:05,440 --> 00:20:07,230
"By adding one thing."
00:20:07,280 --> 00:20:10,990
Which would be a cod-dangle?

00:20:11,040 --> 00:20:13,270
Well, I don't actually say it, but...
00:20:13,320 --> 00:20:15,350
So I'm a Venus with a penis?

00:20:15,400 --> 00:20:17,030
A strumpet with a trumpet?
00:20:17,080 --> 00:20:19,110
A Miranda with a stander?
00:20:19,160 --> 00:20:22,430
A Judy with a protrudy?

00:20:22,480 --> 00:20:24,120
Put very simply...
00:20:26,320 --> 00:20:30,230
"And by addition me of thee defeated."

00:20:30,280 --> 00:20:33,630
So, to be clear, you think I'm pretty,

00:20:33,680 --> 00:20:35,590
but because I'm a man
00:20:35,640 --> 00:20:38,430
you can't have sex with me.
00:20:38,480 --> 00:20:40,870
- But... - Get thee hence
to your milkmaid wife

foggiarti non s'invaghi'
00:20:05,537 --> 00:20:07,406
dandoti un'aggiunta in piu".
00:20:07,416 --> 00:20:08,648
Che sarebbe...
00:20:08,658 --> 00:20:09,943
Quello che...
00:20:09,953 --> 00:20:11,270
Penzola.
00:20:11,280 --> 00:20:13,411
In... in realta' non lo dico,
00:20:13,421 --> 00:20:15,448
- ma...
- Quindi sono una Venere col pene.
00:20:15,458 --> 00:20:18,687
Una meretrice che te lo da' felice?
Miranda con la sorpresa nella mutanda?

00:20:19,541 --> 00:20:20,676
Judy...
00:20:21,015 --> 00:20:22,532
Con gli attributi...
00:20:22,885 --> 00:20:24,694
Messa molto semplicemente...
00:20:26,202 --> 00:20:30,025
"E con un tocco in
piu' ti sottrasse a me".

00:20:30,035 --> 00:20:33,828
Percio', per essere chiari,
pensate che io sia carino,
00:20:33,838 --> 00:20:35,863
ma poiche' sono un uomo...
00:20:35,873 --> 00:20:38,663
Non potete fare sesso con me.
00:20:38,673 --> 00:20:42,049
- Ma... - Andatevene, tornate
dalla vostra contadinotta, che

00:20:40,920 --> 00:20:44,310
who is clearly but a beard
to your bechambered whoopsiedom
00:20:44,360 --> 00:20:48,680
and returneth not till ye be ready
to celebrate God's rich rainbow!
00:20:52,120 --> 00:20:55,630
Not laughing at the word "whoopsiedom".

00:20:55,680 --> 00:20:57,630
Laughing beyond the
word "whoopsiedom".
00:20:57,680 --> 00:20:59,550
So, actually, that's not offensive.

00:20:59,600 --> 00:21:02,480
Actually, I find it deeply whoopsiephobic.
(...)

00:22:24,960 --> 00:22:27,470
Mr Greene...
00:22:27,520 --> 00:22:29,870
I am the Lord Inquisitor.
00:22:29,920 --> 00:22:31,870
Why lies this man upon the rack?

00:22:31,920 --> 00:22:34,590
Sodomy, my lord. Sodomy.
00:22:34,640 --> 00:22:39,710
This inquisition will establish that
Mr Shakespeare's vile pornography

00:22:39,760 --> 00:22:45,790
is nothing more than an
incitement to foul hugger-tuggery.

00:20:42,059 --> 00:20:45,188
altro non e' che la causa della vostra
repressa gaiezza e non tornate,
00:20:45,198 --> 00:20:48,846
finche' non sarete pronto a seguire
il disegno arcobaleno di Dio!
00:20:52,872 --> 00:20:54,063
Non sto ridendo

00:20:54,073 --> 00:20:55,618
per l'uso della parola "gaiezza".
00:20:55,628 --> 00:20:58,651
Rido... oltre la parola

"gaiezza". Per cui,
00:20:58,661 --> 00:21:00,492
- non offendo.

- Veramente,
00:21:00,502 --> 00:21:03,004
lo trovo molto gaiofobico.
(...)

00:22:25,596 --> 00:22:27,562
Signor Greene!

00:22:27,572 --> 00:22:30,023
Sono il lord Inquisitore.
00:22:30,033 --> 00:22:32,005
Perche' quest'uomo giace
sul tavolo da tortura?

00:22:32,015 --> 00:22:34,889
Sodomia, mio signore. Sodomia!
00:22:34,899 --> 00:22:37,210
Questa inquisizione stabilira'

00:22:37,220 --> 00:22:40,095
che la vile pornografia
del signor Shakespeare

00:22:40,105 --> 00:22:41,472
non e' altro...

00:22:41,482 --> 00:22:43,668
Che un incitamento a commettere
00:22:43,678 --> 00:22:45,989

00:22:45,840 --> 00:22:47,230	effusioni inappropriate.
They're just poems!	00:22:45,999 --> 00:22:47,245
00:22:47,280 --> 00:22:50,110	Sono solo poesie!
Sodomy is a crime for which	00:22:47,255 --> 00:22:51,266
circumstantial evidence	Sodomia, un crimine per cui le prove
00:22:50,160 --> 00:22:51,350	circostanziali sono sempre ammesse,
is always allowable,	
00:22:51,400 --> 00:22:53,950	00:22:51,276 --> 00:22:53,842
there being rarely witnesses	raramente ci sono testimoni,
save the perpetrators ...	a parte i perpetratori,
00:22:54,000 --> 00:22:56,350	00:22:53,852 --> 00:22:56,307
and one of them is looking the wrong way.	e uno di loro sta guardando
	dalla parte sbagliata.
00:22:58,480 --> 00:22:59,960	00:22:58,445 --> 00:22:59,627
My lord...	Mio signore.
00:23:01,880 --> 00:23:04,550	00:23:02,133 --> 00:23:04,126
I wish to speak in Mr	Vorrei parlare in difesa
Shakespeare's defence,	del signor Shakespeare,
00:23:04,600 --> 00:23:06,670	00:23:04,136 --> 00:23:07,210
assisted by my clerk, Ned Bottom.	con l'aiuto del mio
	assistente, Ned Bottom.
00:23:06,720 --> 00:23:09,510	00:23:07,220 --> 00:23:09,744
Don't you worry, Will. Bottom and	Non preoccuparti, Will. Io e Bottom
I have been working on a plan.	abbiamo preparato un piano.
00:23:09,560 --> 00:23:11,430	00:23:09,754 --> 00:23:10,812
Oh, God!	Oh, Dio!
00:23:11,480 --> 00:23:13,550	00:23:11,402 --> 00:23:13,466
- Proceed.	- Procedete.
- Well...	- Bene...
00:23:13,600 --> 00:23:17,160	00:23:13,476 --> 00:23:14,652
I... pluck a text at random.	Io...
	00:23:14,662 --> 00:23:17,429
	Sceglierò un testo in maniera casuale.
00:23:21,160 --> 00:23:25,230	00:23:21,110 --> 00:23:25,568
"Wilt thou, whose will	"Non vorrai tu, la cui
is large and spacious..."	voglia è larga e spaziosa..."

00:23:25,280 --> 00:23:27,350
My lord will of course
understand in this context
00:23:27,400 --> 00:23:30,230
"will" clearly denotes carnal desire.
00:23:30,280 --> 00:23:32,910
The man's very business
is literary criticism.
00:23:32,960 --> 00:23:34,830
He's absolutely right.
00:23:34,880 --> 00:23:36,310
The couplet continues...
00:23:36,360 --> 00:23:39,470
".. Vouchsafe to hide my will in thine,"

00:23:39,520 --> 00:23:42,150
the second "will" being quite
obviously a deliberate pun
00:23:42,200 --> 00:23:43,560
on the word "willy" ...
00:23:44,920 --> 00:23:49,510
.. an, er, uncouth slang
for the male sexual organ.

00:23:49,560 --> 00:23:50,830
Damn, he's good!

00:23:50,880 --> 00:23:55,510
I will quote the prisoner's Sonnet 126,

00:23:55,560 --> 00:23:58,670
which addresses this Fair Youth.
00:24:00,320 --> 00:24:03,590
"Th'expense of spirit
in a waste of shame."
00:24:03,640 --> 00:24:09,550

00:23:25,578 --> 00:23:28,243
Il mio signore comprendera' che
in questo contesto la parola "voglia"
00:23:28,253 --> 00:23:30,244
denota chiaramente un desiderio carnale.
00:23:30,254 --> 00:23:32,882
Quest'uomo e' un critico letterario!

00:23:32,892 --> 00:23:34,384
Ha assolutamente ragione.
00:23:34,394 --> 00:23:35,845
I versi continuano...
00:23:35,855 --> 00:23:39,745
"Concedermi una volta di
celare la mia voglia nella tua".
00:23:39,755 --> 00:23:43,760
La seconda "voglia" e' ovviamente
un deliberato accenno al "membro" ...

00:23:44,666 --> 00:23:46,626
Un rozzo termine
00:23:46,636 --> 00:23:49,733
per indicare l'organo sessuale maschile.
00:23:49,743 --> 00:23:52,410
- Dannazione, se e' bravo!
- Citero' ora...

00:23:52,420 --> 00:23:55,489
Il sonetto del prigioniero,
il centoventinovesimo,

00:23:55,499 --> 00:23:58,574
che si rivolge a questo Bel Giovine.
00:24:00,266 --> 00:24:03,407
"Sperpero di spirito in
vergognoso scempio".
00:24:03,417 --> 00:24:05,666

Clearly, in this context "spirit"
is an allusion to seminal fluid.

00:24:09,600 --> 00:24:13,030

He's right. That is how the line
is destined to be interpreted.

00:24:13,080 --> 00:24:17,750

Thus we have an ejaculation
in a "waste of shame",

00:24:17,800 --> 00:24:19,950

which can only mean a man,

00:24:20,000 --> 00:24:23,590

for there is no more shameful place
in which to expend one's spirit.

00:24:23,640 --> 00:24:25,440

Apart from perhaps a donkey.

00:24:27,320 --> 00:24:31,110

Stretch the damned hugger-tugger
till he confesses!

(...)

00:26:11,440 --> 00:26:14,630

I think you should write one
more sonnet, Mr Shakespeare.

00:26:14,680 --> 00:26:16,910

Another one, Kate? Why?

00:26:16,960 --> 00:26:18,230

Who for? None likes them.

00:26:18,280 --> 00:26:20,710

For Anne, your wife.

00:26:20,760 --> 00:26:23,030

I've been thinking about
what you asked me ...

00:26:23,080 --> 00:26:24,510

how to win back her favour.

00:26:24,560 --> 00:26:27,150

Chiaramente, in questo

contesto, la parola "spirito"

00:24:05,676 --> 00:24:09,561

e' un'allusione al liquido seminale.

00:24:09,571 --> 00:24:12,631

Ha ragione. E' cosi' che il verso e'
destinato a essere interpretato.

00:24:12,641 --> 00:24:15,987

Allo stesso modo abbiamo un'eiaculazione

00:24:15,997 --> 00:24:19,962

definita "vergognoso scempio", che

puo' solo significare per un uomo,

00:24:19,972 --> 00:24:23,654

perche' non c'e' modo piu' vergognoso

in cui sperperare il proprio spirito.

00:24:23,664 --> 00:24:25,676

A parte, forse, un mulo.

00:24:27,346 --> 00:24:31,043

Stirate il perpetratore di effusioni
inappropriate finche' non confessi!

(...)

00:26:11,828 --> 00:26:14,623

Penso che dobbiate scrivere un
ultimo sonetto, signor Shakespeare.

00:26:14,633 --> 00:26:16,576

Un altro, Kate? Per quale motivo?

00:26:16,586 --> 00:26:18,301

E per chi? Nessuno li gradisce.

00:26:18,311 --> 00:26:19,430

Per Anne.

00:26:19,440 --> 00:26:20,733

Vostra moglie.

00:26:20,743 --> 00:26:22,864

Ho pensato a cio'

che mi avete chiesto...

00:26:22,874 --> 00:26:24,566

Come riconquistare il suo favore.

00:26:24,576 --> 00:26:28,150

And it seems to me that if
'twere poems to other women
00:26:27,200 --> 00:26:28,270
which did upset her,
00:26:28,320 --> 00:26:31,670
then to set it right, you
must needs pen one to her.
00:26:31,720 --> 00:26:33,150
Of course.
00:26:33,200 --> 00:26:34,590
Of course!
00:26:34,640 --> 00:26:36,110
What a subject!
00:26:36,160 --> 00:26:39,710
A love poem to an illiterate
farm wench whom I only married
00:26:39,760 --> 00:26:41,560
cos I'd got her up the duffington.

00:26:42,920 --> 00:26:43,950
Such a challenge!
00:26:44,000 --> 00:26:45,630
Hmm, yes.
00:26:45,680 --> 00:26:47,790
The muse be upon me.

E mi sembra che, se sono state le
poesie per altre donne a infastidirla,

00:26:28,160 --> 00:26:31,890
dunque per sistemare la faccenda,
dovete scriverne una per lei.
00:26:32,310 --> 00:26:33,536
Ma certo.
00:26:33,546 --> 00:26:34,681
Ma certo!
00:26:34,691 --> 00:26:35,984
Quale soggetto!
00:26:35,994 --> 00:26:38,745
Una poesia d'amore a una
contadinella analfabeta
00:26:38,755 --> 00:26:41,652
che ho sposato solo
perche' l'ho ingravidata.
00:26:42,719 --> 00:26:44,840
Quale sfida!
00:26:44,850 --> 00:26:47,843
- Si'.
- Che la musa sia con me.

Season 1, episode 5

00:00:18,880 --> 00:00:21,910

Once, just once, I'd like
to take a coach service
00:00:21,960 --> 00:00:24,590
that fulfils its obligations
to the travelling public
00:00:24,640 --> 00:00:26,910
according to the promised schedule.

00:00:26,960 --> 00:00:29,010

I don't like this heath.
00:00:29,060 --> 00:00:29,830
It's spooky.

00:00:29,880 --> 00:00:32,430

Well, if they can't manage that,
at least be honest about it.

00:00:32,480 --> 00:00:34,990

Time of departure -- when we can be arsed.

00:00:35,040 --> 00:00:39,200

Time of arrival -- some point in
the latter part of the 16th century.

00:00:40,560 --> 00:00:42,790

Well, in fairness, Will,
the coach did throw a wheel.

00:00:42,840 --> 00:00:45,430

Because the lane was rutted
and the axle weak, Kit.

00:00:45,480 --> 00:00:46,830

And why is that?

00:00:46,880 --> 00:00:48,790

Because the exorbitant fares we pay
00:00:48,840 --> 00:00:51,510
go to line the puffling pants
of bloated shareholders,

00:00:19,012 --> 00:00:20,670

Per una volta, per una sola volta,
00:00:20,680 --> 00:00:24,669
mi piacerebbe prendere una carrozza che
rispetti gli obblighi verso i viaggiatori
00:00:24,679 --> 00:00:26,842
seguendo l'itinerario stabilito.

00:00:26,852 --> 00:00:28,360

Non mi piace questo luogo.
00:00:29,019 --> 00:00:31,110
- Mi inquieta.

- Se non riescono a rispettarlo,
00:00:31,120 --> 00:00:32,502
che almeno siano onesti!

00:00:32,512 --> 00:00:35,124

Orario di partenza?

Quando piu' ci aggrada.

00:00:35,134 --> 00:00:36,288

Orario d'arrivo?

00:00:36,298 --> 00:00:39,655

A un certo punto nella seconda
meta' del sedicesimo secolo.

00:00:40,856 --> 00:00:42,766

A dirla tutta, Will, la
carrozza ha perso una ruota.

00:00:42,776 --> 00:00:45,663

Perche' la strada era piena di
solchi e l'asse era debole, Kit.

00:00:45,673 --> 00:00:46,844

E sai perche'?

00:00:46,854 --> 00:00:51,389

Perche' paghiamo tasse esorbitanti che
riempiono le calzamaglie di snob grassoni

00:00:51,560 --> 00:00:53,990
and none be spent on
upgrading the rolling stock,
00:00:54,040 --> 00:00:57,390
mending the tracks or ensuring
there be an adequate supply of
00:00:57,440 --> 00:01:00,940
soft leaves and damp moss
in the coach house privy.
00:01:02,120 --> 00:01:04,470
How far is it, do you
think, Mr Shakespeare?
00:01:04,520 --> 00:01:06,430
I really don't like this heath.
00:01:06,480 --> 00:01:08,390
Oh, about a dozen furlongs, Kate.
00:01:08,440 --> 00:01:10,310
Mainly bog with patches of swamp.
00:01:10,360 --> 00:01:12,030
Well, it's better than being in London.
00:01:12,080 --> 00:01:14,670
You do not want to be in Southwark
with the Black Death in town.
00:01:14,720 --> 00:01:16,790
Such a shame they had
to close the theatres.
00:01:16,840 --> 00:01:18,030
Hmm, a grim business.
00:01:18,080 --> 00:01:20,150
We were giving my Richard
the night it struck.
00:01:20,200 --> 00:01:23,270
Awful moment, I thought half
the audience had nodded off.
00:01:23,320 --> 00:01:26,070
Big relief to discover they were dead.
00:01:26,120 --> 00:01:29,220

00:00:51,399 --> 00:00:55,005
invece di essere usate per migliorare le
carrozze, fare manutenzione delle strade

00:00:55,015 --> 00:01:00,164
o assicurare un'adeguata quantita' di
foglie e muschio nelle latrine delle rimesse.

00:01:02,407 --> 00:01:04,726
Quanto pensate sia distante,
signor Shakespeare?
00:01:04,736 --> 00:01:07,982
- Proprio non mi piace questo posto.
- Circa una dozzina di stadi, Kate,

00:01:07,992 --> 00:01:11,766
- quasi tutti di torbiera e zone paludose.
- Sempre meglio che stare a Londra.

00:01:11,776 --> 00:01:14,249
Non e' bello stare a Southwark
con la peste bubbonica.
00:01:14,259 --> 00:01:16,850
Che peccato che abbiamo
dovuto chiudere i teatri!
00:01:16,860 --> 00:01:17,948
Una vera sciagura.
00:01:17,958 --> 00:01:20,404
Si stavano esibendo nel mio
"Riccardo II", quando ha colpito.
00:01:20,414 --> 00:01:23,385
Un momento orrendo. Pensavo che
meta' pubblico si fosse addormentato.
00:01:23,395 --> 00:01:25,715
Gran sollievo, scoprire che erano morti.
00:01:26,453 --> 00:01:28,781

Course, some of them
had died in their sleep.
00:01:29,880 --> 00:01:32,070
A few, Bottom. Ten, at most.

00:01:32,120 --> 00:01:34,110
Well, we'll make a merry
crew in Warwickshire,
00:01:34,160 --> 00:01:35,630
and no mistake -- you at Stratford,
00:01:35,680 --> 00:01:38,150
and me staying at Sir Thomas
Livesey's manor house nearby.
00:01:38,200 --> 00:01:41,750
Particularly with Burbage and his
company forced out of London on tour
00:01:41,800 --> 00:01:44,310
- and booked to perform.
- Ah, well, I may skip that.
00:01:44,360 --> 00:01:47,230
The Livesey children have a French
teacher who teases most cheekily
00:01:47,280 --> 00:01:48,550
whenever I come to visit.
00:01:48,600 --> 00:01:51,150
Always whispering l'amour
and then running away.
00:01:51,200 --> 00:01:53,110
Well, this time I hope to catch her.
00:01:53,160 --> 00:01:56,790
Prenons un petit seau, avec
un chou le-dedans, hein?
00:01:56,840 --> 00:02:01,110
Which is French. It means "chase
my little cupcake into the larder".
00:02:01,160 --> 00:02:02,910
Actually, Mr Marlowe, it means,

Di sicuro qualcuno
sara' morto nel sonno.
00:01:29,722 --> 00:01:31,084
Pochi, Bottom.
00:01:31,094 --> 00:01:32,103
Dieci al massimo.
00:01:32,113 --> 00:01:34,889
Formeremo una bella
combriccola nel Warwickshire.
00:01:34,899 --> 00:01:38,228
Tu a Stratford, e io al maniero
di Sir Thomas Livesey, li' vicino.

00:01:38,238 --> 00:01:41,950
Specialmente la compagnia Burbage
costretta a viaggiare fuori Londra.
00:01:41,960 --> 00:01:44,427
- Li ho prenotati per un'esibizione.
- Non credo li vedro'.
00:01:44,437 --> 00:01:48,564
L'insegnante di francese dei Livesey mi
stuzzica senza tregua quando sono da loro.

00:01:48,574 --> 00:01:51,501
Non fa che sussurrare <i>l'amour</i>
per poi fuggire. Ebbene...
00:01:51,511 --> 00:01:53,167
Questa volta spero di acciuffarla.
00:01:53,177 --> 00:01:56,944
<i>Prenons un petit seau, avec
un chou le-dedans, hein?</i>
00:01:56,954 --> 00:02:00,649
E' francese. Significa "Venite in dispensa
a riempire il buco della mia ciambella".
00:02:01,348 --> 00:02:02,881
In realta', signor Marlowe, significa...

00:02:02,960 --> 00:02:06,510
- "Grab a small bucket with
a cabbage in it." - Really?

00:02:06,560 --> 00:02:10,230
- Gosh, Kit, you're such a cool chap.
- Yes, I am.

(...)

00:08:56,480 --> 00:08:59,550
That Duncan MacBuff, he's
so bloody self-righteous.
00:08:59,600 --> 00:09:01,270
It drives me potty.
00:09:01,320 --> 00:09:04,430
It'd serve him right if I
did put water in his milk.
00:09:04,480 --> 00:09:05,630
Or worse.
00:09:05,680 --> 00:09:07,550
Hmm. Worse?
00:09:07,600 --> 00:09:10,070
Oh, it'd be so easy, too.
00:09:10,120 --> 00:09:12,030
There's a bucket of white lead paint
00:09:12,080 --> 00:09:14,950
all ready to do the plaster
on the half-timbering.
00:09:15,000 --> 00:09:16,670
Do you see what I'm getting at?
00:09:16,720 --> 00:09:18,990
Anne, I've told you, I'll get round to it!
00:09:19,040 --> 00:09:21,230
Just put it on my "dad job" list.

