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*Working with tradition in Sicily:
subtitling La Cardata,
a documentary by Giuseppe Angileri*

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Abstract

My thesis work explores the various types of Audiovisual Translation (AVT), with particular reference to subtitling. I will offer an overview of the history and different modalities of AVT.

I will then focus on subtitling, describing the different technical and linguistic standards and the professional environment of audiovisual translators. All these principles will then be practically applied in the translation and subtitling of the documentary *La Cardata* directed and filmed by the Sicilian director Giuseppe Angileri. The documentary explores the practice of swordfish fishing, a typical activity carried out in the area of the Strait of Messina.

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Introduction

In my thesis I will explore the field of Audiovisual Translation (AVT), describing its origins and the various modes of AVT. The focus will be on subtitling, which is one of the most widespread types of AVT, with the different standards of the industry, its professional environment and I will put into practice the theoretical aspects of this type of AVT in the subtitling of an audiovisual product. The chosen audiovisual product is the documentary *La Cardata*, by the Sicilian director Giuseppe Angileri. The focus of my thesis, therefore, will be translation and the audiovisual world.

In the first chapter, a brief definition of what audiovisual translation is will be given, before moving on to give an overview of its origins and explore the diverse types of audiovisual translation. The different steps and phases of the history of audiovisual translation will be outlined, from its first forms in the silent cinema era to how it changed and developed with the introduction of sound in films.

With the advent of the talkies in 1928, came the issue of the language. The talkies were distributed worldwide and the major producer and exporter at the time was Hollywood, so all the films produced there were in English. This is when audiovisual translation was actually born. The first forms of audiovisual translation were dubbing and subtitling and they developed almost simultaneously. Other forms of audiovisual translation that developed in that era will be explored, for example multilingual films or simultaneous interpreting.

After seeing the evolution of the different types of audiovisual translation, we will look at them more in details, analysing the different modes which, according to Pérez-González (2014), can be categorised into three large groups: revoicing (that includes lip-synchronized dubbing, voice-over, narration, free commentary and simultaneous interpreting), subtitling and assistive forms of audiovisual translation (that include subtitling for the hard of hearing, respeaking and audio description). I will give a brief explanation of each of these AVT modes to describe their characteristics and how and when they are used.

After exploring the field of audiovisual translation in general in the first chapter, chapter two will focus on a specific type of AVT: subtitling. The distinctive features of subtitling, as well as outline different techniques for editing the text will be described.

The practice of subtitling has long struggled with heterogeneity due to a lack of standards. To address this issue, Ivarsson and Carroll proposed a *Code of Good Subtitling Practice* in the late 1990s, aiming to maintain quality by providing guidelines for the professionals. While endorsed by the European Association for Studies in Screen Translation (ESIST), adherence to these guidelines remains optional. Some argue that these guidelines overlook existing subtitling standards in certain countries, but efforts are made to accommodate local customs. Despite efforts by companies like Netflix to create language-specific guidelines, subtitling standards are not fixed and can be revised or modified over time.

First, the spatial features of subtitles will be described. One of the major constraints in subtitles, in fact, is space. Normally, subtitles have to be structured in a certain way, be positioned in a specific part of the screen, have a maximum number of two lines, a maximum number of 42 characters per line (cpl) and specific fonts have to be used.

As mentioned earlier, however, these features are not fixed and universally adopted.

Beside spatial limitations, subtitlers have to deal with temporal limitations, too. One of the most important temporal features is synchronisation. Synchronisation plays a crucial role in subtitling, as it significantly affects the overall quality of the final product. Achieving optimal synchronisation between dialogues and subtitles is essential to enhance the viewer's experience and ensure that the subtitles accurately reflect the spoken words and timing in the audiovisual material.

To achieve synchrony, a crucial step in subtitling is that of spotting. It consists in determining the start time and end time of each subtitle, so the exact moment in which they appear on screen and the exact moment in which they disappear from the screen.

There are other temporal features that are suggested in subtitling, such as the maximum duration of a subtitle, which should not exceed six seconds or the maximum characters per seconds (cps) that should not exceed the value of 17.

Cps calculations are not standards everywhere, since they change depending on how the characters are counted, for example whether blank spaces and punctuation are considered as characters or not.