00:09:21,280 --> 00:09:23,750
Some blokes would just

00:02:02,891 --> 00:02:05,331
"Prendete un piccolo secchio
con dentro un cavolo".
00:02:06,292 --> 00:02:09,080
- Davvero?
- Perbacco, Kit, sei proprio un bel tipo.
00:02:09,090 --> 00:02:10,404
Si', lo sono.

(...)

00:08:56,657 --> 00:08:58,308
Quel Duncan MacBuff e' cosi'...
00:08:58,318 --> 00:09:01,243
Dannatamente ipocrita.
Mi fa diventare matta.
00:09:01,253 --> 00:09:04,311
Gli starebbe proprio bene se
mettessi dell'acqua nel suo latte.
00:09:04,683 --> 00:09:05,783
O di peggio.
00:09:06,551 --> 00:09:07,709
Di peggio?
00:09:07,719 --> 00:09:10,247
Oh, sarebbe cosi' facile, poi.
00:09:10,257 --> 00:09:14,949
C'e' un secchio di vernice bianca al
piombo, li' pronto per intonacare le travi.

00:09:15,544 --> 00:09:16,649
Capisci che intendo?
00:09:16,659 --> 00:09:18,442
Anne, te l'ho detto, me ne occuperò'.
00:09:18,452 --> 00:09:20,684
Mettilo sulla mia lista
di lavoretti da padre.
00:09:21,313 --> 00:09:25,328
Si dovrebbe seguire il consiglio delle

take the witches' hint
00:09:23,800 --> 00:09:25,510
and kill the Caledonian bastible!
00:09:25,560 --> 00:09:27,950
Yes. Well, fortunately,
I'm not some blokes, am I?
00:09:28,000 --> 00:09:32,160
I'm your husband, whom you do oft
call Snugglington or Tiny Knob.

00:09:34,320 --> 00:09:37,590
And those be no names for a
wild and dangerous killer.
00:09:37,640 --> 00:09:42,310
Yeah, I know. Nice to think
about, though. Lovely dream.

00:09:42,360 --> 00:09:44,040
Night.
00:10:03,000 --> 00:10:06,080
Is this a milk jug which
I see before me...

00:10:08,200 --> 00:10:10,540
.. the handle toward my hand?
00:10:13,040 --> 00:10:16,440
Come, let me clutch thee.

00:10:18,360 --> 00:10:22,400
I have thee not, and yet I see thee still!

00:10:33,280 --> 00:10:36,550
I see thee yet, in form as palpable

streghe e uccidere quel caledone bastardo.

00:09:25,338 --> 00:09:27,748
Si', ma fortunatamente non sono
io a doverlo fare, o sbaglio?
00:09:27,758 --> 00:09:31,443
Sono tuo marito, quello che
di solito chiami Cocolino o...
00:09:31,453 --> 00:09:32,656
Pisellino.
00:09:34,589 --> 00:09:37,726
E non sono di certo nomi adatti
a un assassino feroce e pericoloso.
00:09:37,736 --> 00:09:39,373
Si', lo so.
00:09:39,383 --> 00:09:40,957
E' bello pensarci, pero'.
00:09:40,967 --> 00:09:42,346
Un bel sogno.
00:09:42,869 --> 00:09:43,894
Buonanotte.
00:10:02,907 --> 00:10:04,484
"E' una brocca
00:10:04,494 --> 00:10:06,181
"ch'io vedo innanzi a me...
00:10:07,998 --> 00:10:10,451
"Col manico rivolto alla mia mano?
00:10:13,221 --> 00:10:14,374
"Qua.
00:10:15,217 --> 00:10:16,670
"Ch'io t'afferri.
00:10:18,447 --> 00:10:19,757
"No, non t'ho afferrato.
00:10:20,562 --> 00:10:22,509
"Eppure tu sei qui, mi stai davanti.
00:10:33,279 --> 00:10:35,163
"Ma io ti vedo,

	00:10:35,173 --> 00:10:37,199
	"ed in forma palpabile,
00:10:36,600 --> 00:10:39,550	00:10:37,640 --> 00:10:39,905
as this which now I draw.	"quanto questa ch'ho in pugno.
00:10:39,600 --> 00:10:42,950	00:10:40,535 --> 00:10:42,702
Thou marshals me the way that I was going,	"E tu mi guidi lungo quella strada che
	avevo gia' imboccato da me stesso,
00:10:43,000 --> 00:10:46,040	00:10:42,712 --> 00:10:45,500
and such an instrument I was to use.	"pronto ad usare un analogo arnese.
00:10:49,520 --> 00:10:51,030	00:10:49,636 --> 00:10:51,125
I see thee still.	"Io t'ho qui, dinnanzi alla mia vista.
00:10:51,080 --> 00:10:55,070	00:10:51,135 --> 00:10:52,970
And on thy spout and handle gouts	"E sul becco e sul manico
of white paint containing lead,	00:10:52,980 --> 00:10:55,145
	"vedo della vernice al piombo bianca
00:10:55,120 --> 00:10:57,150	00:10:55,155 --> 00:10:57,028
ready to do the outside plaster,	"preparata per dipingere
	le travi esterne,
00:10:57,200 --> 00:11:01,240	00:10:57,038 --> 00:11:00,684
which is on my "dad jobs" list that	"come dice la lista di lavoretti da padre
I keep meaning to get round to.	di cui prometto sempre di occuparmi.
00:11:06,160 --> 00:11:08,030	00:11:05,821 --> 00:11:07,386
The bell invites me.	"La campana chiama.
00:11:08,080 --> 00:11:10,190	00:11:08,769 --> 00:11:10,207
Hear it not, Duncan,	"Duncan, non udirla.
00:11:10,240 --> 00:11:16,830	00:11:10,695 --> 00:11:14,799
for it is a knell that summons	"Il suo rintocco ti
thee to heaven or to hell.	chiama al Paradiso...
	00:11:14,809 --> 00:11:16,355
(...)	O all'Inferno."
00:13:19,000 --> 00:13:22,510	(...)
I can't believe I'm going to	00:13:19,347 --> 00:13:22,902
dinner at Sir Thomas Livesey's.	Non posso ancora credere che andro' a
00:13:22,560 --> 00:13:24,590	cena da Sir Thomas Livesey. Proprio io,
Me, a farmer's daughter,	00:13:22,912 --> 00:13:24,548
00:13:24,640 --> 00:13:27,910	la figlia di un contadino,
	00:13:24,558 --> 00:13:27,451

supping with the cock-snobbled folderols!

00:13:27,960 --> 00:13:30,030

Anne, I've killed him.

00:13:30,080 --> 00:13:31,670

What?

00:13:31,720 --> 00:13:33,630

MacBuff. I've killed him.

00:13:33,680 --> 00:13:35,670

- Don't jape.

- I'm not japing.

00:13:35,720 --> 00:13:37,670

Trust me. You'd know if he was japing,

00:13:37,720 --> 00:13:39,990

because you wouldn't get it.

00:13:41,560 --> 00:13:43,870

I-I've murdered MacBuff!

00:13:43,920 --> 00:13:45,150

In the night!

00:13:45,200 --> 00:13:47,190

I filled the milk jug with lead paint.

(...)

00:16:58,560 --> 00:17:02,510

And we have another guest come

in refuge from the plague --

00:17:02,560 --> 00:17:05,150

- Robert Greene.

- Greene? Here?

00:17:05,200 --> 00:17:07,870

He gave you a poor review, did he not?

00:17:07,920 --> 00:17:11,590

Yes, he did. He called me "upstart"

in his Groatsworth of Wit.

a cenare con quegli

snobboni dementi pazzoidi!

00:13:28,171 --> 00:13:29,229

Anne,

00:13:29,239 --> 00:13:30,280

l'ho ucciso.

00:13:31,229 --> 00:13:32,677

- Cosa?

- MacBuff.

00:13:32,687 --> 00:13:33,823

L'ho ucciso.

00:13:33,833 --> 00:13:35,686

- Non scherzare.

- Non sto scherzando.

00:13:35,696 --> 00:13:37,846

Credetemi, se stesse

scherzando lo sapreste,

00:13:37,856 --> 00:13:39,281

perche' non vi farebbe ridere.

00:13:42,131 --> 00:13:44,205

Ho... ho ucciso MacBuff!

00:13:44,215 --> 00:13:47,248

Durante la notte! Ho riempito la

brocca del latte con la vernice.

(...)

00:16:58,646 --> 00:17:02,941

E abbiamo un altro ospite, venuto

da noi a cercare rifugio dalla peste,

00:17:02,951 --> 00:17:04,828

- Robert Greene.

- Greene?

00:17:04,838 --> 00:17:07,825

- Qui?

- Vi fece un pessima recensione, vero?

00:17:07,835 --> 00:17:11,590

Si', esatto. Mi ha chiamato presuntuoso

nel suo "Un Soldo di Spirito".

00:17:11,640 --> 00:17:16,830

I am honoured indeed that
a great poet like yourself

00:17:16,880 --> 00:17:19,030

remembers my poor slander.

00:17:19,080 --> 00:17:22,350

After all, I only studied
classics at Cambridge University,
00:17:22,400 --> 00:17:26,990
whilst you, great Hermes,
did reading and adding up

00:17:27,040 --> 00:17:29,550

at Stratford Bumbling School.

00:17:29,600 --> 00:17:32,430

I care not for your slanders, Greene,

00:17:32,480 --> 00:17:35,510

although methinks a better
title than a Groatsworth of Wit
00:17:35,560 --> 00:17:38,430
would be to take "wit",
subtract two Greenes

00:17:38,480 --> 00:17:40,030

and add a call for silence.

00:17:40,080 --> 00:17:43,310

I do not follow you, sirrah.

00:17:43,360 --> 00:17:45,630

Why, you, sir, are Robert Greene.

00:17:45,680 --> 00:17:47,630

So two Greenes is double you.

00:17:47,680 --> 00:17:50,510

Take W from "wit" and you have but "it".

00:17:11,600 --> 00:17:14,690

Sono davvero onorato

00:17:14,700 --> 00:17:16,870

che un grande poeta come te

00:17:16,880 --> 00:17:19,205

si ricordi della mia povera calunnia.

00:17:19,215 --> 00:17:22,672

Dopotutto, ho solo compiuto studi
classici all'Universita' di Cambridge,

00:17:22,682 --> 00:17:24,159

mentre tu...

00:17:24,169 --> 00:17:26,946

Grande Hermes, hai

imparato a leggere e far di conto

00:17:26,956 --> 00:17:29,792

alla scuola per impediti di Stratford.

00:17:30,267 --> 00:17:32,569

Non mi interessano le

vostre calunnie, Greene.

00:17:32,579 --> 00:17:35,665

Anche se mi sembra che un titolo piu'

appropriato di "Un Soldo di Spirito"

00:17:35,675 --> 00:17:38,241

sarebbe prendere "Spirito",

togliergli l'augurio di morte

00:17:38,251 --> 00:17:40,383

e aggiungergli un Greene

e una nota personale.

00:17:40,393 --> 00:17:43,232

Non ti seguo, messere.

00:17:43,242 --> 00:17:45,485

Robert Greene, signore, siete voi,

00:17:45,495 --> 00:17:47,670

che abbreviato sarebbe "Vo".

00:17:47,680 --> 00:17:50,325

Togliendo l'augurio di

morte, "Spiri", rimarra' "To",

00:17:50,560 --> 00:17:53,830

A call for silence is a very
"sh", and add a "sh" to "it"

00:17:53,880 --> 00:17:56,980

and you have a groatsworth
of what you write!

(...)

00:22:30,360 --> 00:22:32,700

We're dying on our arsingtons.

00:22:34,200 --> 00:22:36,510

Condell, quickly!

00:22:36,560 --> 00:22:38,390

What's this here?

00:22:38,440 --> 00:22:40,390

Oops! Me old pig's bladder!

00:22:40,440 --> 00:22:42,270

Oh! I've dropped it on the floor!

00:22:42,320 --> 00:22:44,670

I'd better stoop to pick it up.

00:22:44,720 --> 00:22:48,430

- Ooh! - Oh, Master, now thy
arse be as red as thy face!

00:22:55,680 --> 00:22:58,150

This is wrong. This is so wrong.

00:23:09,160 --> 00:23:14,640

And so Anne's conscience doth
betray her, as mine did me.

00:23:15,760 --> 00:23:18,190

You do wander in your sleep, Anne,

00:23:18,240 --> 00:23:20,910

ever trying to wash away our crime...

00:23:22,320 --> 00:23:25,990

00:17:50,335 --> 00:17:52,430

una nota personale sarebbe "Mi",

00:17:52,440 --> 00:17:54,127

e aggiungendo "Vo" e "Mi" a "To",

00:17:54,137 --> 00:17:56,601

otterrete il valore

di cio' che scrivete!

(...)

00:22:30,751 --> 00:22:33,002

Abbiamo fallito miseramente.

00:22:34,305 --> 00:22:35,897

Condell, svelto!

00:22:37,351 --> 00:22:38,840

Cos'e' questo?

00:22:38,850 --> 00:22:40,525

La mia vecchia vescica di maiale!

00:22:40,535 --> 00:22:42,062

Mi e' caduta in terra!

00:22:42,072 --> 00:22:43,919

Farei meglio ad

abbassarmi per prenderla.

00:22:45,182 --> 00:22:48,402

Oh, mastro, ora il vostro didietro

e' rosso quanto la vostra faccia!

00:22:55,726 --> 00:22:58,323

Non e' giusto. Non e' affatto giusto.

00:23:09,590 --> 00:23:10,705

E cosi'...

00:23:11,089 --> 00:23:14,764

Anche la coscienza di Anne

l'inganna, come la mia con me.

00:23:15,647 --> 00:23:17,964

Vaghi nel sonno, Anne...

00:23:17,974 --> 00:23:20,757

Tentando di lavar via

il nostro misfatto...

00:23:22,024 --> 00:23:26,247

.. but all the perfumes of Arabia
will not sweeten that little hand.
00:23:26,040 --> 00:23:28,950
Oh, don't be so soft.
I went out for a wee.
00:23:29,000 --> 00:23:31,630
Don't you wash your hands
after visiting the privy?
00:23:31,680 --> 00:23:34,670
I can't go on like this!
00:23:37,320 --> 00:23:40,110
Bottom! Bottom, get up!
00:23:40,160 --> 00:23:42,110
My mind is much troubled.
00:23:42,160 --> 00:23:45,230
I would seek advice and counsel
from the weird sisters.
00:23:45,280 --> 00:23:48,230
You want me to leave this nice warm cow

00:23:48,280 --> 00:23:52,110
to come wi' you looking for
witches on a blasted heath?
00:23:52,160 --> 00:23:55,880
- No, don't be silly, of course
not. - Oh, good. - I'm not going.

00:24:00,760 --> 00:24:03,830
Double, double toil and trouble
00:24:03,880 --> 00:24:07,630
Fire burn and cauldron bubble!
00:24:07,680 --> 00:24:09,030
Uh...
00:24:09,080 --> 00:24:10,270
Hello.
00:24:10,320 --> 00:24:11,310
Uh...

Ma neanche tutti i profumi
dell'Arabia addolciranno quella mano.
00:23:26,257 --> 00:23:29,070
Non fare il rammollito,
sono andata a fare pipi'.
00:23:29,080 --> 00:23:31,675
Non ti lavi le mani dopo
esserti recato alla latrina?
00:23:32,271 --> 00:23:34,079
Non posso continuare in tale modo!
00:23:37,707 --> 00:23:39,796
Bottom! Bottom, alzati!
00:23:40,443 --> 00:23:42,328
La mia mente e' tormentata.
00:23:42,338 --> 00:23:45,485
Cerchero' consiglio
presso le faticose sorelle.
00:23:45,495 --> 00:23:48,544
Volete che lasci il bel
calore di questa mucca...
00:23:48,554 --> 00:23:51,847
Per venire con voi a cercare delle
streghe in una dannata brughiera?
00:23:51,857 --> 00:23:53,707
No, non essere sciocco, certo che no.
00:23:53,717 --> 00:23:55,882
- Bene.
- Io non vengo.
00:24:00,707 --> 00:24:03,985
"Su, raddoppiatevi, fatica e doglia,
00:24:03,995 --> 00:24:07,550
ardi tu, fuoco, calderon gorgoglia".

00:24:08,932 --> 00:24:09,956
Salve.

00:24:11,360 --> 00:24:13,350

Ladies.

00:24:13,400 --> 00:24:16,590

Sorry to bother you
while you're... cooking.

00:24:16,640 --> 00:24:19,230

But my master's all of a doo-dah.

00:24:19,280 --> 00:24:23,280

He thinks Robert Greene suspects
him of murdering MacBuff.

00:24:25,200 --> 00:24:27,950

Tell Will Shakespeare to fear not.

00:24:28,000 --> 00:24:33,550

No man born of woman shall
accuse him of this crime.

00:24:35,960 --> 00:24:37,630

Oh!

00:24:37,680 --> 00:24:39,190

Well, that sounds all right.

00:24:39,240 --> 00:24:40,980

What's in t'pot?

00:24:41,960 --> 00:24:44,430

Eye of newt and toe of frog...

00:24:44,480 --> 00:24:46,310

Wool of bat...

00:24:46,360 --> 00:24:48,430

And tongue of dog.

00:24:48,480 --> 00:24:50,280

Can I have a bit?

00:24:12,059 --> 00:24:13,223

Signore.

00:24:13,851 --> 00:24:15,542

Mi dispiace disturbarvi mentre...

00:24:15,552 --> 00:24:16,555

Cucinate.

00:24:17,123 --> 00:24:19,207

Ma il mio padrone e' irrequieto, pensa

00:24:19,217 --> 00:24:22,288

che Robert Greene lo sospetti
di aver assassinato MacBuff.

00:24:25,288 --> 00:24:27,994

Dite a Will Shakespeare di non temere.

00:24:28,448 --> 00:24:30,950

Nessun uomo nato da donna

00:24:30,960 --> 00:24:33,406

potra' accusarlo di tale misfatto.

00:24:37,715 --> 00:24:39,143

Bene, sembra tutto a posto.

00:24:39,987 --> 00:24:41,200

Cosa bolle in pentola?

00:24:41,857 --> 00:24:43,388

"Dito di rana,

00:24:43,398 --> 00:24:45,072

occhio di lucertola".

00:24:45,082 --> 00:24:46,360

"Lingua di cane".

00:24:46,370 --> 00:24:48,034

"Vellame di nottola".

00:24:48,893 --> 00:24:49,940

Posso assaggiare?

Season 1, episode 6

00:01:52,160 --> 00:01:54,430

Quid agis, Marlowe?

00:01:54,480 --> 00:01:56,150

Omne bene, gratias, Greene.

00:01:56,200 --> 00:01:59,670

Ni illud velum sic habis

bonum mane, Shakespeare.

00:01:59,720 --> 00:02:01,550

Um... um... wait, I know this.

00:02:01,600 --> 00:02:03,830

Ah, yes, I was forgetting.

00:02:03,880 --> 00:02:05,670

You speak but little Latin.

00:02:05,720 --> 00:02:09,430

Sad. Come, now, Marlowe. Have
you money for your investment?

00:02:09,480 --> 00:02:14,310

I would fain not stay a moment longer in
these immoral surroundings than I must.

00:02:14,360 --> 00:02:17,430

Hey! Mr Greene! Here again so soon?

00:02:17,480 --> 00:02:19,590

Hey!

00:02:19,640 --> 00:02:21,430

You are a naughty boy.

00:02:21,480 --> 00:02:23,070

I know not what you mean.

00:02:23,120 --> 00:02:26,190

I am here to speak to Mr Marlowe.

00:02:26,240 --> 00:02:29,230

'Tis true, I occasionally

00:01:52,615 --> 00:01:56,064

<i>- Quid agis, Marlowe?

- Omne bene, gratias, Greene.</i>

00:01:56,074 --> 00:02:00,187

<i>Ni illud velum sic habis

bonum mane, Shakespeare.</i>

00:02:00,826 --> 00:02:02,161

Aspettate... ho capito.

00:02:02,171 --> 00:02:03,821

Ah, si', dimenticavo.

00:02:03,831 --> 00:02:05,641

Parli pochissimo il latino.

00:02:05,651 --> 00:02:07,009

Che tristezza!

00:02:07,019 --> 00:02:10,121

Coraggio, Marlow! Avete i soldi
per il vostro investimento?

00:02:10,131 --> 00:02:14,267

Non vorrei passare un momento di
troppo in questo luogo di perdizione.

00:02:14,277 --> 00:02:15,988

Ehi! Signor Greene!

00:02:15,998 --> 00:02:17,794

Siete di nuovo qui?

00:02:19,466 --> 00:02:21,580

Siete proprio un ragazzaccio.

00:02:21,590 --> 00:02:24,267

Non so proprio di cosa

parliate. Mi trovo qui...

00:02:24,277 --> 00:02:26,387

Per parlare con il signor Marlowe.

00:02:26,397 --> 00:02:29,104

E' vero che, occasionalmente,

visit this establishment,
00:02:29,280 --> 00:02:33,550
but only in order to raise up
fallen women with Bible-reading.

00:02:33,600 --> 00:02:36,800
It is unlike you to take
the missionary position.

00:02:39,280 --> 00:02:40,750
The money, Marlowe.

00:02:40,800 --> 00:02:42,270
Da mihi pecunia.

00:02:42,320 --> 00:02:44,150
Hic pecunia mea.

00:02:44,200 --> 00:02:45,830
Just bung that on

whatever's in the next ship.

00:02:45,880 --> 00:02:52,590
Mr Shakespeare, vis ad obsedendam
in unico tempores opportunitate?

00:02:52,640 --> 00:02:56,030
- Um... Vis -- that's "would".
- He's asking if you want to invest.

00:02:56,080 --> 00:02:57,870
Oh, uh, right. Well...

00:02:57,920 --> 00:03:00,470
Non ego... non.

00:03:00,520 --> 00:03:02,550
Non... quick...

00:03:02,600 --> 00:03:04,040
tibi...

00:03:05,320 --> 00:03:07,480

visito questo posto,
00:02:29,114 --> 00:02:32,217

ma solo per far ritrovare a
queste donne la giusta via,
00:02:32,227 --> 00:02:33,590

leggendo loro la Bibbia.
00:02:33,600 --> 00:02:35,329

Non e' da voi mettervi a fare...
00:02:35,339 --> 00:02:36,743

Il missionario.
00:02:39,394 --> 00:02:42,549

I soldi, Marlowe! <i>Da mihi pecunia.</i>

00:02:42,559 --> 00:02:45,718
<i>Hic pecunia mea.</i> Investitelo su
quel che ci sara' sulla prossima nave.

00:02:45,728 --> 00:02:48,066
Signor Shakespeare, <i>vis</i>

00:02:48,076 --> 00:02:52,805
<i>ad obsedendam in unico
tempores opportunitate?</i>

00:02:53,599 --> 00:02:56,254
- <i>Vis</i> significa "vorresti" ...
- Ti sta chiedendo se vuoi investire.

00:02:56,264 --> 00:02:58,295
Oh... oh, giusto.

00:02:58,305 --> 00:03:00,034
<i>Non ego...</i>

00:03:00,044 --> 00:03:01,560
<i>Non... non...</i>

00:03:02,021 --> 00:03:03,189
Veloce.

00:03:03,199 --> 00:03:04,240
<i>Tibi...</i>

00:03:05,587 --> 00:03:06,882

.. keepus cashus...	<i>Tengus</i>
	00:03:06,892 --> 00:03:08,046
	<i>Danarus...</i> (...)
00:03:08,760 --> 00:03:12,190	00:03:08,868 --> 00:03:10,127
No matter. Most of the	Non importa.
cargo is already sold.	00:03:10,137 --> 00:03:12,103
	Buona parte della merce e' gia' venduta.
00:03:12,240 --> 00:03:15,790	00:03:12,113 --> 00:03:14,661
The sacks of potatoes are spoken	I sacchi di patate sono gia'
for, likewise the bags of tobacco.	stati reclamati, cosi' come
	00:03:14,671 --> 00:03:16,123
	le scorte di tabacco
00:03:15,840 --> 00:03:18,070	00:03:16,133 --> 00:03:19,083
Before long, the only	Presto, le uniche cose rimaste su
thing left on that boat	quella nave saranno un paio di casi di
00:03:18,120 --> 00:03:21,830	00:03:19,093 --> 00:03:21,830
will be a couple of cases of	<i>syphilis sive morbus Gallicus.</i>
syphilis sive morbus Gallicus.	
00:03:24,400 --> 00:03:26,110	00:03:24,442 --> 00:03:26,344
Oh, sorry, Will. You wouldn't get it.	Scusami, Will. Non la capiresti.
00:03:26,160 --> 00:03:27,430	00:03:26,354 --> 00:03:27,730
Latin joke.	Barzellette in latino.
00:03:27,480 --> 00:03:29,820	00:03:27,740 --> 00:03:29,705
Need to have gone to Cambridge.	Per capirlo devi essere andato a Cambridge.
	00:03:30,173 --> 00:03:32,353
	<i>Alloggio di Will a Londra</i>
00:03:32,080 --> 00:03:34,990	00:03:32,363 --> 00:03:34,386
Deum, daem, dadum,	<i>Deum, daem,</i>
	00:03:34,396 --> 00:03:35,593
	<i>dadum,</i>
00:03:35,040 --> 00:03:37,670	00:03:35,603 --> 00:03:38,563
dadum, dadum da bloody dum.	<i>dadum, dadum da</i> dannato
	<i>dum.</i>
00:03:37,720 --> 00:03:39,310	00:03:38,573 --> 00:03:39,624
It's no good, Kate.	Niente, Kate.
00:03:39,360 --> 00:03:42,590	00:03:39,634 --> 00:03:42,905
It won't stay in that which	Non vuole rimanere in quella che
supports a hat but be not a hook,	sostiene un cappello, ma non e' un gancio,

00:03:42,640 --> 00:03:44,430
has a crown but be not a king,

00:03:44,480 --> 00:03:47,110
and is fringed with hair
but be not my Bolingbroke.

00:03:47,160 --> 00:03:48,550
Pardon?

00:03:48,600 --> 00:03:49,830
He means his head, love.

00:03:49,880 --> 00:03:52,470
You will, Mr Shakespeare, you will.

00:03:52,520 --> 00:03:55,270
You already have your
schoolboy Latin to build on.
(...)

00:05:45,200 --> 00:05:47,150
It's just sometimes, less is more.

00:05:47,200 --> 00:05:48,670
A short play's a good play.

00:05:48,720 --> 00:05:52,070
You don't want Juliet's balls dropping
halfway through the balcony scene.

00:05:52,120 --> 00:05:53,510
Well, that's true.

00:05:53,560 --> 00:05:56,390
And 'tis ever a danger
with these beardless youths

00:05:56,440 --> 00:05:58,550
that we must employ to play the ladies.

00:05:58,600 --> 00:06:01,510
Of course, if an actual
girl were playing the role...

00:06:01,560 --> 00:06:04,110
Oh, God, here we go. Would
you let it drop, woman?

00:03:42,915 --> 00:03:44,924
che ha una corona,
ma non e' un re, ed e'
00:03:44,934 --> 00:03:47,584
piena di peli, ma non
sono le mie nespole.

00:03:48,028 --> 00:03:50,507
- *Pardon?*

- La sua testa, dolcezza.

00:03:50,517 --> 00:03:52,761
Ce la farete, signor
Shakespeare, ce la farete.

00:03:52,771 --> 00:03:55,548
Avete gia' una base di
latino su cui lavorare.
(...)

00:05:46,506 --> 00:05:48,842
- Meno e' meglio.

- Un'opera corta e' un'opera buona.

00:05:48,852 --> 00:05:52,177
Non vorrete che le palle di Giulietta
cadano durante la scena del balcone.

00:05:52,187 --> 00:05:53,886
Beh, questo e' vero.

00:05:53,896 --> 00:05:55,921
Ed e' sempre un pericolo con questi...

00:05:55,931 --> 00:05:58,589
Giovani sbarbatelli che dobbiamo
impiegare per la parte delle donne.

00:05:58,599 --> 00:06:01,383
Se, invece, fosse una vera
donna a interpretare il ruolo...

00:06:01,393 --> 00:06:05,206
Dio, ci risiamo. La smetterai mai?
Le donne non possono recitare.

00:06:04,160 --> 00:06:05,230

Girls can't act.

00:06:05,280 --> 00:06:08,790

No, no, Bottom. I confess I'm beginning
to come round to Kate's way of thinking.

00:06:08,840 --> 00:06:12,430

I would love to hear my Juliet
in the true voice of a maid.

00:06:12,480 --> 00:06:14,470

Sadly, we're constrained by law.

00:06:14,520 --> 00:06:15,950

It's so frustrating!

00:06:16,000 --> 00:06:20,390

A woman may not disport herself on stage
for fear she be thought a trollop.

00:06:20,440 --> 00:06:22,070

It does seem silly, but there it is.

00:06:22,120 --> 00:06:24,390

If ever I am to hope to sneak
you into Burbage's company,

00:06:24,440 --> 00:06:27,310

it must be in disguise. You must
make him believe that you be that

00:06:27,360 --> 00:06:30,270

which, though it hath

teats, hath no breasts,

00:06:30,320 --> 00:06:33,630

and though it hath balls,

be not a game of tennis.

00:06:33,680 --> 00:06:36,390

- You mean a man, right?

- Yes, I mean a man.

00:06:36,440 --> 00:06:38,830

A bit tortured, that one,

if I'm honest, Master.

00:06:38,880 --> 00:06:40,910

You have to let 'em

00:06:05,216 --> 00:06:09,448

No, no, Bottom. Confesso di iniziare
ad essere della stessa idea di Kate.

00:06:09,458 --> 00:06:12,865

Sarebbe bellissimo sentire la mia
Giulietta con la voce di una donna vera.

00:06:12,875 --> 00:06:16,388

- Purtroppo, siamo costretti dalla legge.

- E' cosi' frustrante!

00:06:16,398 --> 00:06:20,271

Una donna non puo' dilettarsi sul palco
per paura di esser presa per sguardina.

00:06:20,281 --> 00:06:21,928

Sembra stupido, eppure e' cosi'.

00:06:21,938 --> 00:06:26,043

Se volessi farti entrare nella compagnia
di Burbage, deve essere con l'inganno.

00:06:26,053 --> 00:06:28,242

Devi fargli credere che tu sia cio' che,

00:06:28,252 --> 00:06:30,389

seppur dotato di petto, non ha seno,

00:06:30,399 --> 00:06:33,769

e, seppur dotato di palle,

non e' una partita di tennis.

00:06:33,779 --> 00:06:36,543

- Intendete un uomo, vero?

- Si', intendo un uomo.

00:06:36,553 --> 00:06:38,786

Un po' forzata stavolta, se

posso essere onesto, mastro.

00:06:38,796 --> 00:06:41,328

Lascia che rimbalzino,

roll and then edit later.
(...)
00:20:54,280 --> 00:20:58,070
You wait, Mr Shakespeare. I will
find a way to prove my worth.

00:20:58,120 --> 00:21:01,990
Kate, gentle Kate, thou provest thy worth
00:21:02,040 --> 00:21:05,030
every day with thy joyous smile,

00:21:05,080 --> 00:21:07,870
thy girlish laugh and
the soft, tender grace

00:21:07,920 --> 00:21:11,750
that all Eve's daughters bring
to the rough world of men.
00:21:11,800 --> 00:21:15,470
Oh, Mr Shakespeare, you are
like he who gives support,

00:21:15,520 --> 00:21:18,630
like that which sweetens
all that it covers.
00:21:18,680 --> 00:21:22,070
You are a great poet and
are like the heavens.

00:21:22,120 --> 00:21:26,030
Kate, your words move me, but I
would fain know their meaning.

00:21:26,080 --> 00:21:28,950
Why, he who gives support is a patron,

poi la perfezionero'.
(...)
00:20:54,434 --> 00:20:55,935
Aspettate, signor Shakespeare.
00:20:55,945 --> 00:20:58,365
Trovero' un modo per
provare le mie capacita'.
00:20:58,375 --> 00:21:00,338
Kate, cara Kate...
00:21:00,775 --> 00:21:03,224
Tu dimostri il tuo valore ogni giorno
00:21:03,234 --> 00:21:05,005
con il tuo sorriso gioioso
00:21:05,015 --> 00:21:06,563
la tua risata femminile
00:21:06,573 --> 00:21:08,505
e la dolce grazia
00:21:08,515 --> 00:21:11,863
che tutte le figlie di Eva portano
nel difficile mondo degli uomini.
00:21:11,873 --> 00:21:13,695
Oh, signor Shakespeare...
00:21:13,705 --> 00:21:15,987
Voi siete come colui
a cui serve un sostegno...
00:21:15,997 --> 00:21:18,715
Siete brillante, ma solo in poesia...

00:21:18,725 --> 00:21:20,984
Siete un grande poeta e declamatore...
00:21:20,994 --> 00:21:22,603
E, come del diavolo, di voi ho timore.
00:21:22,613 --> 00:21:24,664
Kate, le tue parole mi commuovono, ma...
00:21:24,674 --> 00:21:26,306
Fatico a comprenderne il significato.
00:21:26,316 --> 00:21:29,185
Colui a cui serve un sostegno e' bas-so,

00:21:29,000 --> 00:21:31,950
that which sweetens all
that it covers be but icing,
00:21:32,000 --> 00:21:34,190
a great poet is a bard,

00:21:34,240 --> 00:21:36,470
and the heavens, of course, be starred.

00:21:36,520 --> 00:21:39,070
Put them together and you get...
00:21:39,120 --> 00:21:42,480
Patron... icing... bard... starred.

00:21:43,720 --> 00:21:45,720
I'll leave it with you.
00:21:47,680 --> 00:21:51,470
God! Her and her women's
emancipation stuff.
00:21:51,520 --> 00:21:52,830
Yeah.
00:21:52,880 --> 00:21:56,000
Talk about having a diced, fried
tuber-baton on her shoulder...
00:21:57,680 --> 00:22:00,190
I think I'm outward-going and
with a great personality.
00:22:00,240 --> 00:22:03,440
It's my dream to play Juliet,
and I really, really want it.
00:22:04,440 --> 00:22:05,510
Thank you. Next.
00:22:05,560 --> 00:22:08,590
But you haven't heard my backstory!
00:22:08,640 --> 00:22:10,270

00:21:29,195 --> 00:21:32,245
e, piu' che brillante,
nella vita siete tardo.
00:21:32,255 --> 00:21:34,315
Poi, un gran declamatore
da' fiato alla latina <i>os</i>
00:21:34,325 --> 00:21:35,799
e il diavolo, si sa,
00:21:35,809 --> 00:21:36,871
e' tentatore.
00:21:37,497 --> 00:21:39,245
Unite le ultime parole ed otterrete...
00:21:39,255 --> 00:21:40,824
Bas... tardo...
00:21:40,834 --> 00:21:42,480
Os... tentatore.
00:21:43,834 --> 00:21:45,405
Vi ci lascio riflettere.
00:21:48,705 --> 00:21:52,074
Oh, Signore! Lei e i suoi discorsi
sull'emancipazione femminile...
00:21:52,084 --> 00:21:53,025
Gia'.
00:21:53,035 --> 00:21:56,509
Prova a parlarle di mangiare
dei tuberri ad asticelle fritti...
00:21:57,960 --> 00:22:00,445
Penso di avere l'aspetto giusto
ed ho una forte personalita'.
00:22:00,455 --> 00:22:03,793
Interpretare Giulietta e' il mio
sogno. Lo voglio fare cosi' tanto.
00:22:04,511 --> 00:22:05,735
Grazie. Il prossimo.
00:22:06,295 --> 00:22:08,103
Ma non avete sentito la mia storia.
00:22:08,812 --> 00:22:10,885

My mum's just got the plague!
00:22:10,320 --> 00:22:12,590
I was bullied at dame school.
00:22:12,640 --> 00:22:14,350
I'm bringing up my sister's son.
00:22:14,400 --> 00:22:15,550
I said next!
00:22:15,600 --> 00:22:17,070
You'll see.
00:22:17,120 --> 00:22:19,030
I'll be a futtocking star,
00:22:19,080 --> 00:22:21,420
and then you'll look like dicks.
00:22:23,000 --> 00:22:26,150
Crappage! Crappage. They all be crappage.

Mia madre ha appena preso la peste!
00:22:10,895 --> 00:22:14,545
Alla scuola per ragazze mi prendevano
in giro e cresco il figlio di mia sorella.

00:22:14,555 --> 00:22:16,249
Ho detto "il prossimo!"
00:22:16,259 --> 00:22:17,302
Ve ne pentirete!
00:22:17,312 --> 00:22:21,304
Diventero' una stella, sarò divino
e voi vi sentirete dei coglioni.

00:22:22,974 --> 00:22:23,986
Merda!
00:22:23,996 --> 00:22:26,402
Uno schifo! Fanno tutti schifo!

Season 2, episode 1

00:04:44,080 --> 00:04:45,270

Morning, all!

00:04:45,320 --> 00:04:49,230

I ascendeth the stairs so best
thee get this party starteth.

00:04:49,280 --> 00:04:52,270

Kit, splendid! Bottom, bring ale and pie.

00:04:52,320 --> 00:04:54,990

Funny how, for all your vast
and innovative vocabulary,

00:04:55,040 --> 00:04:56,950

you still haven't heard
the word, "please."

00:04:57,000 --> 00:04:58,350

Manners maketh man, you know.

00:04:58,400 --> 00:05:01,430

Very clever, Bottom --

shaming me with my own phrase.

00:05:01,480 --> 00:05:04,830

- "Manners maketh man" is not your
phrase, Mr Shakespeare. - Isn't it?

00:05:04,880 --> 00:05:07,190

- I think it is.

- No, it isn't.

00:05:07,240 --> 00:05:09,310

It was first quoted by William Horman

00:05:09,360 --> 00:05:11,350

in his Latin textbook *Vulgaria*,

00:05:11,400 --> 00:05:14,630

published in 1519, 45

years before you were born.

00:04:44,240 --> 00:04:46,327

Buongiorno a tutti! Ho scalato le scale,

00:04:46,337 --> 00:04:49,035

quindi fareste meglio
a dare il via alla festa!

00:04:49,550 --> 00:04:50,701

Kit, splendido!

00:04:50,711 --> 00:04:52,286

Bottom, porta birra e pasticcio.

00:04:52,296 --> 00:04:54,868

Buffo come, nonostante il vostro
vasto e innovativo vocabolario,

00:04:54,878 --> 00:04:56,808

non abbiate ancora

appreso le parole "per favore".

00:04:56,818 --> 00:04:59,464

- "Le maniere fanno l'uomo", sapete.

- Molto astuto, Bottom.

00:04:59,474 --> 00:05:01,462

Umiliarmi con le mie stesse citazioni.

00:05:01,472 --> 00:05:03,880

"Le maniere fanno l'uomo" non e'
vostra, signor Shakespeare.

00:05:03,890 --> 00:05:04,980

Ah, no?

00:05:04,990 --> 00:05:06,905

- Io credo di si'.

- No, invece.

00:05:07,565 --> 00:05:11,255

Fu citata per la prima volta da William

Horman nel suo libro di latino "*Vulgaria*",

00:05:11,265 --> 00:05:12,806

pubblicato nel 1519,

00:05:12,816 --> 00:05:14,570

00:05:14,680 --> 00:05:18,630	45 anni prima della vostra nascita.
Well, perchance some naughty	00:05:14,580 --> 00:05:18,482
sprite didst pluck it from my brain,	Ebbene, magari qualche spiritello
00:05:18,680 --> 00:05:20,430	dispettoso l'ha rimosso dal mio cervello
dance back through time to 1519	00:05:18,492 --> 00:05:21,389
	per poi svolazzare indietro
	nel tempo fino al 1519 e...
00:05:20,480 --> 00:05:23,110	00:05:21,399 --> 00:05:23,225
and whisper it in William Horman's ear	Sussurrarlo all'orecchio
	di William Horman
00:05:23,160 --> 00:05:25,880	00:05:23,235 --> 00:05:25,982
at the very moment he was	nel momento esatto in cui
writing his <i>Vulgaria</i> .	stava scrivendo il suo " <i>Vulgaria</i> ".
00:05:29,400 --> 00:05:31,190	00:05:29,343 --> 00:05:30,552
Could happen!	Puo' essere!
00:05:31,240 --> 00:05:33,470	00:05:31,084 --> 00:05:33,146
Actually, I won't bother	Anzi, non disturbatevi
with the ale and pie, Botski.	con birra e pasticcio, Botski.
00:05:33,520 --> 00:05:35,630	00:05:33,156 --> 00:05:35,626
No quaffing or gorging -- how so?	Niente bevuta ne' abbuffata, come mai?
00:05:35,680 --> 00:05:36,830	00:05:35,636 --> 00:05:39,365
Feel you like that which,	Senti forse salire cio' che, sebbene
00:05:36,880 --> 00:05:39,270	non sia brandy, brucia la gola?
though it be not brandy,	
doth burn the throat,	
00:05:39,320 --> 00:05:42,390	00:05:39,375 --> 00:05:42,386
though it be not stew, doth	Cio' che, sebbene non sia stufato,
contain bits of carrot,	contiene pezzi di carote?
00:05:42,440 --> 00:05:44,990	00:05:42,396 --> 00:05:44,808
and though it be not a costermonger's cap,	Cio' che, sebbene non sia
	un cappello da rigattiere,
00:05:45,040 --> 00:05:47,240	00:05:44,818 --> 00:05:47,380
doth get thrown up in	viene riversato per
the street at New Year?	le strade a Capodanno?
00:05:48,960 --> 00:05:50,750	00:05:48,787 --> 00:05:49,788
Pardon?	Prego?
00:05:50,800 --> 00:05:54,150	00:05:50,965 --> 00:05:52,409

Sick, Kit. Are you feeling sick?
00:05:54,200 --> 00:05:56,190
Oh, right! No, no, not a bit of it, no.

00:05:56,240 --> 00:05:59,870
I've been quaffing and gorging all
night, out with my new best mate.

(...)
00:12:58,400 --> 00:13:00,750
So, not wild and passionate at all, then.

00:13:00,800 --> 00:13:03,470
Oh, goodness, Mr Shakespeare! Otello?

00:13:03,520 --> 00:13:05,280
More like HOT-ello!
00:13:06,760 --> 00:13:09,030
He really is orgasmic!

00:13:09,080 --> 00:13:10,870
You mean organic.
00:13:10,920 --> 00:13:12,640
I kind of think I know what I mean.
00:13:13,920 --> 00:13:16,630
General, allow me to
introduce you to Mr Greene,
00:13:16,680 --> 00:13:18,510
a great and renowned poet
00:13:18,560 --> 00:13:22,830
whose sublime play Friar Bacon
And Friar Bungay is, I imagine,
00:13:22,880 --> 00:13:25,880
in constant repertory
at the Marrakech Grand.
00:13:27,520 --> 00:13:30,270

Il vomito, Kit.
00:05:52,891 --> 00:05:56,061
- Ti vien da vomitare?
- Ah, ma certo! No, no, niente affatto, no.
00:05:56,071 --> 00:05:58,166
Ho bevuto e mangiato tutta notte,
00:05:58,176 --> 00:05:59,757
in giro col mio nuovo migliore amico.
(...)
00:12:58,572 --> 00:13:00,667
Ordunque per nulla
selvaggio e passionale.
00:13:00,677 --> 00:13:02,449
Santi Numi, signor Shakespeare!
00:13:02,459 --> 00:13:03,470
Otello?
00:13:03,480 --> 00:13:05,499
Piu' che altro Obello.
00:13:06,684 --> 00:13:08,840
E' davvero orgasmico.