Reading subtitles differs from reading a novel due to the isolated nature of each subtitle and their appearance over moving images, making comprehension less

straightforward. Subtitlers and translators adhere to certain principles to ensure the readability of subtitles and provide a pleasant viewing experience for the audience.

Formal features of subtitles lack uniformity, primarily due to variations in punctuation and stylistic rules across different languages. Nonetheless, certain common features can be identified, particularly at a European level. However, while some features are shared across different languages, each language has its own grammar rules. Subtitles, being a form of written text, observe the specific norms of each language.

In describing the formal features of subtitles, a list of the several types of punctuation that are allowed in subtitling and their suggested use will be provided, as well as indications on the use of other features in subtitles, such as colours, italics, capital letters and abbreviations.

Lastly, I will explore the different editing techniques adopted in subtitling to make sure that subtitles comply with the standards outlined in the previous sections. It is important to bear in mind, however, that all the standards described are not to be considered mandatory and they can be subject to changes and revision. Moreover, these standards are adapted by each culture and language according to their rules and customs.

When editing subtitles for the target language, condensation and reformulation are two strategies employed, often necessary due to linguistic disparities between languages. The goal is to ensure that the resulting sentence sounds natural to the target audience. These strategies can occur at both word and sentence level, with common approaches adopted.

Another strategy adopted is that of omitting words or whole sentences. Subtitlers must develop expertise in discerning relevant information from irrelevant content to make informed decisions about omissions. This skill involves making conscious choices to ensure that the essential content is retained while unnecessary elements are omitted, maintaining clarity and conciseness in the subtitles.

Segmentation in subtitling refers to the process of dividing the source text components into distinct sections or segments to create subtitles with a specific layout. This meticulous approach helps viewers quickly grasp the message, enhancing readability and comprehension. Professional subtitlers view segmentation as crucial for facilitating audience understanding and engagement with the subtitles.

After exploring the various characteristics of subtitles, the professional environment of the subtitling industry will be analysed in chapter three.

Subtitling is the result of a collaborative process spanning various stages, from project commissioning to the presentation of audiovisual content on screen. Understanding the industry's workflow comprehensively and staying updated can be challenging due to diverse approaches adopted by companies. Furthermore, new technological advancements and commercial influences constantly reshape the subtitling profession, leading to immediate and transformative impacts.

The conventional, academic view of translation as a solitary activity is often in contrast with the practical reality of subtitling. In subtitling, the outcome is typically achieved through a collaborative effort involving a team of diverse professionals.

The survival of the subtitling profession hinges on the effective training of experts in the field. However, many universities have not adequately prepared students in this area. As a result, individuals interested in audiovisual translation have had to acquire skills through direct, in-house learning experiences outside formal educational structures, leading to a field that often lacks a robust academic foundation.

Despite the challenges faced in teaching and learning audiovisual translation within higher education, there has been noteworthy progress in recent years. Training in this field has undergone substantial development, earning greater recognition and importance within the curricula of both undergraduate and postgraduate translator training programs globally, with a notable emphasis in Europe.

All the theoretical aspects of subtitling explored in the first three chapters of my thesis, will have their application in the work I have done, described in the fourth chapter. As introduced at the beginning, I have subtitled a documentary on the practice of swordfish fishing called *La Cardata*, by Giuseppe Angileri.

The reason why I chose to work on this documentary is because its topic is very important to me. Swordfish fishing with feluccas is a traditional fishing practice carried out in the area where I live.

However, the documentary is set in Messina, which is in Sicily, and I am from Scilla, a small town in Calabria right on the area of the Strait of Messina. As one may imagine, there is a slight difference in language between my town and Messina. Nonetheless, I still decided to take on this project since I am familiar with its topic, also

thanks to the fact that my brother has worked on a felucca, which in my area is called “passerella” for a few years, so, when needed, I have been able to discuss different technical aspects with him and also gain some insights on the different usage of terms in the Sicilian and Calabrian dialect.

This is why, besides translating the dialogues from Italian/Sicilian to English, I conducted a terminology work to be as informed as possible when I had to perform the translation. In fact, I created a corpus in Italian and in English, from which I extracted the different terms useful for my translation with Sketch Engine and which I later analysed using the web application FAIRTerm.

I carried out the different tasks just like a professional subtitler would, except for the fact that I did not work in a team and I handled all the aspects of the project by myself, so I managed the relationship with the director, the spotting of the subtitles since the files sent to me were incomplete and imprecise, I documented myself more on the topic to conduct the terminology work, I did the translation and the subtitling.