00:13:09,613 --> 00:13:10,910
Intendi organico.
00:13:10,920 --> 00:13:12,488
Penso di sapere cosa volevo dire.
00:13:14,185 --> 00:13:16,827
Generale, lasciate che
vi presenti il signor Greene,
00:13:16,837 --> 00:13:18,405
un grande e celeberrimo poeta,
00:13:18,415 --> 00:13:19,963
la cui sublime opera,
00:13:19,973 --> 00:13:22,002
"Frate Bacone e frate Bungay",
00:13:22,012 --> 00:13:25,525
presumo sia costantemente
in repertorio al Marrakech Grand.
00:13:27,473 --> 00:13:28,583

A poet? I am honoured.

00:13:30,320 --> 00:13:32,390
Rude am I in my speech,
00:13:32,440 --> 00:13:35,190
and little blessed with
the soft phrase of peace.
00:13:35,240 --> 00:13:36,710
Ha! Don't believe a word of it.
00:13:36,760 --> 00:13:40,270
This bloke's got more gob
than a Cheapside renting-knave.
00:13:40,320 --> 00:13:43,590
Well, then, perhaps the Prince
would regale us with a tale or two?
00:13:43,640 --> 00:13:47,670
And so do I tempt the Moor to
speak of his alarms and adventures,
00:13:47,720 --> 00:13:52,430
for such romantic stuff will no
doubt turn the strumpet's head.
00:13:52,480 --> 00:13:55,030
You wish to hear of my
alarms and my adventures?
00:13:55,080 --> 00:13:58,110
- Well, you know, maybe another time...
- Battles. Fortunes.

00:13:58,160 --> 00:14:00,230
- Sieges that I have passed.
- Grab a drink, mate.
00:14:00,280 --> 00:14:01,990
This could go on all day.
00:14:02,040 --> 00:14:05,230
Wherein I'll speak of
most disastrous chances,

Un poeta?
00:13:28,893 --> 00:13:30,221
Ne sono onorato.
00:13:30,231 --> 00:13:32,345
Il mio parlare e' poco capace,
00:13:32,355 --> 00:13:35,430
ed assai scarsamente provveduto
del sofficie fraseggio della pace.
00:13:35,440 --> 00:13:36,702
Non credete ad una parola.
00:13:36,712 --> 00:13:40,116
Costui sa intortar persin meglio dei
mascalzoni affitta camere del Cheapside.
00:13:40,126 --> 00:13:43,548
Allora forse il Principe potrebbe
allietarci con una novella o due?
00:13:43,558 --> 00:13:47,646
Ordunque tento di far parlare
il Moro di perigli e di avventure,
00:13:47,656 --> 00:13:52,043
poiche', senza dubbio, tali romanticherie
faranno girar la testa alla squaldrinella.
00:13:52,053 --> 00:13:54,570
Volete che vi racconti dei miei
perigli e delle mie avventure?
00:13:54,580 --> 00:13:56,870
- Magari la prossima volta...
- Battaglie!
00:13:56,880 --> 00:13:58,004
Fortune!
00:13:58,014 --> 00:14:01,649
- Assedi che ho superato!
- Prendi da bere, ne avremo per un po'.

00:14:02,012 --> 00:14:05,001
Mi dilunghero' a raccontare
delle mie sorti molto avventurose,

00:14:05,280 --> 00:14:07,670
of moving accidents by flood and field,
00:14:07,720 --> 00:14:10,910
of hair-breadth 'scapes, 'ere
the imminent deadly breach.
00:14:10,960 --> 00:14:13,950
Have a drink, Kit? Grab my quill!
This is blooming good stuff!
00:14:14,000 --> 00:14:15,590
I need to get some of it down!
00:14:15,640 --> 00:14:18,750
Have I gone all red?
Tell me if I go all red.

00:14:18,800 --> 00:14:22,790
Of the cannibals that each
other eat, the anthropophagi,

00:14:22,840 --> 00:14:26,710
and men whose heads do grow
beneath their shoulders.

00:14:26,760 --> 00:14:27,870
This is brilliant.
00:14:27,920 --> 00:14:31,270
- How do you spell
"anthropophagi"? - But...
00:14:31,320 --> 00:14:32,910
Perhaps I speak too much.
00:14:32,960 --> 00:14:34,310
Well, you know, less is more.
00:14:34,360 --> 00:14:37,110
Oh, no, General! Do go on.
00:14:37,160 --> 00:14:38,830
But soft.
00:14:38,880 --> 00:14:41,510
What fair lady is this?

00:14:05,011 --> 00:14:07,768
dei commoventi fatti in mare e in terra.
00:14:07,778 --> 00:14:10,822
Di quando, per un pelo, son sfuggito
all'imminente breccia della morte.
00:14:10,832 --> 00:14:15,160
Prendere da bere, Kit? Prendo il calamaio!
Questo e' oro, devo prendere nota!

00:14:15,762 --> 00:14:17,106
Sono diventata rossa?
00:14:17,116 --> 00:14:18,601
Ditemi se divento rossa.
00:14:18,611 --> 00:14:21,050
Dei cannibali che si sbranano fra loro,
00:14:21,060 --> 00:14:22,790
degli antropofagi,
00:14:22,800 --> 00:14:24,805
e degli uomini cui cresce il capo

00:14:24,815 --> 00:14:26,541
di sotto alle spalle.
00:14:26,551 --> 00:14:29,443
Brillante! Come si scrive "antropofagi"?
00:14:29,453 --> 00:14:30,559
Tuttavia...

00:14:31,175 --> 00:14:32,786
Forse parlo troppo.
00:14:32,796 --> 00:14:35,598
- Ah, certo, il troppo stroppia.
- Oh, no, Generale!
00:14:36,131 --> 00:14:38,012
- Continuate, vi prego.
- Ma aspettate...
00:14:38,826 --> 00:14:41,183
Chi e' questa gentil signora?

00:14:41,560 --> 00:14:45,550
Oh, my fair warrior!
00:14:45,600 --> 00:14:47,950
It gives me wonder great as my content
00:14:48,000 --> 00:14:52,150
to see you here before me, my soul's joy.

00:14:52,200 --> 00:14:54,080
You had me at, "Oh, my..."

00:14:57,320 --> 00:15:00,270
Blimey -- do you think
Otello fancies our Kate?
00:15:00,320 --> 00:15:01,470
Looks that way, cuz.
00:15:01,520 --> 00:15:05,030
I mean, a chap's got to be pretty
smitten to lapse into blank verse.
00:15:05,080 --> 00:15:10,430
Fate is kind. The old black ram
be for tuppung yonder white ewe,

00:15:10,480 --> 00:15:11,990
as I have plotted.
00:15:12,040 --> 00:15:14,070
The trap is set.
00:15:14,120 --> 00:15:18,230
If after every tempest comes such calms,

00:15:18,280 --> 00:15:21,070
may the winds blow till
they have awakened death.
00:15:21,120 --> 00:15:23,830
I cannot speak enough of this content.

00:15:23,880 --> 00:15:25,990

00:14:42,634 --> 00:14:44,724

Mia bella guerriera!
00:14:45,600 --> 00:14:49,754
Mi sorprendo quando mi rallegro,
di trovarti qui davanti ai miei occhi.
00:14:50,493 --> 00:14:52,088

Gioia mia!
00:14:52,098 --> 00:14:53,147
Ero vostra a...

00:14:53,157 --> 00:14:54,257
"Oh, mia..."

00:14:57,320 --> 00:15:00,123
Oh, mannaggia! Credi che Otello
abbia un debole per la nostra Kate?
00:15:00,133 --> 00:15:01,286
Cosi' pare, compare.
00:15:01,296 --> 00:15:05,028
Si deve essere proprio incantati, per
finire a parlare in pentametro giambico.

00:15:05,038 --> 00:15:06,561
Il fato e' gentile.
00:15:06,571 --> 00:15:10,189
Il vecchio capro nero si presta
a montare la bianca agnella
00:15:10,199 --> 00:15:12,002
come avevo tramato.

00:15:12,012 --> 00:15:13,965
La trappola e' pronta.
00:15:13,975 --> 00:15:18,063
Se dopo ogni tempesta in mare
deve seguire tale bonaccia...

00:15:18,073 --> 00:15:20,847
Che soffino i venti,
da svegliar la morte!
00:15:20,857 --> 00:15:23,388

Non so manifestar a
parole quanto son lieta!
00:15:23,939 --> 00:15:25,393

It stops me here.
00:15:26,040 --> 00:15:28,990
It is too much of joy.
00:15:28,892 --> 00:15:32,141
Calm, Kate! Conosci
quest'uomo da un minuto e mezzo.

00:15:32,151 --> 00:15:34,224
Ma Bottom, non l'avete sentito?
00:15:34,234 --> 00:15:36,846
I suoi incantevoli racconti
di avventure, tempeste,
00:15:36,856 --> 00:15:38,390
e gli antropofagi!
00:15:38,400 --> 00:15:40,862
E gli uomini cui cresce
il capo sotto le spalle!
00:15:40,872 --> 00:15:45,032
Se m'infatuassi di chi racconta storielle,
dovrei giacere con chiunque in osteria!

00:15:45,042 --> 00:15:46,479
Ora torna in te.
(...)
00:19:20,760 --> 00:19:23,070
Just off to Mr Greene's
dinner party, Kate,
00:19:23,120 --> 00:19:25,550
but I wanted to drop Otello's hanky back.

00:19:25,600 --> 00:19:27,310
Oh, no problem, Mr Shakespeare.
00:19:27,360 --> 00:19:30,070
I've had quite a few pressies since then.

Mi fa nodo qui...
00:15:25,923 --> 00:15:28,338
E' troppo grande la gioia!
00:15:29,040 --> 00:15:30,150
Calm down, Kate!
00:15:30,200 --> 00:15:32,430
You've only known the bloke
for a minute-and-a-half.
00:15:32,480 --> 00:15:34,150
Bottom, didn't you hear him?
00:15:34,200 --> 00:15:38,390
His wonderful tales of adventures,
tempests and the anthropophagi!

00:15:38,440 --> 00:15:41,150
And men whose heads do grow
beneath their shoulders!
00:15:41,200 --> 00:15:43,070
If I fell for everyone
who span a decent yarn,
00:15:43,120 --> 00:15:45,150
I'd have to roger half
the blokes in the pub!
00:15:45,200 --> 00:15:47,230
Now, pull yourself together!
(...)
00:19:20,892 --> 00:19:22,947
Sto andando alla cena
del signor Greene, Kate.
00:19:22,957 --> 00:19:25,506
Ma volevo ridarti il
fazzoletto di Otello.
00:19:25,516 --> 00:19:27,366
Non c'e' problema, signor Shakespeare.
00:19:27,376 --> 00:19:29,941
Ho ricevuto un bel
po' di regalini ormai.

00:19:30,120 --> 00:19:33,350
A bead necklace, a hollowed-out gourd,

00:19:33,400 --> 00:19:35,910
a pot pourri of scented
leaves and berries,

00:19:35,960 --> 00:19:38,800
contained within the dry
scrotting sac of a defeated foe.

00:19:39,960 --> 00:19:41,480
Hottie's so romantic!

00:19:42,840 --> 00:19:46,350
- Hottie? - Oh, yes, 'tis
my pet familiar for him.

00:19:46,400 --> 00:19:48,870
I fashioned it out of the
first syllable of his name,

00:19:48,920 --> 00:19:52,670
and the fact that I find him
extremely and totally hot.

00:19:52,720 --> 00:19:54,310
Yeah, I think I got that.

00:19:54,360 --> 00:19:55,990
He calls me Sweet Tits,

00:19:56,040 --> 00:19:59,790
which no doubt be a reference
to adorable baby birds.

(...)

00:24:01,720 --> 00:24:04,070
Tell me about this, General,
have you not sometimes seen

00:24:04,120 --> 00:24:07,230
a handkerchief spotted with strawberries

00:19:29,951 --> 00:19:31,402
Una collana di perline,

00:19:31,412 --> 00:19:33,166
una zucca a fiasco intagliata,

00:19:33,176 --> 00:19:35,703
un potpourri di foglie
profumate e bacche,

00:19:35,713 --> 00:19:38,991
all'interno del sacco scrotale
secco di un nemico sconfitto.

00:19:39,635 --> 00:19:41,508
Obello e' cosi' romantico!

00:19:42,572 --> 00:19:44,321
- Obello?

- Si'.

00:19:44,331 --> 00:19:46,350
Lo chiamo cosi' in intimita'.

00:19:46,360 --> 00:19:48,943
E' formato dal suo nome

00:19:48,953 --> 00:19:52,683
e dal fatto che lo trovo
davvero incredibilmente bello.

00:19:52,693 --> 00:19:54,310
Si', quello l'avevo capito.

00:19:54,320 --> 00:19:56,085
Mi chiama "passera dolce",

00:19:56,095 --> 00:19:59,709
che si riferisce, senza dubbio,
a un piccolo e dolce uccello.

(...)

00:24:01,730 --> 00:24:04,990
Ditemi, Generale, non v'occorre talvolta

di vedere in mano alla vostra amata

00:24:05,000 --> 00:24:08,603

00:24:07,280 --> 00:24:08,790
in your love's hand?
00:24:08,840 --> 00:24:11,790
I gave Kate such a one.
'Twas my first gift.

00:24:11,840 --> 00:24:14,670
Oh! Oh, dear!
00:24:14,720 --> 00:24:17,070
I fear then she gave it to another,

00:24:17,120 --> 00:24:21,080
for see, yonder Shakespeare
doth wipe his beard with it.
00:24:26,960 --> 00:24:30,310
Oh, that the slave had 40,000 lives!

00:24:30,360 --> 00:24:33,710
One is too poor, too weak for my revenge!

00:24:33,760 --> 00:24:35,950
Oh, beware, my lord, of jealousy!

00:24:36,000 --> 00:24:39,590
'Tis the green-eyed monster which
doth mock the meat it feeds on.
00:24:39,640 --> 00:24:42,350
Well, perhaps you're right. Don't
want to jump to conclusions.
00:24:42,400 --> 00:24:43,470
No...
00:24:43,520 --> 00:24:47,000
But, I mean, it does look really dodgy.

00:24:48,840 --> 00:24:50,670
Yes. Yes!

un fazzoletto con sopra ricamate delle
fragole?

00:24:08,613 --> 00:24:10,470
Uno cosi' l'ho donato io a Kate.
00:24:10,480 --> 00:24:11,801
Come primo pegno d'amore.
00:24:12,902 --> 00:24:14,251
Oh, perbacco!
00:24:14,651 --> 00:24:17,846
Temo che lei l'abbia donato
a un altro, come vedete...
00:24:17,856 --> 00:24:21,173
V'e' laggiu' Shakespeare che
s'asciuga con esso i peli della barba.
00:24:26,930 --> 00:24:30,004
Quarantasei vite vorrei che
avesse, quello scellerato!
00:24:30,378 --> 00:24:31,849
Una sola sarebbe troppo poco...
00:24:31,859 --> 00:24:33,744
Tropo misera per la mia vendetta!
00:24:33,754 --> 00:24:35,590
Guardatevi bene, mio
signore, dalla gelosia,
00:24:35,600 --> 00:24:39,608
e' il mostro dagli occhi verdi che
si beffa del cibo onde si pasce.
00:24:39,618 --> 00:24:40,907
Forse avete ragione.
00:24:40,917 --> 00:24:42,941
- Non voglio trarre conclusioni affrettate.
- No...
00:24:43,506 --> 00:24:44,621
Tuttavia...
00:24:44,631 --> 00:24:46,930
Pare alquanto sospetto.
00:24:48,621 --> 00:24:49,727

00:24:50,720 --> 00:24:52,670
One more twist will do the deed.

00:24:52,720 --> 00:24:54,390
Perchance the knave be innocent.
00:24:54,440 --> 00:24:57,630
Question Kate, and if she speaks
soft words to you of Shakespeare,
00:24:57,680 --> 00:25:01,310
then will you know that
he hath stolen her heart,

00:25:01,360 --> 00:25:05,390
and so must you kill him.

00:25:05,440 --> 00:25:08,670
Arise, black vengeance
from thy hollow cell!

00:25:08,720 --> 00:25:13,510
Ah, blood! Blood! Blood!

Si'.

00:24:49,737 --> 00:24:52,466
- Si'!

- L'ultimo colpo di scena completera' il
piano.

00:24:52,476 --> 00:24:54,250

La canaglia potrebbe essere innocente,

00:24:54,260 --> 00:24:57,488

interrogate Kate, e se vi parlera'

amorevolmente di Shakespeare,

00:24:57,498 --> 00:24:59,226

allora saprete...

00:24:59,236 --> 00:25:01,344

Che costui le avra' rubato il cuore...

00:25:01,354 --> 00:25:02,946

E pertanto dovrete...

00:25:02,956 --> 00:25:04,853

Ucciderlo.

00:25:05,197 --> 00:25:06,825

Tu, nera vendetta, sorgi...

00:25:06,835 --> 00:25:08,682

Dal fondo del tuo tetro speco!

00:25:08,692 --> 00:25:10,422

Oh, sangue!

00:25:10,432 --> 00:25:12,514

Sangue, sangue!

Season 2, episode 2

00:09:48,720 --> 00:09:50,110

Now, come on, everyone,

00:09:50,160 --> 00:09:53,350

we're looking for King

Harry's positive points.

00:09:53,400 --> 00:09:56,030

Well, he made Wales and

England into one kingdom.

00:09:56,080 --> 00:09:57,830

Mm, I think I'll leave that out.

00:09:57,880 --> 00:10:00,670

Not making any friends

on either side there.

00:10:00,720 --> 00:10:04,230

Although, of course, the union

did make sound economic sense --

00:10:04,280 --> 00:10:07,270

promoting growth by

breaking down trade barriers

00:10:07,320 --> 00:10:10,270

and allowing free movement

of goods, services and labour.

00:10:10,320 --> 00:10:12,670

Mm, yes, Kate but if

there's one thing we know

00:10:12,720 --> 00:10:15,190

about the British, be we Welsh, Scottish

00:10:15,240 --> 00:10:17,190

or, pardon me for living, English,

00:10:17,240 --> 00:10:20,630

it's that when it comes to a

choice between sound economic sense

00:10:20,680 --> 00:10:24,110

and bloody-minded petty

nationalism, then the world can get

00:10:24,160 --> 00:10:28,070

00:09:48,803 --> 00:09:52,885

Suvviva, gente. Stiamo

cercando i pregi di re Enrico.

00:09:52,895 --> 00:09:56,223

Dunque, ha unito in un

regno Inghilterra e Galles.

00:09:56,233 --> 00:09:57,649

Credo che questo lo ometterò.

00:09:57,659 --> 00:10:00,014

Non si è fatto amico nessuna delle due.

00:10:00,639 --> 00:10:04,384

Tuttavia, l'unione è risultata di certo

vantaggiosa dal punto di vista economico.

00:10:04,394 --> 00:10:07,445

Promuovendo la crescita tramite

l'eliminazione delle barriere commerciali

00:10:07,455 --> 00:10:10,809

e permettendo la libera circolazione

di merci, servizi e manodopera.

00:10:10,819 --> 00:10:13,924

Certo, Kate, ma se sappiamo

qualcosa sui britannici,

00:10:13,934 --> 00:10:17,723

che siano gallesi, scozzesi

o, scusate se esistiamo, inglesi...

00:10:17,733 --> 00:10:21,101

È che, quando dobbiamo scegliere

tra la ragionevolezza economica e...

00:10:21,111 --> 00:10:23,304

Il futile e maledetto nazionalismo...

00:10:23,314 --> 00:10:25,369

Il mondo può andare anche a rotoli,

stuffingtoned because we
want our countries back,

00:10:28,120 --> 00:10:32,160
no matter how small, cold, wet or
utterly impoverished they may be.

00:10:25,379 --> 00:10:27,426
perche' rivogliamo i nostri paesi
00:10:27,436 --> 00:10:29,964
non importa se piccoli, freddi, bagnati
00:10:29,974 --> 00:10:32,410
o estremamente poveri.

Season 2, episode 3

00:01:02,280 --> 00:01:04,230

Well, then, it's top news all round, mate.

00:01:04,280 --> 00:01:06,670

Got a pretty nifty new gig myself.

00:01:06,720 --> 00:01:10,390

Walsingham is sending me
to Verona on a spy mission.

00:01:10,440 --> 00:01:13,230

Fine wine, fabulous
food, top Italian totty!

00:01:13,280 --> 00:01:15,870

I presume you will also be expected
to do a bit of actual work?

00:01:15,920 --> 00:01:18,150

No, not really. Job is a doddling skive.

00:01:18,200 --> 00:01:20,630

Just got to contact some
contessa who is a Protestant

00:01:20,680 --> 00:01:22,190

and wants to spy for us.

00:01:22,240 --> 00:01:25,390

Seems she has a list of papist
assassins she wants to give us.

00:01:25,440 --> 00:01:27,590

Only bother is I'm supposed
to learn some Italian.

00:01:27,640 --> 00:01:29,550

Goodness, having to
make some small effort,

00:01:29,600 --> 00:01:30,670

how awful for you!

00:01:30,720 --> 00:01:35,150

Bestrew me, Will, methinks me

00:01:02,439 --> 00:01:04,675

Siamo circondati da grandi
notizie, amico! Io ho avuto...

00:01:04,685 --> 00:01:06,827

Un ingaggio piuttosto elegante.

00:01:06,837 --> 00:01:10,443

Walsingham mi spedisce a Verona
per una missione di spionaggio!

00:01:10,453 --> 00:01:13,090

Buon vino, cibo favoloso e
bellissime donzelle italiane!

00:01:13,100 --> 00:01:15,862

Presumo ci si aspetti che
facciate anche del vero lavoro.

00:01:15,872 --> 00:01:18,407

No, in realta' no. Lavorare
e' una perdita di tempo.

00:01:18,417 --> 00:01:22,162

Devo solo raggiungere una <i>contessa</i>
protestante che vuole fare la spia per noi.

00:01:22,172 --> 00:01:25,558

Pare abbia una lista di assassini
papisti che voglia consegnarci.

00:01:25,823 --> 00:01:27,822

Mi secca solo il dover
imparare un po' di italiano.

00:01:27,832 --> 00:01:30,863

Accidenti, dover compiere un piccolo
sforzo, che cosa terribile per voi!

00:01:30,873 --> 00:01:32,563

Acciderbolina, Will,

00:01:32,573 --> 00:01:34,809

credo che le mie nespole

bolingbokes be being busted!
00:01:35,200 --> 00:01:36,550
Forgive her, Kit,
00:01:36,600 --> 00:01:40,150
Kate doth ever chafe at the lack
of opportunities afforded to women,
00:01:40,200 --> 00:01:42,990
suffering as she does
with the curious illusion
00:01:43,040 --> 00:01:44,350
that talent and brains
00:01:44,400 --> 00:01:47,240
in some way mitigate the
absence of a cod-dangle.
00:01:49,120 --> 00:01:50,230
Learning Italian, you say?
00:01:50,280 --> 00:01:51,870
Mm, Walsingham's orders.
00:01:51,920 --> 00:01:53,870
Do you know, I think he's worked out
00:01:53,920 --> 00:01:56,870
that I don't take being a spy
as seriously as he'd like!
00:01:56,920 --> 00:01:59,990
You can see how the got to be
head of the intelligence service.
00:02:00,040 --> 00:02:01,470
I'm sorry, is there a problem?
00:02:01,520 --> 00:02:04,710
Yes, Kate, you are being a teeny
bit of a pain in that which
00:02:04,760 --> 00:02:06,590
though it be sat on, be not a chair,

00:02:06,640 --> 00:02:10,390
though it doth trumpet loud,
be not a military fanfare,
00:02:10,440 --> 00:02:12,990

siano state sfraccellate!
00:01:34,819 --> 00:01:36,028
Perdonala, Kit,
00:01:36,038 --> 00:01:40,107
Kate si irrita sempre per la mancanza
di opportunita' concesse alle donne,
00:01:40,117 --> 00:01:43,002
soffrendo in tal misura
di una bizzarra illusione
00:01:43,012 --> 00:01:45,547
per la quale il talento e l'intelletto
possano in qualche mitigare
00:01:45,557 --> 00:01:47,336
l'assenza dell'arnese maschile.
00:01:48,964 --> 00:01:50,706
Imparare l'italiano, hai detto?
00:01:50,716 --> 00:01:52,478
Ordini di Walsingham. Sai com'e'...
00:01:52,819 --> 00:01:54,086
Credo abbia capito
00:01:54,096 --> 00:01:56,807
che non prendo sul serio l'essere
una spia tanto quanto lui vorrebbe.
00:01:56,817 --> 00:01:59,562
Ecco come e' riuscito a diventare
il capo dei servizi segreti.
00:01:59,932 --> 00:02:01,308
Scusa, c'e' qualche problema?
00:02:01,318 --> 00:02:04,148
Si', Kate, sembra che noi
ti stiamo su quel luogo...
00:02:04,158 --> 00:02:06,987
quello su cui ti siedi,
ma non e' una sedia;
00:02:06,997 --> 00:02:10,446
quello che trombetta rumorosamente,
ma non e' una banda militare;
00:02:10,456 --> 00:02:13,105

and though it be divided in two
with a crack in the middle,
00:02:13,040 --> 00:02:16,510

be not a frozen lake on
which stands a nervous skater
00:02:16,560 --> 00:02:19,470
who has overestimated
the strength of the ice.
00:02:19,520 --> 00:02:21,800
He means arsing-mungle.

00:02:23,040 --> 00:02:24,310
Yes, Bottom, got that
00:02:24,360 --> 00:02:27,990
and, like most men, he seems
to be talking out of it.
00:02:28,040 --> 00:02:29,510
What is your problem, Kate?!
00:02:29,560 --> 00:02:31,110
You, for a start!
00:02:31,160 --> 00:02:32,710
You live only for pleasure.
00:02:32,760 --> 00:02:37,070
- You gorge, you quaff, you treat
women as playthings. - Yes...

00:02:37,120 --> 00:02:38,720
but what is your problem?!
00:02:40,000 --> 00:02:42,030
Come along now, you two, let's not fight.
00:02:42,080 --> 00:02:43,870
Look, here's an idea, Kit.
00:02:43,920 --> 00:02:46,190
I'm off to Stratford to write my new play.

00:02:46,240 --> 00:02:48,910
While I'm away, why doesn't

quello che e' diviso in
due con una crepa nel mezzo,
00:02:13,115 --> 00:02:15,906
ma non e' un lago ghiacciato su
cui e' in piedi un pattinatore nervoso
00:02:15,916 --> 00:02:18,711
che ha sopravvalutato
la resistenza del ghiaccio.
00:02:19,560 --> 00:02:21,922
Intende dire che
ti stiamo sul posteriore.
00:02:22,851 --> 00:02:24,488
Si', Bottom, avevo capito.
00:02:24,498 --> 00:02:27,213
E, come molti uomini, sembra
che usi quello per parlare.
00:02:27,771 --> 00:02:29,527
Qual e' il tuo problema, Kate?
00:02:29,537 --> 00:02:31,069
Voi, tanto per iniziare!
00:02:31,079 --> 00:02:32,826
Vivete solo per il diletto!
00:02:32,836 --> 00:02:36,503
Vi ingozzate, bevete, trattate
le donne come giocattoli.
00:02:36,513 --> 00:02:37,690
Si'...
00:02:37,700 --> 00:02:39,143
Ma quale sarebbe il tuo problema?
00:02:40,029 --> 00:02:42,087
Suvvia ora, voi due, non litigate!
00:02:42,097 --> 00:02:43,765
Ascolta, mi e' venuta un'idea, Kit.
00:02:43,775 --> 00:02:46,370
Saro' a Stratford per
scrivere la mia nuova opera.
00:02:46,380 --> 00:02:49,164
Mentre sono via, perche' non lasci

Kate teach you Italian,
00:02:48,960 --> 00:02:52,670
for then you will have your
lessons and she some occupation
00:02:52,720 --> 00:02:56,310
for her very large but
frustratingly female brain.

00:02:56,360 --> 00:02:58,550
Do you speak Italian, Kate?
00:02:58,600 --> 00:03:01,880
Naturalmente io parlo
italiano, grande idiota!
00:03:03,640 --> 00:03:05,360
Oh, right, that was Italian, was it?!
(...)

00:06:20,760 --> 00:06:22,630
This will not do!
00:06:22,680 --> 00:06:24,430
What do you mean it won't do?
00:06:24,480 --> 00:06:27,390
You told me to write a
blood-soaked history.
00:06:27,440 --> 00:06:28,630
Did I?
00:06:28,680 --> 00:06:30,430
Goodness, so I did!
00:06:30,480 --> 00:06:33,470
Sorry, my badlington.

00:06:33,520 --> 00:06:37,430
What I mean to say was DON'T
write a blood-soaked history,
00:06:37,480 --> 00:06:39,030
the Lord Chamberlain hates them.

che Kate ti insegni un po' di Italiano?
00:02:49,174 --> 00:02:51,348
Cosi' tu avrai le tue lezioni,
00:02:51,358 --> 00:02:54,225
e lei riuscirà a tenere
occupato il suo molto grande,
00:02:54,235 --> 00:02:56,717
ma frustrante cervello di donna.
00:02:57,318 --> 00:02:58,583
Parli Italiano, Kate?

00:03:03,390 --> 00:03:05,629
Oh, certo, quello era italiano, giusto?
(...)
00:06:18,467 --> 00:06:20,678
UFFICIO DI ROBERT GREEN
00:06:20,842 --> 00:06:22,945
Cosi' non va affatto bene!
00:06:22,955 --> 00:06:24,350
Cosa intendete con "non va bene"?
00:06:24,360 --> 00:06:27,306
Voi mi avete chiesto di scrivere
una storia intrisa di sangue.
00:06:27,727 --> 00:06:29,025
Davvero?
00:06:29,035 --> 00:06:30,406
Santi numi, e' vero!
00:06:30,416 --> 00:06:31,423
Desolato...
00:06:31,433 --> 00:06:33,194
Colpa mia.
00:06:34,074 --> 00:06:37,700
Io intendevo dire di non scrivere
affatto una storia intrisa di sangue,
00:06:37,710 --> 00:06:39,867
poiche' il lord ciambellano

00:06:39,080 --> 00:06:42,590

Rather, his Grace demands
a light, romantic comedy

00:06:42,640 --> 00:06:45,070

set in an exotic location.

00:06:45,120 --> 00:06:47,590

But I've never written a
play like that in my life,

00:06:47,640 --> 00:06:49,350

I wouldn't know where to start.

00:06:49,400 --> 00:06:51,950

Which is why I suggested the idea.

00:06:52,000 --> 00:06:55,630

You will fail in your
commission, lose your new patron
00:06:55,680 --> 00:06:58,920
and be disgraced, a laughing stock.

00:07:03,000 --> 00:07:07,310

Vorrei comprare il pane per favore.

00:07:07,360 --> 00:07:08,950

Bene, Signor Marlowe, bene!

00:07:09,000 --> 00:07:11,630

It's all credit to you, Kate,
couldn't have had a better teacher.

00:07:11,680 --> 00:07:14,030

Si, prega di parla italiano.

00:07:14,080 --> 00:07:17,990

You know my rules, we
must parlar solo italiano.

00:07:18,040 --> 00:07:20,830

le detesta! Piuttosto,

00:06:39,877 --> 00:06:42,324

sua grazia desidererebbe una
commedia romantica e leggera

00:06:42,334 --> 00:06:44,982

ambientata in un luogo esotico.

00:06:44,992 --> 00:06:48,005

Ma... io non ho mai scritto
un'opera simile in tutta la mia vita,

00:06:48,015 --> 00:06:51,803

- non saprei da dove cominciare.

- Per questo motivo te l'ho suggerita.

00:06:51,813 --> 00:06:54,064

Fallirai nel portare
a termine questo incarico,

00:06:54,074 --> 00:06:57,181

perderai il vostro nuovo
mecenate e cadrai in disgrazia,

00:06:57,191 --> 00:06:59,098

diventando lo zimbello di tutti.

00:07:03,006 --> 00:07:05,153

<i>Vorrei comprare...</i>

00:07:05,163 --> 00:07:06,347

<i>Il pane...</i>

00:07:06,357 --> 00:07:07,453

<i>Per favore.</i>

00:07:07,463 --> 00:07:09,501

<i>Bene, signor Marlowe, bene!</i>

00:07:09,511 --> 00:07:11,508

Merito tuo, Kate, sei
un'insegnante eccellente.

00:07:11,518 --> 00:07:14,285

<i>Si prega di parlare italiano.</i>

00:07:14,295 --> 00:07:17,902

Conoscete le mie regole,
noi dobbiamo <i>parlar solo italiano</i>.

00:07:17,912 --> 00:07:20,021

This house is not in London, but Verona.

00:07:20,880 --> 00:07:23,350

I am not Kate, the landlady's daughter,

00:07:23,400 --> 00:07:25,830

but la Contessa Silvia.

00:07:25,880 --> 00:07:29,710

And Bottom be named in the Latin
style as is the Italian fashion

00:07:29,760 --> 00:07:31,800

and thus he is an Anus.

00:07:33,520 --> 00:07:35,710

That's been said before.

00:07:35,760 --> 00:07:37,510

What's more, Mr Marlowe,

00:07:37,560 --> 00:07:40,190

you must be ever

proficient in fine phrases,

00:07:40,240 --> 00:07:43,110

flirty flourishes, gentle sighs...

00:07:45,200 --> 00:07:49,430

.. for Italian society would

expect a noble gentleman

00:07:49,480 --> 00:07:51,830

to be well versed in the sweet words of...

00:07:51,880 --> 00:07:53,280

Amore?

00:07:54,960 --> 00:07:58,160

Questa casa non e' a Londra, bensì'...

00:07:20,031 --> 00:07:21,026

A Verona.

00:07:21,036 --> 00:07:23,527

E io non sono Kate,

la figlia della padrona di casa,

00:07:23,537 --> 00:07:25,964

ma *la contessa Silvia.*

00:07:25,974 --> 00:07:28,125

E se Bottom dovesse

avere un nome latino,

00:07:28,135 --> 00:07:29,821

com'e' comune in Italia,

00:07:29,831 --> 00:07:32,558

visto il significato di "Bottom",

in latino sarebbe "Anus".

00:07:33,413 --> 00:07:35,013

Mi viene detto spesso.

00:07:36,201 --> 00:07:38,026

Inoltre, signor Marlowe, dovete sempre

00:07:38,036 --> 00:07:40,589

essere generoso

nell'elargire frasi eleganti,

00:07:40,599 --> 00:07:42,323

atteggiamenti romantici...

00:07:42,333 --> 00:07:43,778

Delicati sospiri...

00:07:45,927 --> 00:07:46,901

Poiche'...

00:07:46,911 --> 00:07:49,641

Le genti italiane si aspetteranno

sempre che un nobile gentiluomo

00:07:49,651 --> 00:07:51,988

sia versato nell'arte

delle dolci parole...

00:07:52,578 --> 00:07:53,571

D'amore?

00:07:54,727 --> 00:07:58,231

Oh, God, I think I'm falling for
her, which is just raving tonto!
00:07:59,320 --> 00:08:01,390
But when she does speak Italiano,
00:08:01,440 --> 00:08:04,680
it's so damn saucy it makes me
call for a more copious codpiece.
00:08:07,280 --> 00:08:10,070
Aye, sirrah, amore.

00:08:10,120 --> 00:08:12,310
How can this be?
00:08:12,360 --> 00:08:13,670
I feel my pulse quicken
00:08:13,720 --> 00:08:18,190
and my boobingtons do palpitate
most mightily. It is very madness
00:08:18,240 --> 00:08:20,670
and yet, when he practises
the sweet words of romance,
00:08:20,720 --> 00:08:23,510
I do totally find myself
going diddly doodah.

00:08:23,560 --> 00:08:27,390
They're doing a lot of talking to
themselves, which, in my experience,
00:08:27,440 --> 00:08:29,870
means things are going
to start going very wrong.
(...)
00:09:50,280 --> 00:09:52,710
Clear the decks, cancel all appointments,

00:09:52,760 --> 00:09:56,630
Greene has tricked me into writing
the wrong play for our new patron.

Oh, Dio, credo di essermi
innamorato, ma che folle <i>idiozia</i>!
00:07:59,235 --> 00:08:01,124
Ma quando parla <i>italiano</i>,
00:08:01,134 --> 00:08:04,665
e' cosi' provocante che mi fa
desiderare un sospensorio piu' spazioso.
00:08:07,035 --> 00:08:08,506
Ebbene si', messere...
00:08:08,516 --> 00:08:10,011
<i>D'amore</i>.
00:08:10,727 --> 00:08:12,225
Come puo' essere?
00:08:12,235 --> 00:08:15,779
Sento il mio battito accelerare e
le mie tette palpitate intensamente.
00:08:16,508 --> 00:08:17,923
E' una vera pazzia.
00:08:17,933 --> 00:08:20,964
Eppure, quando esercita le sue
dolci parole romantiche, io...
00:08:20,974 --> 00:08:23,524
Mi trovo d'improvviso
a diventare tutta un fremito!

00:08:25,031 --> 00:08:26,742
Stanno facendo troppi monologhi,
00:08:26,752 --> 00:08:29,884
E cio', nella mia esperienza, significa,
che le cose si metteranno davvero male.
(...)
00:09:50,093 --> 00:09:52,761
Rimetti tutto in ordine e
cancella tutti gli appuntamenti...
00:09:52,771 --> 00:09:56,830
Greene mi ha indotto con l'inganno a
scrivere l'opera sbagliata per il mecenate.

00:09:56,680 --> 00:10:00,710
He wants a light romantic comedy
set in an exotic location.
00:10:00,760 --> 00:10:04,230
What are you going to do?
You're absolute crap at comedy.

00:10:04,280 --> 00:10:06,750
I am not crap at comedy!
00:10:06,800 --> 00:10:09,230
You are a teeny bit crap
at comedy, Mr Shakespeare.
00:10:09,280 --> 00:10:11,990
How can you say that?! It's just mad!

00:10:12,040 --> 00:10:14,390
Every single history I've ever writ
00:10:14,440 --> 00:10:17,270
has contained at least one hilarious scene
00:10:17,320 --> 00:10:19,870
in which poor people of low social status

00:10:19,920 --> 00:10:25,750
with amusing names like Doll
Tearpants and Ned Snatchbutt

00:10:25,800 --> 00:10:27,350
acted stupidly.
00:10:27,400 --> 00:10:29,000
So funny!
00:10:30,200 --> 00:10:33,910
But I've only ever done comedy
scenes, never a whole comic play.

00:09:56,840 --> 00:10:00,581
Vuole una commedia romantica e
leggera ambientata in un luogo esotico.
00:10:00,591 --> 00:10:01,686
E come farete?
00:10:01,696 --> 00:10:03,534
Fate schifo nelle commedie.
00:10:04,385 --> 00:10:06,207
Non faccio schifo nelle commedie!
00:10:06,217 --> 00:10:09,141
Ebbene, fate davvero un poco schifo
nelle commedie, signor Shakespeare.
00:10:09,151 --> 00:10:10,724
Come potete dirlo? E'...
00:10:10,734 --> 00:10:12,044
E' una follia!
00:10:12,345 --> 00:10:14,628
Ogni singola storia da me narrata,
00:10:14,638 --> 00:10:17,703
ha contenuto almeno
una scena spassosa in cui...
00:10:17,713 --> 00:10:20,065
Povera gente dei bassi ceti sociali

00:10:20,075 --> 00:10:21,981
con buffi nomi come...
00:10:21,991 --> 00:10:23,702
Doll Braghestrappate
00:10:23,712 --> 00:10:25,612
e Ned Acchiappaculo...
00:10:25,622 --> 00:10:27,304
Si comportavano da babbei.
00:10:27,641 --> 00:10:28,968
Davvero spassoso!
00:10:30,062 --> 00:10:32,565
Tuttavia, ho sempre scritto
solo singole scene comiche,

00:10:33,960 --> 00:10:37,070

Well, at least all be
peaceful here, Mr Shakespeare.

00:10:37,120 --> 00:10:39,070

My Italian lessons are done.

00:10:39,120 --> 00:10:42,550

Brave Kit must away on
his country's service.

00:10:42,600 --> 00:10:44,550

Yes, I passed him on the stair.

00:10:44,600 --> 00:10:46,150

He seemed different,

00:10:46,200 --> 00:10:50,190

as if some strange and luminous
light shone from within.

00:10:50,240 --> 00:10:52,230

Possibly he bit on a bad oyster

00:10:52,280 --> 00:10:55,030

and was struggling to

keep his buttocks clenched

00:10:55,080 --> 00:10:57,400

till he didst make the shitting ditch.

00:11:01,320 --> 00:11:02,790

Child?

00:11:02,840 --> 00:11:04,710

There is a blush to your cheek

00:11:04,760 --> 00:11:07,920

and your boobingtons do

palpitate most mightily.

00:11:10,120 --> 00:11:12,000

Have you been eating maggoty cheese?

00:11:13,720 --> 00:11:17,070

00:10:32,575 --> 00:10:33,965

mai un'intera commedia.

00:10:33,975 --> 00:10:37,182

Almeno, signor Shakespeare,

qui potrai scrivere nella quiete.

00:10:37,192 --> 00:10:39,142

Le mie lezioni

di italiano sono terminate.

00:10:39,152 --> 00:10:42,590

L'impavido Kit deve partire

per servire la sua patria.

00:10:42,600 --> 00:10:45,081

Si', l'ho incontrato sulle scale, lui...

00:10:45,091 --> 00:10:49,779

Mi e' sembrato diverso, come se una

luce inusuale gli splendesse da dentro.

00:10:50,298 --> 00:10:52,541

Forse ha mangiato

un'ostrica andata a male

00:10:52,551 --> 00:10:54,850

ed aveva difficolta'

a tener stretto il posteriore...

00:10:55,429 --> 00:10:57,678

Fino al raggiungimento

della fossa per defecare.

00:11:01,495 --> 00:11:02,527

Donzella?

00:11:02,537 --> 00:11:05,342

C'e' del rossore sulle tue gote, e...

00:11:05,352 --> 00:11:08,355

Le tue tette palpitano

piu' intensamente del solito.

00:11:10,146 --> 00:11:12,270

Hai mangiato del formaggio con i vermi?

00:11:13,665 --> 00:11:17,245

It is not maggoty cheese which
doth palpitate my boobingtons.
00:11:17,120 --> 00:11:19,470
No, it's a cheesy maggot.
00:11:19,520 --> 00:11:21,990
Bottom! It is not so!
00:11:22,040 --> 00:11:25,270
She's only gone and got all
diddly doodah over Mr Marlowe.
00:11:25,320 --> 00:11:27,110
Kate, can this be true?!
00:11:27,160 --> 00:11:29,590
Be you diddly doodah over Mr Marlowe?
00:11:29,640 --> 00:11:30,790
Yes!
00:11:30,840 --> 00:11:32,590
And he is not a cheesy maggot,
00:11:32,640 --> 00:11:36,070
he's just a bad boy who needs a good girl,

00:11:36,120 --> 00:11:39,510
and what's more, he's
diddly doodah over me.
00:11:39,560 --> 00:11:44,190
Kate, I'm sure he thinks he is,
but that's Kit, he's a gadabout.