Different tools were used as an aid during the entire process, such as Subtitle Edit for the spotting task and for subsequent adjustments in the timecodes of the subtitles and Trados Studio 2022 for the translation task.

In the fourth chapter of my thesis, I will offer a description of the documentary I chose, a detailed description of the work that has been done, and an analysis of some of the subtitles that I have made, as well as the different techniques used to make sure that the subtitles complied with the standards outlined throughout my thesis.

Chapter 1

Audiovisual translation

The practice of Audiovisual Translation (AVT) has become widely employed nowadays, especially since the invention of the cinema and even more so since the advancement of the medias and it can serve different purposes.

In this chapter we will define what Audiovisual Translation is, explore its history and its different uses.

1.1 What is Audiovisual translation?

Translation has always played a significant role in the history of humankind; it has made communication between people from different cultures possible. Without translation the world would have simply been a planet inhabited by different peoples that do not know anything about each other and live confined in their territories. Thanks to translation, throughout the centuries, it has been possible to shape the world that we now live in. A world where different peoples coexist and have influenced each other in their language, their culture, their habits. Without translation this would not have been possible.

With the advancement of the new medias, the Internet and the globalisation, the practice of translation has become even more important, since through the different medias we can access contents produced all around the world in languages that we might not know. Audiovisual products are the most used form of communication and expression nowadays and this is where AVT has a central role. Translation has always been essential throughout history and, in a changing world, the practice of translation changes too, adapting to the different needs of society.

The influence of AVT has undergone a significant expansion regarding the number of people that it reaches, the consumption of audiovisual productions and the quality of programmes that get to be translated. Nowadays, any kind of audiovisual genre get to be translated, for any kind of purpose.

A significant change in the practice of audiovisual translation happened with the advent of the prosumer¹, a figure that originated from the advancement of the social

¹ A prosumer is a person on the Internet that is both a consumer and a producer and contributes to the creation of the so called “user generated content” (Ferraresi and Schmitt 2018).

medias and the digital world (Díaz Cintas and Remael 2021). Prosumers can easily generate their content and, just as easily, distribute it all around the world in an instant. This way, there are always more contents that need to be translated and this situation has also contributed to the rise of amateur audiovisual translators.

“Audiovisual Translation is an academic umbrella term that covers all types of linguistic and semiotic transfers of audiovisual texts” (Chaume 2016: 68). Throughout the history of practice and development of AVT, various authors have suggested different, more specific terms that refer to certain practices in audiovisual translation. Some of these terms are film translation (Shell-Hornby 1988, as cited in Chaume 2016), screen translation (Mason 1989, as cited in Chaume 2016), multimedia translation (Mateo 2001, as cited in Chaume 2016), film and TV translation (Delabatista 1989, as cited in Chaume 2016).

When we think about audiovisual translation, we assume that it refers only to on-screen products, but there are different audiovisual products that are not accessed on screen. Take the example of theatrical plays and opera, they are audiovisual since they both have the components of sight and sound, so they can be accessed visually and acoustically, but not necessarily through a screen or any sort of electronic device. In the past, the audience had no kind of electronic device to access the translated version of a theatrical play, the actors simply performed the translated version. Nowadays, this has changed since opera is usually performed in the original language and the audience can read the projected surtitles² in the target language or even access the translation through electronic librettos that are becoming increasingly widely available.

However, research on audiovisual translation has mostly focused on that kind of audiovisual products that can be accessed on screen, such as films, TV, video, and DVD. (Chiaro 2009).

1.2 An overview of the history of audiovisual translation

Audiovisual translation as a practice has been around since the advent of films in the late ninetieth century. Studies on audiovisual translation and its recognition as an independent field and discipline in Translation Studies, however, began much later, not

² “Subtitling, [...] refers to the translation, across languages, or transcription, within the same idiom, of dialogue and lyrics in live events such as operas, musical shows, concerts, conferences and theatre performance” (Díaz Cintas and Remael 2021: 9-10).

earlier than the 1980s, after a long period of time in which AVT had been overlooked by translation theory (Perego and Pacinotti 2020).

Even though at first the practice of audiovisual translation originated as a way of facilitating the international distribution of films, it is now employed in the mediation of a wide range of screen-mediated texts (Pérez-González 2014).