00:11:44,240 --> 00:11:46,670
Like the newly discovered
American hummingbird
00:11:46,720 --> 00:11:49,150
that doth flit from bud to bud,
00:11:49,200 --> 00:11:52,670
spreading wide the soft, damp petals,
00:11:52,720 --> 00:11:58,670
plunging deep its beak and lapping
full fervent of the nectar within,

Non e' il formaggio coi vermi
che fa palpitare le mie tettine.
00:11:17,255 --> 00:11:19,419
No, bensì un uomo che e' un verme.
00:11:19,429 --> 00:11:20,434
Bottom!
00:11:20,984 --> 00:11:25,083
- Non e' così'.
- Ha iniziato a fremere tutta per Marlowe.
00:11:25,093 --> 00:11:26,866
Kate, e' la verità?
00:11:26,876 --> 00:11:30,607
- Fremi tutta per via di Marlowe?
- Sì!

00:11:30,617 --> 00:11:32,807
E lui non e' affatto un verme!
00:11:32,817 --> 00:11:36,162
E' solo un furfantello che
ha bisogno di una gentil donzella.
00:11:36,172 --> 00:11:39,145
E, cosa più importante,
anche lui freme tutto per me.
00:11:39,484 --> 00:11:41,861
Kate, sono sicuro che lo pensi, ma...
00:11:41,871 --> 00:11:44,261
Ma parliamo di Kit, e' un girandolone.
00:11:44,271 --> 00:11:46,812
E' come il neo-scoperto
colibri' americano,
00:11:46,822 --> 00:11:49,527
che vola di bocciolo in bocciolo...
00:11:49,537 --> 00:11:53,008
Aprendo i loro delicati e umidi petali,
00:11:53,018 --> 00:11:55,396
infilando a fondo il proprio becco e...
00:11:55,936 --> 00:11:58,930
Lambendone, pieno

00:11:58,720 --> 00:12:02,440	00:11:58,940 --> 00:12:02,786
using its curiously long and agile tongue.	di fervore, il nettare...
	00:11:58,940 --> 00:12:02,786
	Facendo uso della
00:12:05,080 --> 00:12:06,840	00:12:05,146 --> 00:12:06,993
Gosh, Mr Shakespeare!	sua curiosa ed agile lingua.
00:12:08,480 --> 00:12:10,320	00:12:05,146 --> 00:12:06,993
You're not helping, master!	Santi Numi, signor Shakespeare!
(...)	00:12:08,488 --> 00:12:10,150
00:16:41,600 --> 00:16:44,590	00:12:08,488 --> 00:12:10,150
O, how this spring of love resembleth	Così non siete d'aiuto, padrone!
00:16:44,640 --> 00:16:47,390	(...)
The uncertain glory of an April day	00:16:41,216 --> 00:16:43,586
00:16:47,440 --> 00:16:51,310	"Ahimè, che questo mio giovane amore
Which now shows all the beauty of the sun	00:16:43,983 --> 00:16:47,390
	"ha l'incertezza d'un giorno d'aprile,
00:16:51,360 --> 00:16:55,680	00:16:47,959 --> 00:16:51,310
And by and by a cloud takes all away!	"che brilla a un tratto a mostrare
	il fulgore della luce del sole
00:16:57,120 --> 00:16:58,590	00:16:52,034 --> 00:16:53,566
You see? You see?	"e all'improvviso
	00:16:53,576 --> 00:16:55,988
00:16:58,640 --> 00:17:00,750	passa una nuvola ed oscura tutto!"
Got to dig all that poetry stuff.	00:16:56,958 --> 00:16:58,090
00:17:00,800 --> 00:17:02,270	Vedi?
I mean, so sexy!	00:16:58,100 --> 00:16:59,305
00:17:02,320 --> 00:17:04,430	Vedi?
It's a bit of Mr Shakespeare's, actually.	
	00:16:59,315 --> 00:17:02,142
00:17:04,480 --> 00:17:06,310	Bisogna godersi tutta quella
Isn't it perfect?	roba poetica. E' così seducente!
00:17:06,360 --> 00:17:11,510	
Our love is like the bright sun and	00:17:02,152 --> 00:17:04,541
your leaving be a cloud upon it.	E' un pezzo del signor
	Shakespeare, in realtà.
	00:17:04,551 --> 00:17:05,859
	Non e' perfetto?
	00:17:06,195 --> 00:17:08,886
	Il nostro amore e'
	come il sole che splende
	00:17:09,223 --> 00:17:11,758

00:17:11,560 --> 00:17:13,070
Is that what thou meant?
00:17:13,120 --> 00:17:14,870
I could never tell.
00:17:14,920 --> 00:17:17,430
You're such a classy bird, Kate.
00:17:17,480 --> 00:17:21,470
I can't believe I've wasted my
life a-roistering and a-rogering
00:17:21,520 --> 00:17:24,030
when I should have been a-worshipping
you.
(...)
00:19:40,920 --> 00:19:42,350
My dearest Snuggle Bunny,
00:19:42,400 --> 00:19:44,830
I write from the Contessa's antechamber,
00:19:44,880 --> 00:19:46,470
where I await her presence.
00:19:46,520 --> 00:19:50,510
I wish she'd get a move on as
I long to return only to you.

00:19:50,560 --> 00:19:54,040
~

00:20:00,000 --> 00:20:01,910
Welcome, Signor Marlowe.

00:20:01,960 --> 00:20:04,550
I hope you will allow me to
practise my English on you.
00:20:04,600 --> 00:20:08,200
You can do anything to me you like,
you captivating little pomodoro!

e la tua partenza una
nuvola che lo copre.
00:17:11,768 --> 00:17:13,010
E' questo il significato?
00:17:13,020 --> 00:17:14,340
Non l'avrei mai detto.
00:17:15,120 --> 00:17:17,586
Sei un uccellino elegante, Kate.
00:17:17,596 --> 00:17:19,847
Non posso credere
che ho sprecato la mia vita
00:17:19,857 --> 00:17:23,905
a fare baldoria e a chiavare,
quando avrei dovuto venerare te.
(...)
00:19:40,960 --> 00:19:42,540
"Mia cara dolce coniglietta...
00:19:43,017 --> 00:19:46,445
"Vi scrivo dall'anticamera della
<i>Contessa</i>, ove attendo la sua
presenza.
00:19:46,455 --> 00:19:47,864
"Vorrei non si attardasse...
00:19:47,874 --> 00:19:50,493
"In quanto non desidero
che ritornare da voi."
00:19:51,028 --> 00:19:54,012
<i>La Contessa di Verona,
nonche' dama saggia e virtuosa.</i>
00:19:59,341 --> 00:20:01,842
Benvenuto, <i>signor</i> Marlowe.

00:20:01,852 --> 00:20:04,465
Spero mi permetterete di
perfezionare il mio inglese con voi.
00:20:04,475 --> 00:20:07,773
Potete fare cio' che volete con me,
mio piccolo e seducente <i>pomodoro</i>.

00:20:09,440 --> 00:20:12,670
My secretary is preparing a
list of the Pope's assassins,
00:20:12,720 --> 00:20:15,670
which I think will be of
interest to Signor Walsingham.
00:20:15,720 --> 00:20:18,350
You will deliver it to him.
00:20:18,400 --> 00:20:20,350
Never mind the secret list.
00:20:20,400 --> 00:20:22,910
Will you have dinner with me tonight?
00:20:22,960 --> 00:20:25,030
Oh, Signore Marlowe!
00:20:25,080 --> 00:20:27,030
That would be so nice!

00:20:09,384 --> 00:20:12,846
Il mio segretario sta preparando
una lista degli assassini papisti,
00:20:12,856 --> 00:20:16,144
che penso possa interessare
al *signor* Walsingham.
00:20:16,154 --> 00:20:18,432
Voi gliela consegnerete.
00:20:18,442 --> 00:20:20,606
Non preoccupatevi della lista segreta.
00:20:20,616 --> 00:20:22,386
Cenereste con me questa sera?
00:20:23,687 --> 00:20:25,287
Signor Marlowe!
00:20:25,843 --> 00:20:27,700
Sarebbe una splendida idea!

Season 2, episode 5

00:08:49,000 --> 00:08:50,510

Susanna, bring ale and pie.

00:08:50,560 --> 00:08:53,680

Get it yourself! Leave me
alone. I want to die. Shut up!

00:08:55,920 --> 00:09:00,240

Don't mind her, Will. She is a
bit more sensitive than usual.

00:09:01,960 --> 00:09:05,830

She hath taken up that burden
which every woman must carry

00:09:05,880 --> 00:09:07,270

at the journey of each moon.

00:09:07,320 --> 00:09:08,800

Oh, I see.

00:09:10,000 --> 00:09:14,710

- Mum says you've started
your periods, Sue. - Shut up!

00:09:14,760 --> 00:09:17,240

What? What did I say?

00:09:18,560 --> 00:09:22,030

God's bouncing boobingtons, husband!

00:09:22,080 --> 00:09:24,910

For a bloke who reckons himself
to be the world's greatest poet,

00:09:24,960 --> 00:09:27,310

you've got about as
much tact and sensitivity

00:09:27,360 --> 00:09:30,360

as Mrs Moo-Moo's
flatumungus arsington!

00:08:48,598 --> 00:08:50,406

Susanna, portami birra e pasticcio.

00:08:50,416 --> 00:08:53,608

Tacete e prendetevelo da solo.

Lasciatemi in pace, voglio morire.

00:08:55,857 --> 00:08:57,506

Non farci caso, Will.

00:08:57,516 --> 00:09:00,269

E' un po' piu' scontrosa del solito.

00:09:01,852 --> 00:09:05,421

Ha raccolto il fardello

che ogni donna deve portare

00:09:05,431 --> 00:09:07,029

ad ogni luna nuova.

00:09:07,481 --> 00:09:08,691

Ah, capisco.

00:09:09,768 --> 00:09:12,254

La mamma dice che hai il ciclo, Sue.

00:09:12,694 --> 00:09:14,214

Tacete!

00:09:15,244 --> 00:09:16,215

Perche'? Che...

00:09:16,225 --> 00:09:17,425

Cosa ho detto?

00:09:18,718 --> 00:09:21,684

Sante tettine rimbalzanti, marito!

00:09:21,694 --> 00:09:24,725

Per essere uno che si proclama
il piu' grande poeta del mondo,

00:09:24,735 --> 00:09:27,087

sei davvero un

insensibile privo di tatto!

00:09:27,097 --> 00:09:30,402

Come l'immenso flaccido

sederone della signora Muu-Muu!

(...)

00:17:48,880 --> 00:17:51,830

I have invented a new phrase, Mr
Shakespeare, especially for you.

00:17:51,880 --> 00:17:54,670

- Really, Kate? That's very flattering.

- Yes, it is.

00:17:54,720 --> 00:17:57,430

For you are strong, as if made from chain,

00:17:57,480 --> 00:17:59,430

exciting, like a pageant.

00:17:59,480 --> 00:18:03,110

You have risen up from
nowhere, as if a city on water.

00:18:03,160 --> 00:18:07,430

You are a guiding light and
the very heart of a man.

00:18:07,480 --> 00:18:10,870

Your words move me, sweet Kate, but

I would fain know their meaning.

00:18:10,920 --> 00:18:15,190

Why, mail is made from
chain, a pageant is a show.

00:18:15,240 --> 00:18:18,150

The city on water be naught but Venice.

00:18:18,200 --> 00:18:22,990

The light that guides is a star and
the heart of a man is his soul.

00:18:23,040 --> 00:18:24,990

Put them all together and you get...

(...)

00:17:48,596 --> 00:17:51,728

Ho inventato un nuovo fraseggio,
signor Shakespeare, apposta per voi.

00:17:51,738 --> 00:17:54,525

- Sul serio, Kate? Mi lusinghi.

- Si', infatti.

00:17:54,535 --> 00:17:57,303

Perche' voi siete integro,
come un blocco di marmo.

00:17:57,313 --> 00:17:59,470

Poetico, come il suono
delle onde del mare.

00:17:59,480 --> 00:18:03,225

Vi siete fatto da solo,
come un'antica e nobile capitale.

00:18:03,235 --> 00:18:07,205

E i vostri versi si adattano alla
perfezione in ogni opera e situazione.

00:18:07,215 --> 00:18:10,741

Le tue parole mi commuovono, dolce Kate,
ma ora vorrei conoscerne il significato.

00:18:10,751 --> 00:18:13,160

Ebbene, un blocco
e' un pezzo di qualcosa,

00:18:13,170 --> 00:18:15,302

e in Francia il mare lo chiamano
<i>mer</i>.

00:18:15,312 --> 00:18:18,116

L'antica e nobile capitale
sarebbe Damasco.

00:18:18,126 --> 00:18:20,272

E i vostri versi calzano a pennello...

00:18:20,282 --> 00:18:23,087

Proprio come a voi i vostri calzoni.

00:18:23,097 --> 00:18:25,105

Metteteli insieme ed avrete...

00:18:25,040 --> 00:18:28,720
Male chau-venist... ar-se... hole.
(...)
00:20:40,680 --> 00:20:43,390
I just came round to thank
you for saving Will's life.
00:20:43,440 --> 00:20:45,830
I mean, I know you hate his
gutlings, so it was big of you.
00:20:45,880 --> 00:20:47,830
Saving Shakespeare's life, Mr Marlowe?
00:20:47,880 --> 00:20:49,070
I know not what you mean.
00:20:49,120 --> 00:20:52,430
Why, by refusing to show the Queen
his traitorous, seditious new play.
00:20:52,480 --> 00:20:54,390
Traitorous? Seditious?
00:20:54,440 --> 00:20:57,190
- It be but a foolish sex comedy.
- Yeah.
00:20:57,240 --> 00:21:01,710
About a strong, clever, determined
woman who refuses to marry,
00:21:01,760 --> 00:21:05,070
whilst all around would see her wed.
00:21:05,120 --> 00:21:06,400
Remind you of anyone?
00:21:07,800 --> 00:21:10,350
God's boobikins.
00:21:10,400 --> 00:21:12,550
I catch your thought.
00:21:12,600 --> 00:21:15,190
How did I not spot this?
00:21:15,240 --> 00:21:17,990
I thought only to set

00:18:25,115 --> 00:18:28,795
Pezzo di... mer... da... masc... calzone.
(...)
00:20:40,749 --> 00:20:43,309
Sono passato per ringraziarvi
di aver salvato la vita di Will.
00:20:43,319 --> 00:20:45,663
So che lo detestate dal profondo,
dunque e' stato un grande gesto.
00:20:45,673 --> 00:20:48,779
Salvato la vita di Shakespeare,
signor Marlowe? Non so cosa tu intenda.
00:20:48,789 --> 00:20:52,342
Rifiutando di presentare alla Regina la
sovversiva e traditrice nuova commedia.
00:20:52,352 --> 00:20:54,242
Traditrice? Sovversiva?
00:20:54,252 --> 00:20:57,170
- E' una sciocca commedia a sfondo
sessuale!
- Esatto.
00:20:57,180 --> 00:21:00,110
Che tratta di una donna
forte, intelligente e determinata
00:21:00,120 --> 00:21:04,869
che rifiuta di sposarsi,
nonostante tutti vogliono che si sposi.
00:21:05,205 --> 00:21:06,804
Vi ricorda qualcuno?
00:21:07,570 --> 00:21:10,146
Santissimo cielo.
00:21:10,156 --> 00:21:11,726
Comprendo il tuo pensiero.
00:21:12,834 --> 00:21:15,390
Come ho potuto non notarlo?
00:21:15,400 --> 00:21:19,210
Ho pensato solo ad accantonare la sua

aside his play for mine,
00:21:18,040 --> 00:21:22,110
but now I see the Crow
is truly in my clutches.
00:21:22,160 --> 00:21:26,280
I will be done with him for ever.

00:21:28,280 --> 00:21:29,830
Can I have another bit of bacon?
00:21:29,880 --> 00:21:32,230
Mark me, wife ... let the taming begin.

00:21:32,280 --> 00:21:35,790
Bacon? Never. I will see thee starve.
00:21:35,840 --> 00:21:38,280
What? You're so weird.
Shut up. Give me bacon.
00:21:40,280 --> 00:21:41,870
Why, sweet Susanna,
00:21:41,920 --> 00:21:45,390
this bacon be not good
enough for one so charming.
00:21:45,440 --> 00:21:48,230
Is he pisslingtoned?
00:21:48,280 --> 00:21:50,990
You are such an arse-mungel.
00:21:51,040 --> 00:21:52,550
Arse-mungel, am I?
00:21:52,600 --> 00:21:55,030
Kind Sue doth dub me arse-mungel.
00:21:55,080 --> 00:21:57,950
Oh, that all the world
would call me arse-mungel.
00:21:58,000 --> 00:21:59,640
You're an arse-mungel.
00:22:00,720 --> 00:22:02,150
It's going brilliantly.

commedia per la mia, ma ora comprendo...
00:21:19,220 --> 00:21:22,204
Il corvaccio e' realmente
tra le mie grinfie.
00:21:22,214 --> 00:21:24,064
Mi liberero' di lui...
00:21:24,074 --> 00:21:26,248
Per sempre.
00:21:28,196 --> 00:21:29,626
Posso avere dell'altra pancetta?
00:21:29,636 --> 00:21:32,212
Ascolta, moglie...
che inizi l'addomesticamento.
00:21:32,578 --> 00:21:35,683
Pancetta? Mai. Ti vedro' perire di fame!
00:21:35,693 --> 00:21:38,570
Come? Vi comportate in modo
strano, tacete e datemi la pancetta.
00:21:40,232 --> 00:21:43,698
Dolce Susanna, questa pancetta
non e' abbastanza buono
00:21:43,708 --> 00:21:45,250
per una tale bellezza.
00:21:45,260 --> 00:21:46,837
E' ammattito?
00:21:47,913 --> 00:21:50,313
Siete una tale babbeo.
00:21:50,935 --> 00:21:52,439
Un babbeo, dici?
00:21:52,449 --> 00:21:54,984
La gentil Sue mi soprannomina babbeo.
00:21:54,994 --> 00:21:57,805
Che tutto il mondo mi chiami babbeo!

00:21:57,815 --> 00:21:59,725
Sei un babbeo!
00:22:00,755 --> 00:22:05,404
Sta andando alla perfezione. E' confusa

00:22:02,200 --> 00:22:05,510

The girl be all confused by my
hilariously contrary manner.

dalle mie maniere comicamente opposte.

Season 2, episode 6

00:01:26,840 --> 00:01:28,750

What about that young Henry
Southampton?

00:01:28,800 --> 00:01:32,310

I mean, he hates the purititties
and would love to snook their cocks.

00:01:32,360 --> 00:01:34,870

You know him, Will. That
posh boy you used to fancy.

00:01:34,920 --> 00:01:37,430

I did not fancy him! I merely
happened to mention in passing

00:01:37,480 --> 00:01:39,310

that he was lovelier than a summer's day

00:01:39,360 --> 00:01:41,350

and that his eternal beauty would live

00:01:41,400 --> 00:01:43,910

as long as men still

breathed and had eyes to see.

00:01:43,960 --> 00:01:47,390

Entirely ambiguous lines, I think
you will agree, and not remotely

00:01:47,440 --> 00:01:51,520

suggestive of a deeply personal
and agonising private passion.

00:01:52,560 --> 00:01:54,750

I really had hoped that
this whole silly idea

00:01:54,800 --> 00:01:57,590

that I be part hugger-tugger
might have done its dash by now.

00:01:57,640 --> 00:01:59,950

I kind of think that one's
going to hang around, mate.

00:01:26,838 --> 00:01:29,945

Che mi dite del giovane

Henry Southampton? Odia i puritani

00:01:29,955 --> 00:01:32,063

e adorerebbe

collocarglielo in quel posto.

00:01:32,073 --> 00:01:34,317

Tu lo conosci, Will.

Avevi un debole per lui.

00:01:34,327 --> 00:01:35,646

Non e' vero!

00:01:35,656 --> 00:01:39,306

Ho a malapena accennato al suo essere

"piu' amabile di un giorno d'estate"

00:01:39,316 --> 00:01:43,646

e che la sua eterna belta' vivra' "finche'

uomini respireranno o occhi potran vedere".

00:01:43,656 --> 00:01:46,688

Versi del tutto ambigui,

come vorrete concordare, ma...

00:01:46,698 --> 00:01:49,585

Neppur lontanamente indicativi

di una passione personale

00:01:49,595 --> 00:01:51,348

segreta e straziante.

00:01:52,247 --> 00:01:54,284

Speravo davvero

che questa sciocca credenza

00:01:54,294 --> 00:01:57,546

secondo cui non distinguo tra chi invito

nel talamo avesse fatto il suo tempo.

00:01:57,556 --> 00:01:59,484

Credo che durera' ancora

a lungo, caro mio.

00:02:00,000 --> 00:02:02,350
Look, I see young Southey on
the Dilli from time to time.
00:02:02,400 --> 00:02:03,510
I could ask him if you like.
00:02:03,560 --> 00:02:05,230
It won't do any good.
He hates the theatre.
00:02:05,280 --> 00:02:06,390
Can't stand histories.
00:02:06,440 --> 00:02:08,790
What about one of your romantic
comedies?
00:02:08,840 --> 00:02:11,310
Hates them more. He's
an incorrigible romantic
00:02:11,360 --> 00:02:15,310
and resents the way the theatre only
ever uses love as a source of fun.
00:02:15,360 --> 00:02:18,910
Well, why not write a romantic
tragedy? Might lure him in.
00:02:18,960 --> 00:02:21,990
Romantic tragedy? Never been done.

00:02:22,040 --> 00:02:23,630
That's right, Burbage.
00:02:23,680 --> 00:02:26,550
But doing what's never been
done is exactly what I do.
(...)
00:07:59,840 --> 00:08:01,510
"Is anybody sitting there?"
00:08:01,560 --> 00:08:03,030
Why do people ask that?
00:08:03,080 --> 00:08:05,280

00:01:59,494 --> 00:02:03,052
Sai, ogni tanto lo vedo sulla diligenza.
Potrei domandarglielo, se ti aggrada.

00:02:03,062 --> 00:02:04,925
Non servira' a nulla, odia il teatro.

00:02:04,935 --> 00:02:06,620
Non sopporta le storie.
00:02:06,630 --> 00:02:08,632
E che mi dici di una
delle tue commedie romantiche?
00:02:08,642 --> 00:02:11,069
Le odia anche di piu'.
E' un inguaribile romantico
00:02:11,079 --> 00:02:15,105
e detesta il fatto che il teatro
usi l'amore solo per far divertire.
00:02:15,115 --> 00:02:18,670
Perche' non scrivi una tragedia
romantica? Potrebbe attirarlo.
00:02:18,680 --> 00:02:20,002
Una tragedia romantica?
00:02:20,724 --> 00:02:22,144
Non le hanno mai fatte.
00:02:22,154 --> 00:02:23,564
E' vero, Burbage...
00:02:23,574 --> 00:02:26,567
Ma fare quel che non e' mai stato
fatto prima e' proprio il mio lavoro!
(...)
00:07:59,618 --> 00:08:01,283
"In questo posto c'e' qualcuno?"
00:08:01,293 --> 00:08:02,829
Perche' mai lo chiedono?
00:08:02,839 --> 00:08:05,176

Yes, actually, there
is, but he's invisible!
00:08:06,800 --> 00:08:10,440
Of course nobody's sitting there,
that's the whole futtocking point.
00:08:11,640 --> 00:08:14,070
And so you had to shift your pasty.
00:08:14,120 --> 00:08:16,230
Yes, while a girthsome yeoman
00:08:16,280 --> 00:08:20,310
who appeared to have eaten a
turd omelette for breakfast
00:08:20,360 --> 00:08:25,710
thrust himself against me and began
to scratch inside his codpiece.
00:08:25,760 --> 00:08:28,390
And still the coach doth not depart.

00:08:28,440 --> 00:08:31,710
Now we are jammed together
like two boobies in a bodice.
00:08:31,760 --> 00:08:35,950
The stinksome bumshank of an
unwashed peasant be in my face,
00:08:36,000 --> 00:08:38,070
my pasty knocked to the floor,
00:08:38,120 --> 00:08:41,150
which the dangle-scratcher
picks up for me,
00:08:41,200 --> 00:08:43,200
using his dangle-scratching hand.

00:08:44,800 --> 00:08:48,710
So now I cannot eat it but
must still thank Itchy-Dangle
00:08:48,760 --> 00:08:50,910
for his kindness through clenched teeth.

In realta' si', ma e' invisibile!

00:08:06,340 --> 00:08:10,066
Indubbiamente non vi e' seduto nessuno!
E' esattamente questo il punto, diamine!
00:08:11,373 --> 00:08:14,684
- Pertanto, hai dovuto spostare il pasticcio.
- Esatto,
00:08:14,694 --> 00:08:19,455
mentre un grosso contadino che pareva

aver mangiato una frittata di escrementi...
00:08:20,546 --> 00:08:24,921
Si lanciava contro di me
e iniziava a grattarsi nelle braghe.
00:08:25,470 --> 00:08:27,926
E ancora la diligenza
non accennava a partire.
00:08:27,936 --> 00:08:31,545
A quel punto eravamo ammassati
come due seni in un corsetto...
00:08:31,555 --> 00:08:35,705
Con quel sudicio bifolco dal puzzo
di escrementi che mi premeva sul viso,
00:08:35,715 --> 00:08:37,849
il mio pasticcio finito in terra...
00:08:37,859 --> 00:08:40,889
E poi prontamente raccoltomi
dal grattatore di sospensori
00:08:40,899 --> 00:08:43,649
con la sua mano da
grattatore di sospensori.
00:08:44,645 --> 00:08:48,469
Ovviamente non potevo piu' mangiarlo,
ma in ogni caso ho dovuto ringraziare
00:08:48,479 --> 00:08:50,902
Gioielli Pruriginosi
a denti stretti, per il suo gesto.

00:08:50,960 --> 00:08:53,350

And I don't suppose any
explanation was given.

00:08:53,400 --> 00:08:55,430

Why would there be,
when imposing arbitrary

00:08:55,480 --> 00:08:58,270

inconvenience on the travelling
public is the sworn duty

00:08:58,320 --> 00:09:01,520

of all who would minister
Albion's transport infrastructure?

00:09:02,640 --> 00:09:05,590

But it moved in the end, son. I
mean, you're here, aren't you?

00:09:05,640 --> 00:09:08,230

No, Dad. It did not move.

00:09:08,280 --> 00:09:13,190

For finally, there comes a voice
... "This coach has developed a fault

00:09:13,240 --> 00:09:14,910

"and we must needs abandon it.

00:09:14,960 --> 00:09:16,990

"Another awaits behind."

00:09:17,040 --> 00:09:20,470

So now you see the Satanic
conclusion to my tale.

00:09:20,520 --> 00:09:22,630

Suddenly, having been first on...

00:09:22,680 --> 00:09:24,470

Oh, my God, you're last off.

00:09:24,520 --> 00:09:27,550

00:08:50,912 --> 00:08:53,209

E immagino non abbiano
fornito alcuna spiegazione.

00:08:53,219 --> 00:08:56,961

E perche' dovrebbero, visto che
imporre disagi arbitrari ai viaggiatori

00:08:56,971 --> 00:09:01,520

pare essere il preciso dovere di chiunque
amministri i trasporti d'Inghilterra?

00:09:02,139 --> 00:09:03,904

Tuttavia poi e' partita, figliolo.

00:09:03,914 --> 00:09:06,365

- Insomma, dopo tutto sei qui, no?

- No, padre.

00:09:06,375 --> 00:09:07,693

Non e' partita.

00:09:08,030 --> 00:09:10,566

Perche' finalmente ho sentito una voce:

00:09:10,576 --> 00:09:12,810

"La diligenza si e' guastata

00:09:13,146 --> 00:09:14,842

"e bisogna evacuarla.

00:09:14,852 --> 00:09:16,850

Un altro mezzo vi attende
alle vostre spalle".

00:09:16,860 --> 00:09:20,201

Pertanto, comprenderete la conclusione
infernale del mio racconto, ora.

00:09:20,211 --> 00:09:22,444

A quel punto, essendo
stato il primo a salire...

00:09:22,454 --> 00:09:24,929

- Oh, mio Dio, sei sceso per ultimo?

- Esatto!

Yes! A perfect storm of transport horror.

00:09:27,600 --> 00:09:31,150

I waited three hours to get a good seat and now the mooching hooligans

00:09:31,200 --> 00:09:34,110

who should have missed it are first in the new queue.

00:09:34,160 --> 00:09:36,750

- You should have said something.

- I did say something!

00:09:36,800 --> 00:09:38,350

"Coachman, ho", I shouted.

00:09:38,400 --> 00:09:41,270

"Those who boarded last must do so again.

00:09:41,320 --> 00:09:44,390

"Lock the new coach until I, who was first, can enter."

00:09:44,440 --> 00:09:46,430

- And did he?

- Yes, yes, he did.

00:09:46,480 --> 00:09:48,550

Except NO, HE DIDN'T!

00:09:48,600 --> 00:09:51,350

He just laughed and all made merry at my expense

00:09:51,400 --> 00:09:53,390

as I struggled on last and the door

00:09:53,440 --> 00:09:57,400

was forced closed behind me with my arsing cheeks caught in the gap.

00:09:58,760 --> 00:10:01,280

God, I hate this sceptred bloody isle!

(...)

00:09:24,939 --> 00:09:27,268

Una tempesta perfetta

di sfortune sui trasporti.

00:09:27,278 --> 00:09:29,301

Ho atteso tre ore per

una buona accomodazione,

00:09:29,311 --> 00:09:33,752

e poi i buzzurri oziosi che l'avrebbero

persa sono stati primi nella nuova fila!

00:09:33,762 --> 00:09:36,464

- Avresti dovuto dire qualcosa!

- L'ho fatto!

00:09:36,474 --> 00:09:38,525

"Cocchiere, suvvia!", ho urlato.

00:09:38,535 --> 00:09:40,925

"Coloro che sono entrati

per ultimi, devono restare ultimi!

00:09:40,935 --> 00:09:43,809

Chiudete la nuova carrozza finche'

io, che ero primo, possa entrare".

00:09:43,819 --> 00:09:46,084

- E lo ha fatto?

- Certo, l'ha fatto.

00:09:46,094 --> 00:09:47,906

No, certo che non lo ha fatto!

00:09:47,916 --> 00:09:52,505

Ha solo riso, e tutti hanno riso a mie

spese, mentre io faticavo ad entrare...

00:09:52,515 --> 00:09:57,612

E sono stato contro la porta chiusa a forza,

con le chiappe incastrate nella fessura!

00:09:58,382 --> 00:10:01,263

Dio, quanto odio questa

dannata isola scettrata!

(...)

	00:11:45,475 --> 00:11:47,994
	<i>Alloggio di Will a Londra</i>
00:11:48,160 --> 00:11:50,470	00:11:48,155 --> 00:11:49,329
Juliet! Me?	Giulietta?!
	00:11:49,339 --> 00:11:50,481
	Io?!
00:11:50,520 --> 00:11:53,430	00:11:50,491 --> 00:11:53,186
Oh, my godly Godlings!	Perdindirindina!
00:11:53,480 --> 00:11:56,470	00:11:53,196 --> 00:11:54,905
Thank you! Thank you! Thank you!	Grazie! Grazie!
	00:11:55,320 --> 00:11:56,363
	Grazie!
00:11:56,520 --> 00:11:59,670	00:11:56,846 --> 00:11:59,572
This be so unexpected!	Non me lo aspettavo per nulla al mondo!
00:11:59,720 --> 00:12:03,150	00:11:59,824 --> 00:12:02,929
And yet, by my troth, it	Ma, in realta',
be not unexpected at all.	non e' stato affatto inaspettato.
00:12:03,200 --> 00:12:06,710	00:12:02,939 --> 00:12:05,405
For first did I revive his interest	Per prima cosa, ho ravvivato
in the play by invoking the image	il suo interesse nell'opera
00:12:06,760 --> 00:12:10,110	00:12:05,415 --> 00:12:07,718
of his sweet Susanna, then did I	evocando l'immagine
ensure that every word he writ	della sua dolce Susanna,
00:12:10,160 --> 00:12:13,910	00:12:07,728 --> 00:12:09,904
I spoke until he could hear his	e mi sono poi assicurata
Juliet in no other voice but mine.	di ripetere ogni sua parola,
	00:12:09,914 --> 00:12:13,825
	in modo che arrivasse a sentire
	Giulietta parlare solo con la mia voce.
00:12:13,960 --> 00:12:17,390	00:12:13,835 --> 00:12:17,341
Well, let's face it, Kate, 'twas you	Devo proprio ammetterlo, Kate, sei stata
that revived my interest in the play	tu a ravvivare il mio interesse nell'opera
00:12:17,440 --> 00:12:20,750	00:12:17,351 --> 00:12:20,466
by invoking the image of my sweet	evocando l'immagine della mia Susanna,
Susanna, and then every word I writ,	per poi ripetere ogni parola
00:12:20,800 --> 00:12:24,670	00:12:20,476 --> 00:12:24,461

you have spoke till I could hear my
Juliet in no other voice but thine.

00:12:24,720 --> 00:12:25,830

God, I'm good.

00:12:25,880 --> 00:12:28,710

You better not futtercut my
line about the captured bird.

00:12:28,760 --> 00:12:30,550

It is not your line, Bottom.

00:12:30,600 --> 00:12:34,350

You can tell yourself what you want,
master, but you know the truth!

facendomi arrivare a sentire Giulietta
parlare solo con la tua voce.

00:12:24,471 --> 00:12:25,643

Buon Dio, sono brava!

00:12:25,653 --> 00:12:30,168

- Non tagliate la mia frase sull'uccellino.

- Non e' la tua frase, Bottom.

00:12:30,178 --> 00:12:34,307

<i>Potete ripetervelo quante volte
volete, mastro, ma conoscete la realta'!</i>

RIASSUNTO IN ITALIANO

Il fansubbing è una delle nuove frontiere nel campo della traduzione audiovisiva, seppur molti studiosi e professionisti non gli diano il giusto spazio e la giusta attenzione. È un fenomeno che si è sviluppato rapidamente negli ultimi anni, grazie soprattutto allo sviluppo tecnologico e all'avvento dell'era dei social media. Con la globalizzazione, inoltre, il mondo è cambiato, così come la società e il modo di interagire tra le persone. Le informazioni e i materiali circolano molto più facilmente via internet. In un contesto del genere, lo sviluppo di un fenomeno di questo tipo non può stupire.

Come suggerisce il suo stesso nome, il fansubbing è un tipo di traduzione amatoriale fatta “dai fan per i fan” che si occupa di fornire loro i migliori sottotitoli per le loro serie tv preferite. In Italia, attualmente, sono molte le comunità di fansubbing che si occupano di questo tipo di traduzione. Si tratta di comunità basate sul lavoro di squadra, organizzate secondo una gerarchia precisa e che funzionano secondo regolamenti specifici, nell'ottica di una vera e propria organizzazione di crowdsourcing.

L'obiettivo di questa tesi, dal titolo “From Subtitling to Fansubbing: Subspedia and the case of “Upstart Crow”, è proprio quello di presentare il funzionamento di una di queste comunità nello specifico, ovvero Subspedia, della quale chi scrive è membro attivo e subber. Per dimostrare quanto sia difficile il processo di creazione dei sottotitoli, all'interno della tesi verrà proposta l'analisi della traduzione dei sottotitoli per una delle serie tv più difficili del palinsesto di Subspedia: Upstart Crow.

Il primo dei tre capitoli che compongono la tesi è incentrato sulle teorie e le definizioni degli argomenti alla base dell'elaborato ed inizia con una panoramica generale della traduzione audiovisiva, che secondo la *Routledge Encyclopedia of Translation Studies*, è una branca dei Translation Studies che si occupa del trasferimento di testi multimediali e multimodali da una lingua all'altra. Si tratta di un campo di studi

abbastanza recente in quanto ha cominciato ad attirare le attenzioni degli studiosi solo durante la seconda metà del Novecento. Infatti, bisognerà aspettare la fine del secolo per assistere all'evoluzione vera e propria della disciplina.

L'oggetto della traduzione audiovisiva è definito polisemiotico perché presuppone l'interazione tra più canali e livelli. Oltre al testo, anche suono, linguaggio non verbale e immagine vengono in qualche modo trasferiti da una lingua all'altra. Secondo Chiaro (2009), infatti, i prodotti audiovisivi funzionano su due codici: il codice visivo e il codice sonoro, ognuno dei quali, inoltre, può essere verbale o non verbale. Gestii, espressioni facciali, colonna sonora, scritte a video, immagini, cartelli, sono tutti elementi che fanno parte del prodotto audiovisivo e che sono fondamentali per la comprensione del messaggio finale da parte dello spettatore. Data la sua particolare natura, quindi, il prodotto audiovisivo talvolta necessita di essere tradotto anche per coloro i quali hanno una conoscenza base della lingua di partenza.

Secondo gli studiosi, le modalità di trasferimento linguistico sono addirittura più di dieci e molti tra loro hanno messo a punto delle classificazioni per distinguere le varie tipologie, anche se le più usate sono quasi sempre doppiaggio e sottotitolaggio.

Per quanto riguarda il doppiaggio, si tratta di una tecnica che consiste nel trasferimento da una lingua all'altra sia dei dialoghi che della colonna sonora originale del film, comprese, ovviamente, le voci degli attori. Tramite il doppiaggio, quindi, la colonna sonora viene nuovamente registrata, riportando la voce dei doppiatori nella stessa lingua del pubblico. Questa tecnica è anche detta sincronizzazione labiale perché uno dei suoi tratti distintivi è il fatto che la nuova colonna sonora debba essere sincronizzata con il labiale degli attori del film in lingua originale che compaiono sullo schermo. Quando il doppiaggio è fatto bene e gli attori sono bravi, il pubblico non ha neanche la percezione del fatto che il film, originariamente, fosse stato prodotto in un'altra lingua. Senza contare che, secondo i maggiori sostenitori della tecnica, gli spettatori hanno così modo di immergersi totalmente nella trama e nella vita dei personaggi in quanto non distratti da altri elementi sullo schermo. Tuttavia, bisogna sottolineare che il doppiaggio è una tecnica estremamente dispendiosa e porta via molto tempo ed energie, nonostante lo sviluppo tecnologico abbia facilitato notevolmente le procedure. Inoltre, il fatto che lo spettatore non ascolti mai le voci originali è sia un vantaggio che uno svantaggio perché se da un lato l'adattatore dialoghista è in grado di adattare i dialoghi al labiale nel modo che

preferisce, dall'altro allo spettatore mancherà sempre qualche sfumatura del prodotto originale, in quanto gli attori hanno avuto precise indicazioni dal regista che i doppiatori, per forza di cose e per quanto bene possano lavorare, non riceveranno mai.

Tecnica di trasferimento linguistico simile al doppiaggio ma molto meno diffusa di quest'ultimo è il Voice over, che consiste nel trasferimento della colonna sonora originale senza però sostituirla totalmente. Essa, infatti, resta impercettibilmente presente in background, a volume molto basso, e comincia qualche secondo prima della traccia tradotta per poi terminare qualche secondo dopo la fine di essa. Viene impiegata soprattutto nei documentari, nelle interviste e in programmi che non necessitano di sincronizzazione labiale, su canali di pubblicità o di intrattenimento.

Tra le tecniche di trasferimento linguistico maggiormente utilizzate figura anche il sottotitolaggio, che consiste nella sovrimpressione, solitamente nella parte bassa dello schermo, di un testo che riporta ciò che viene detto da chi parla. Si tratta di una tecnica che non prevede la sostituzione della colonna sonora originale, a differenza delle altre due, ma che invece permette ai dialoghi tradotti di convivere con essa sullo schermo. Questa sua particolare natura porta il sottotitolaggio a non essere visto di buon occhio dagli studiosi, che lo considerano più un adattamento che una vera e propria tecnica di traduzione. Fortunatamente le cose stanno cambiando e molti studiosi stanno percependo gli effetti benefici che il sottotitolaggio comporta.

I sottotitoli nascono nei primi anni del Novecento sotto forma di intertitoli, ovvero di immagini su sfondo scuro che riportano i dialoghi degli attori e che si intervallano a sequenze di film sullo schermo. Con il passare del tempo, dopo un notevole sviluppo, il sottotitolaggio ha raggiunto la forma che noi oggi conosciamo ed è diventata la tecnica di trasferimento linguistico propria di alcuni Paesi europei facenti parte dei cosiddetti "Subtitling Countries", ovvero di paesi che, appunto, si servono maggiormente del sottotitolaggio per la distribuzione dei prodotti audiovisivi. Tale gruppo si contrappone a quello dei "Dubbing Countries", formato, quindi, da paesi Europei, tra cui l'Italia, che si servono principalmente del doppiaggio come tecnica di trasferimento linguistico dei prodotti audiovisivi. La scelta di appartenere ad un gruppo piuttosto che a un altro segue precise ragioni storiche e sociali, anche se, tuttavia, si tratta di una contrapposizione che ormai sta scomparendo data l'era della globalizzazione.

Diversi sono i tipi di sottotitoli e molti sono i parametri attraverso cui decidere queste suddivisioni. Dal punto di vista linguistico, ad esempio, i sottotitoli si distinguono in sottotitoli intra linguistici, interlinguistici e per bilingui. I sottotitoli intra linguistici sono quelli che comportano un trasferimento linguistico dal codice orale al codice scritto nella stessa lingua di partenza. Rientrano in questa categoria, ad esempio, i sottotitoli per non udenti o quelli a scopo didattico. I sottotitoli interlinguistici implicano, invece, un passaggio di codice – da orale a scritto – ma anche un cambio di lingua, ed è attualmente la tipologia più usata. Ultimamente, inoltre, molti Paesi stanno sperimentando questa tipologia anche per la creazione di sottotitoli per i non udenti. Infine, i sottotitoli per bilingui sono utilizzati in quei paesi in cui si parla più di una lingua ufficiale e appaiono su quattro righe invece che su due proprio perché sono scritti in due lingue diverse. Se invece teniamo conto del tempo di preparazione, i sottotitoli si dividono tra quelli realizzati in tempo reale, ad esempio negli eventi, nelle interviste o nei discorsi politici e quelli invece creati prima della messa in onda del programma o comunque con un po' di tempo di anticipo. Va poi fatta una distinzione tra sottotitoli aperti e sottotitoli chiusi. I primi sono direttamente impressi sul prodotto audiovisivo e lo spettatore non può scegliere se utilizzarli o meno, come accade per esempio al cinema. I sottotitoli aperti invece, sono ad esempio quelli dei dvd, e in quel caso lo spettatore può scegliere se utilizzarli o meno. I sottotitoli possono anche essere classificati in base alla modalità di proiezione, secondo la quale i più utilizzati sono i sottotitoli laser, usati di solito per il cinema, che vengono, appunto impressi definitivamente sulla pellicola con la tecnica da cui prendono il nome e i sottotitoli elettronici, i più usati in epoca recente, che hanno il vantaggio di non rovinare il prodotto originale in quanto non sono fusi sulla pellicola ma semplicemente sovrainposti. Infine, i sottotitoli possono essere realizzati in base al formato di distribuzione, ad esempio cinema, televisione o DVD. Bisogna sottolineare il fatto che, ad ogni mezzo utilizzato corrispondono determinate regole e caratteristiche che potrebbero non essere valide universalmente.

Nei primi tempi di vita, il processo di sottotitolaggio era molto più complesso, in quanto richiedeva più spreco di risorse, più persone e più denaro. Oggigiorno, invece, con l'avvento delle nuove tecnologie, l'intero processo si è smaltito, diventando molto più competitivo soprattutto se rapportato al doppiaggio. Basti considerare che con l'avvento

dei sottotitoli elettronici che hanno ormai preso quasi definitivamente il posto dei quelli a laser, uno dei costi maggiori del processo viene praticamente quasi reso nullo.

Data la particolare natura della traduzione e i limiti che il passaggio di mezzo comporta, il sottotitolaggio necessita più di tutte le altre forme di traduzione, di una serie di regole e convenzioni che garantiscano la miglior qualità possibile. Nonostante un'uniformità assoluta non sia ancora stata raggiunta, esistono delle convenzioni che sembrano essere valide universalmente, come ad esempio la distribuzione su due righe dei sottotitoli, di solito in fondo allo schermo in modo orizzontale e quasi sempre al centro, ovviamente con le dovute eccezioni. Per tentare di invadere il meno possibile lo schermo, la tendenza è quella di far apparire i sottotitoli su una sola riga se corti e su due righe se più lunghi, mantenendo il più possibile la sintassi e la semantica durante il processo di divisione su due righe. Il massimo numero di caratteri di solito è 37 per riga, ma anche quello può variare. Per quanto riguarda il tempo di permanenza sullo schermo, invece, di solito si va da un minimo di un secondo ad un massimo di sei secondi, sempre nell'ottica di favorire al meglio lo spettatore. Infine, esistono anche delle convenzioni grafiche riguardo, ad esempio, l'uso della punteggiatura, l'uso del corsivo o la scrittura dei numeri.

Trattandosi di una modalità di traduzione che implica il passaggio dalla forma orale a quella scritta, i dialoghi originali devono necessariamente subire un adattamento ed una riduzione per poter rientrare al meglio nello spazio dei sottotitoli. Essi, infatti, non potranno mai essere una traduzione fedele e dettagliata dei dialoghi originali, proprio per le esigenze di tempo e spazio che la tecnica esige. A tal proposito, molti studiosi hanno messo a punto una serie di strategie di traduzione che aiutano a creare i sottotitoli nel modo migliore possibile. Ad esempio, una delle più seguite è la classificazione di Gottlieb, che distingue tra dieci diverse strategie, tra cui espansione, parafrasi, condensazione ed omissione. Nonostante molti studiosi non siano d'accordo con quest'affermazione, molti sono i vantaggi della sottotitolazione. Primo fra tutti, la possibilità di poter godere appieno del prodotto originale, con le voci originali, le intenzioni e l'intonazione degli attori e i riferimenti culturali propri del paese di produzione. La questione didattica, poi, non è da sottovalutare, perché guardare un prodotto sottotitolato permette inevitabilmente di esporsi alla lingua straniera e di confrontarne strutture e significati in rapporto con la propria. Ultimo, ma non meno

importante, l'aspetto economico, dato che il sottotitolaggio resta la tecnica di trasferimento linguistico meno costosa tra tutte.

Nella parte finale del primo capitolo si comincia a parlare finalmente del fansubbing e di come si sia sviluppato rapidamente negli ultimi anni. D'altra parte, non poteva essere diversamente visto lo sviluppo tecnologico, l'uso sempre crescente di internet e l'introduzione dei software di sottotitolaggio gratuiti disponibili online. Il fenomeno, in realtà, nasce negli anni Novanta con gli Anime Club, ovvero gruppi di fan degli Anime che cominciarono a sottotitolare manga e fumetti per i fan di quei paesi che non potevano avervi accesso sia per le difficoltà linguistiche che per quelle geografiche e di logistica. Agli albori del fenomeno, inoltre, non essendo ancora internet nel pieno del suo sviluppo, i fan utilizzavano le videocassette, che poi sono state ovviamente sostituite dai mezzi digitali. Questi club hanno una precisa organizzazione e divisione di compiti, così come accade per le moderne community di fansubbing, delle quali sono i precursori. Il processo di traduzione e creazione dei sottotitoli prevede una serie di fasi, dalla ricerca del file video, alla traduzione vera e propria, alla creazione del timing (tempo di comparsa e scomparsa dei sottotitoli) fino alla revisione e pubblicazione. La collaborazione è alla base del processo ed è la caratteristica fondamentale che qualifica il fansubbing come una forma di crowdsourcing, ovvero di collaborazione volta al raggiungimento di un obiettivo o alla risoluzione di problemi. Il termine appare per la prima volta nel 2006 per indicare quelle situazioni in cui, grazie all'uso e allo sviluppo di internet, gente comune veniva interpellata da aziende anche molto famose per la risoluzione di problemi e per fornire il loro contributo nel portare avanti determinati processi. Con il tempo, il crowdsourcing si è sviluppato talmente tanto da diventare il fondamento di alcune grandi multinazionali e organizzazioni. Wikipedia, ad esempio, è un chiaro fenomeno di crowdsourcing, in quanto la gente collabora per l'aggiornamento costante delle notizie sul portale. Le comunità di fansubbing si inseriscono perfettamente in questo contesto, in quanto esempio di collaborazione al 100%.

Il secondo capitolo è incentrato sulle comunità di fansubbing, sul loro funzionamento e sulla loro organizzazione interna. Nate dagli Anime Club, negli anni il loro interesse principale si è gradualmente spostato verso la traduzione di serie tv americane, le più richieste negli ultimi tempi. In Italia, il primo esempio di prodotto oggetto di fansubbing è stato il telefilm *Lost*, iniziato negli Stati Uniti nel 2004 e terminato

nel 2010. Serie tv di grande successo, *Lost* è arrivata in Italia nel 2005 ed ha affascinato talmente tanto i fan da far sentire loro l'esigenza di fare qualcosa per sopperire alla lunga attesa prima della seconda stagione. All'epoca infatti, per poter accedere ai prodotti audiovisivi stranieri bisognava aspettare mesi e mesi, in alcuni casi addirittura anni. Da questa passione è nata la prima vera community ufficiale di fansubbing del panorama italiano: ITASA. Per essere precisi, ne esisteva già un'altra, Subsfactory, che però ha assunto le sembianze di una vera community solo qualche anno più tardi. ItaSA, invece, nasce proprio con l'intento collaborativo proprio delle comunità di fansubbing e con l'obiettivo di fornire ai fan i sottotitoli delle loro serie tv preferite. Subspedia è nata solo anni dopo, nel 2011, dai fondatori Elposa e Fawed, i quali, provenienti da un altro gruppo che era appena stato chiuso, fondarono Subspedia (unione tra subs e pedia, dal greco "formazione"), insieme a qualche altro subber e alla passione sempre intatta che li accomunava. Inizialmente, la comunità era molto piccola e si occupava solo di qualche serie tv; oggi, invece, conta più di 250 membri, un palinsesto di più di quaranta serie tv, un sito internet totalmente gestito e finanziato dai membri stessi della comunità e un seguito di fan talmente numeroso da renderla la seconda community di fansubbing più importante in Italia.

Quando si parla di sottotitoli creati dai fan, viene spontaneo chiedersi dove fin dove si spinga la linea sottile tra ciò che è legale e ciò che non lo è. Per risolvere la questione, bisogna partire dalla distinzione tra *hard subs* e *soft subs*. Gli Hard subs sono quei sottotitoli che vengono impressi sul video, dal quale non possono più essere separati, mentre i soft subs sono dei file .srt che vengono creati dai subber e rilasciati separatamente dal file video. In quanto tali, effettivamente non sono perseguibili, restando in una zona grigia e risultando, obiettivamente, una semplice interpretazione dei dialoghi di un prodotto audiovisivo, caricati su un sito e scaricati liberamente dagli utenti. Ad ogni modo, quasi tutte le comunità di fansubbing hanno un *disclaimer* sul proprio sito nel quale spiegano come i sottotitoli siano appunto traduzioni di file liberamente distribuiti sul web e di come ogni attività svolta dai fansubber sia senza guadagno o scopo di lucro.

Altro tema scottante è il rapporto tra il fansubbing e la traduzione ufficiale. Fin dalla sua nascita, il fansubbing è sempre stato visto in modo negativo dai professionisti e dagli studiosi del campo della traduzione audiovisiva, la maggior parte dei quali, ancora oggi, considera il fenomeno come un cancro che minaccia la stabilità e lo sviluppo del

settore. In realtà, bisognerebbe osservare la situazione attuale da più punti di vista. Per prima cosa, il fenomeno nasce come un tentativo di sopperire all'impossibilità da parte delle emittenti ufficiali di trasmettere determinate serie tv in tempi accettabili per gli spettatori. Inoltre, grazie alle comunità di fansubbing, le serie tv americane hanno conosciuto un rapido e notevole sviluppo anche in altri paesi, portando in parecchi casi le emittenti ufficiali a prendere in considerazione molti più prodotti e ad adeguarsi alle esigenze dei fan. Riguardo la questione della qualità dei sottotitoli, invece, molti possono pensare che si tratti di un processo che non segue nessuna regola e che non ha forme di controllo. Tale luogo comune va sfatato una volta per tutte, in quanto le comunità di fansubbing hanno un regolamento molto preciso da seguire ed un sistema di revisione e controllo che permette loro di ottenere dei sottotitoli di ottima qualità. Senza contare che il fan, rispetto al traduttore ufficiale, ha la passione per ciò che traduce e, in molti casi, una vera e propria venerazione per il prodotto audiovisivo. Conosce tutto della serie tv di cui si occupa e sa cosa il fan vuole e si aspetta proprio perché in prima persona è egli stesso un fan. Di conseguenza, ha massimo rispetto della serie tv che traduce e non permetterà mai che determinate idiosincrasie e riferimenti culturali vengano persi durante il processo di traduzione; in quest'ottica, ovviamente, la maggior parte dei fan rifiuta il doppiaggio.

Come anticipato precedentemente, le community di fansubbing seguono una gerarchia specifica e ognuno dei membri al loro interno ha uno o più ruoli da svolgere. Normalmente, il processo di creazione dei sottotitoli parte dalla ricerca del file video e della base originale, per poi passare tramite le fasi di traduzione, sincronizzazione e revisione e terminare con la fase di pubblicazione. Nella maggior parte dei casi, il subber ha a disposizione la base dei sottotitoli in lingua originale, tuttavia a volte è costretto ad affidarsi quasi esclusivamente all'ascolto. Anche Subspedia, in quanto community di fansubbing, ha una sua gerarchia interna, di tipo piramidale. Alla base della piramide ci sono i poozer, ovvero gli apprendisti. Per diventare membro di Subspedia, infatti, bisogna superare un test d'accesso basato sulla conoscenza della lingua italiana e inglese. Superato il test, si diventa poozer per un periodo limitato di tempo, durante il quale si fa pratica con il software e con le traduzioni. Superato brillantemente il periodo di pratica, si passa alla fase successiva, quella di subber, diventando vero e proprio membro della comunità. Salendo verso la cima della piramide, ci sono poi i revisori, che si occupano, appunto, di

revisionare e coordinare l'intero processo di traduzione. Tra i poozer e i subber, però, ci sono gli aspiranti revisori, che, come i poozer, devono passare attraverso un periodo di prova prima di poter diventare revisori. In cima alla piramide, infine, ci sono gli admin o amministratori, che si occupano di gestire l'intera comunità e si assicurano che le regole vengano rispettate. Le regole ufficiali della comunità sono raccolte in una guida, dal titolo *Guida intergalattica per autosubbisti*, aggiornata frequentemente, scritta dagli admin e disponibile online solo per i membri della community. Ogni membro può avere comunque più di un ruolo dato che, ad esempio, un revisore è, a sua volta, un subber.

I membri della comunità interagiscono tramite un forum e un gruppo facebook. Il processo traduttivo effettivo comincia molto tempo prima dell'inizio di una serie tv quando il revisore sceglie la serie di cui occuparsi e cerca subber che entrino a far parte del team di traduzione. I team vengono aperti in date prestabilite, di solito a inizio e metà mese e comunque almeno due settimane prima dell'inizio della serie tv. Dopo l'apertura dei post sul forum, i membri della comunità – tutti iscritti al forum e in possesso di un nickname – si segnalano dando effettiva disponibilità. Regola fondamentale di ogni subber è quella di far parte di almeno un team e di realizzare almeno una traduzione a settimana. Nei post relativi alle serie tv ci saranno poi i post per le traduzioni dei singoli episodi ed una guida di traduzione creata dal revisore ed utile ai subber durante la traduzione. Qualche giorno prima della messa in onda di ogni episodio, il revisore controlla la disponibilità dei traduttori e in caso cerca sostituti tramite il gruppo facebook – attraverso il quale vengono date anche altre comunicazioni importanti. La mattina dopo la messa in onda dell'episodio – a volte anche la notte stessa, qualche ora dopo – il team si mette all'opera. Si cercano video e sottotitoli, si assegnano le parti ed ogni traduttore si occuperà di tradurre la propria parte e di sincronizzarla con il video, il tutto usando un software apposito che si chiama Visual Sub Synchron. Si tratta di un software utilissimo che permette di avere una visuale completa di onde sonore, video e file dei sottotitoli allo stesso momento. Si traduce la propria parte sottotitolo per sottotitolo, si modificano battute, si uniscono, si adattano e si sincronizzano. Il software ha anche un ottimo sistema di controllo ortografico e tecnico impostato secondo alcuni parametri e che permette che vengano rispettate le regole tecniche di presentazione dei sottotitoli, come ad esempio lunghezza e durata. Una volta tradotta la propria parte, si procede a pubblicarla sul forum, dove poi il revisore la raccoglierà insieme alle altre e procederà a unirle tutte insieme per

creare il file finale dei sottotitoli. Il processo di revisione può durare anche fino a tre ore, dipende dalle correzioni che si dovranno fare. Meglio lavora il subber, meno tempo durerà la revisione. Una volta ultimata, il revisore crea il file in .srt e lo pubblica sul sito, da cui poi i fan potranno scaricarlo. La parte finale del secondo capitolo è dedicata ai dati statistici riguardo i membri di Subspedia, i cosiddetti *spiedini*. I dati sono stati raccolti tramite un sondaggio interno e riguardano fondamentalmente età, provenienza, occupazioni, tempo di permanenza e ruolo.

Il terzo capitolo è quello propriamente incentrato sulla serie tv *Upstart Crow* e sull'analisi dei suoi sottotitoli. Al momento, Subspedia è l'unica comunità italiana di fansubbing ad occuparsi dei sottotitoli della serie tv che, tra l'altro, non è mai stata tradotta e mandata in onda dalle emittenti televisive del nostro Paese. *Upstart Crow* è una serie tv prodotta dalla rete inglese BBC Two, andata in onda per la prima volta in Gran Bretagna nel 2016, in occasione del Festival che celebrava i 400 anni dalla morte di William Shakespeare, vero emblema della storia, cultura e letteratura inglese. Si tratta di una sitcom – ovvero una comedy girata live in studio di fronte ad un pubblico che reagisce a ciò che vede e le cui reazioni sono riportate in sottofondo sonoro nel telefilm – incentrata sulla vita di William Shakespeare mentre si divide tra Stratford-upon-Avon, dove vive la sua famiglia e dove si ritira per cercare pace per le sue opere e Londra, dove vive ed è a contatto con la società dell'epoca elisabettiana. Altri personaggi importanti della sitcom sono i membri della sua famiglia – moglie, figli, padre e madre – il servo Bottom, la figlia della padrona di casa, Kate, il suo miglior amico Kit Marlowe e il suo più acerrimo nemico, Robert Greene. A tal proposito, bisogna menzionare che il titolo della serie è stato ripreso da un libello accusatorio scritto dallo stesso Greene nel 1592, in cui lo scrittore appellava Will Shakespeare come “Upstart Crow”, appunto, ovvero corvaccio presuntuoso, abbellito dalle piume dei veri letterati dell'epoca, istruiti dall'educazione ricevuta in università quali Cambridge e Oxford, a differenza di Will. La rivalità tra Greene e Shakespeare è uno dei temi fondamentali della serie tv e l'invidia del primo nei confronti del secondo viene continuamente sottolineata dai tentativi di Greene di mettere i bastoni tra le ruote al Bardo. La serie si compone, attualmente di 2 stagioni ed è stata rinnovata per una terza, che andrà in onda nel 2018. Ogni stagione è formata da 6 episodi di circa trenta minuti l'uno, ognuno dei quali ha un titolo che richiama i versi di alcune delle opere di Shakespeare. La genialità di *Upstart Crow* sta nel fatto che la trama di quasi

tutti gli episodi richiama quella delle opere di Shakespeare e che i personaggi vivono le vite dei personaggi di quelle opere. I riferimenti culturali sono molteplici: versi declamati o usati semplicemente come battute dei personaggi, ambientazioni tipiche delle opere del poeta, richiami alle azioni dei personaggi stessi delle opere, il tutto in chiave comica, parodistica e soprattutto satirica. Vengono trattati, infatti, anche temi legati propriamente alla società inglese, che a volte sono difficili da seguire se non si è molto preparati sull'argomento. Continuo oggetto di lamentela, ad esempio, è il sistema dei trasporti a cui Will si affida per andare avanti e indietro da Stratford a Londra e che è ovviamente un riferimento al moderno sistema dei trasporti. Si affrontano anche temi abbastanza delicati ma in chiave comica e irriverente, con l'obiettivo di rendere il tutto più leggero e sdoganato dai tabù presenti nella società moderna. A tal proposito, ci si ritrova a ridere della condizione della donna dell'epoca elisabettiana, schiava di una società maschilista, grazie alla figura di Kate, paladina dei diritti delle donne che farebbe di tutto per poter recitare su di un palco, cosa che all'epoca era illegale; oppure, si ride e si scherza sul tema dell'omosessualità attraverso le ambigue attenzioni di Will per il famoso Fair Youth, destinatario di parte dei suoi sonetti. Dati questi elementi, e aggiunti ad una serie di altri aspetti tecnici, la creazione dei sottotitoli di *Upstart Crow* è stata una vera e propria sfida per il revisore ed il suo team di traduzione. Tuttavia, grazie ad una guida di traduzione realizzata dal revisore stesso e dalla stretta collaborazione tra lei (revisore) e i subber del team, i sottotitoli prodotti sono di qualità eccellente.

L'analisi dei sottotitoli si è occupata dei vari riferimenti culturali presenti nella serie tv ma anche e soprattutto di molti altri aspetti tecnici. Per ogni elemento di analisi, nel capitolo sono presenti numerosi esempi per meglio sostenere la spiegazione. In generale, la difficoltà più grande è stata quella di tradurre e di adattare i sottotitoli alla lingua e al sistema linguistico e referenziale italiano. A volte, le sfide sono state talmente dure da dover ricorrere a dei cambiamenti drastici e a delle rese alquanto discostanti dall'originale, e non poteva essere diversamente, data la complessità della fonte.

Per quanto riguarda i versi delle opere di Shakespeare, esistendo la traduzione letteraria ufficiale ed essendo disponibile online, il team li ha tradotti riportando, appunto, la traduzione ufficiale tra virgolette, com'è spiegato nella guida intergalattica di *Subspedia*.

Elemento di analisi sono, ad esempio, le metafore, utilizzate soprattutto da Will per riferirsi a cose già esistenti ma senza definirle con il loro vero nome, come la bocca, le lacrime, il rospo in gola, il fondoschiena e via dicendo. Ovviamente si tratta di battute molto intricate e difficile da rendere in italiano, che a volte hanno giochi di parole difficili al loro interno. A tal proposito, i giochi di parole sono stati uno degli elementi di analisi più avvincente ed interessante da osservare. La traduzione, in questi casi, ha richiesto davvero molto tempo e molte energie, come affermato dai membri del team e dal revisore, e molte sono state le diverse strategie utilizzate, che ovviamente hanno sempre avuto come fine ultimo quello di garantire la miglior resa possibile in italiano. Essendo una serie ambientata durante l'epoca elisabettiana, interessante è anche il linguaggio usato, che risulta essere quasi ibrido, a metà tra l'arcaico e il moderno. Spesso, infatti, i personaggi si ritrovavano a parlare un inglese moderno, a volte gergale, utilizzando qua e là degli elementi tipici dell'inglese arcaico.

Uno degli elementi che maggiormente ha attratto la critica è stata l'introduzione di neologismi all'interno della serie tv. Si tratta di parole che vengono usate, ad esempio, per dare al discorso e a chi parla un'aria quasi aristocratica e "inglese", permettendo ai personaggi di usare un linguaggio non troppo volgare anche laddove il discorso è chiaramente spinto e a luci rosse. È il caso del suffisso -ington, ad esempio, che viene messo dopo molti verbi, parole e insulti; nel caso di questi ultimi, viene utilizzato soprattutto per diminuire la loro intenzione volgare e negativa. Anche le imprecazioni e le bestemmie spesso vengono inventate o comunque rese in un tono molto neutro e quasi affettuoso, come a volerne diminuire l'accezione negativa e la carica irriverente che portano con sé. Spesso, inoltre, vengono usate espressioni tipiche di un'altra era, tipo *Acciderbolina* o *Poffarbacco*. Sono molti gli esempi relativi a questo aspetto dell'analisi riportati nel capitolo, per dimostrare soprattutto la loro originalità e innovazione e come attirino l'attenzione dello spettatore, stupendolo nella maggior parte dei casi.

Infine, oggetto di osservazione è stato l'uso di altre lingue straniere nei sottotitoli, come ad esempio il latino ma anche l'italiano stesso, riportati in corsivo per sottolinearne la diversità con il resto dei sottotitoli, ma anche l'uso del registro da parte dei personaggi. A questo proposito, infatti, non esistendo in inglese la differenza tra *tu/lei* e non esistendo neanche il pronome *lei* in italiano dato che la serie è ambientata nel Cinquecento,

un'intera sezione della guida di traduzione è dedicata proprio all'utilizzo delle forme di cortesia tra i vari personaggi.

Nell'appendice, infine, sono raccolte le trascrizioni di tutte gli intervalli di traduzione nei quali sono contenuti gli esempi riportati nel capitolo 3.

Concludo la mia tesi sottolineando ancora una volta quanto sia stato duro il lavoro del team e del revisore nel caso della traduzione dei sottotitoli per questo telefilm e quanto, in generale, sia duro il lavoro che c'è dietro ad un processo traduttivo di questo tipo. Ormai il fansubbing è una realtà a tutti gli effetti ed ha molto seguito tra le comunità di fan di tutto il mondo. Per questo motivo, per tutti gli aspetti positivi che comporta, per la passione e l'impegno di chi traduce e sottotitola e per il grande lavoro che fanno, auspico che il fenomeno riceva le attenzioni che merita anche da studiosi e professionisti.