1.2.1 The silent period

Silent movies were considered to be universal since there was an absence of dialogues. They were made up of pictures that were interpreted with not too many difficulties by viewers of diverse cultural backgrounds. In fact, various film directors such as John Ford, Friedrich Murnau and Charlie Chaplin were contrary to the presence of dialogues in films because they believed in the universal comprehension of images. (Gambier and Jin 2022).

According to Nornes (2007: 89-90, as quoted in Pérez-González 2014):

This [early cinema] was a silent medium. Stories were told through visual means. The actor's only resource was his or her body. Acting was pantomimed by default. Where language entered in, it was to be found in codified gestures. As for the resources of cinema, the emphasis was on clarifying visual access to that body through the developing 'language' of narrative space ... Directors, cinematographers, set and lighting designers, all conformed their work to these attitudes about cinema, rendering the expressivity of the actors' bodies as legibly as possible.

The filming technology available at the early stage of film production had to be strategically employed to put the highly conventionalised gestures of the actors starring in the movies under the spotlight. The fact that gestures were so highly conventional was to make up for the lack of speech in the first cinematographic productions.

One may think that being no dialogues present in silent movies, no translation practices could be involved. Nonetheless, as Tessa Dwyer observed "the internationalism and supposed universalism of the silent era was in fact underwritten by a vast array of translation practices" (2005: 301, as quoted in O'Sullivan and Cornu 2019). These practices included "the presence of live narrators, the reorganization of intertitles, and the modification of storylines, including the provision of alternate endings" (O'Sullivan and Cornu 2019: 15).

Even though silent films were structured to be as simple and universally understandable as possible, there was still a large share of viewers that found it difficult to understand such films (Panofsky 1934/1999, as cited in Pérez-González 2014). This is why commentators were employed to give screen-side lectures (Musser 1991: 8, as cited

in Pérez-González 2014) to facilitate the comprehension of the movies for that portion of audience that was not able to achieve it by themselves. Moreover, with the introduction of title cards, another purpose of these commentators was to read them aloud or explain their content so, if any illiterate person was present in the audience, could benefit from that (O’Sullivan and Cornu 2019). These “explainers” were known with different names, such as *bonimenteur* in France (Lacasse 2000, as cited in Gambier and Jin 2022) or *benshi* in Japan (Dym 2003, as cited in Gambier and Jin 2022) where they were particularly popular, to the extent that they were sometimes considered as proper stars.

Film explainers were sometimes even involved in the translation of foreign films. The role of film explainers as translators has not been researched by many, but among the few researchers that have, Boillat (2007: 124–129, as cited in O’Sullivan and Cornu 2019) “develops this aspect of their activity in a sense that goes beyond the need to translate a foreign language and has to do with wider processes of ‘image-reading’ and ‘cultural translation.’ In this broader sense, film explaining may thus be considered a form of intralingual, interlingual and intersemiotic film translation”.

Film explainers are still, in a way, present today as interpreters in film festivals.

1.2.2 The talkies

The transition to sound was difficult at the time because of the technology available. The main problem was the synchronisation of sound with images. Moreover, the advent of talking pictures also brought about temporal restrictions to filmmakers. “[w]ords require natural time in which to be spoken, and they communicate much less in that amount of time than could images” (Ellis 1995: 123, as quoted in Pérez-González 2014). This affected the pace of the early talkies, making them slower than silent movies. In the same way, the images that constituted the film, “had to be related to the movement of sound – whether music, dialogue, or incidental noises” (Ellis 1995: 123, as quoted in Pérez-González 2014).

After the development of various sound system throughout the early 1920s, the Warner Brothers were the pioneer of synchronised sound in 1925 (Gambier and Jin 2022). According to Geduld (1975, as cited in Gambier and Jin 2022), the showing of *The Jazz Singer*, produced by the Warner Brothers, in New York on 6 October 1927, is commonly considered as to have marked the transition from silent films to the talkies, although few

dialogues were present. The first proper talking film was *Lights of New York* in 1928 (Gambier and Jin 2022). According to Walker (1986, as cited in Gambier and Jin 2022), talking movies came to be largely accepted between 1926 and 1930.

Hollywood was already in a prominent position with regards to film distribution and film market in general, so English was the main language in the cinematic world at the time (Perego and Pacinotti 2020).

As far as *The Jazz Singer* is concerned, there is not much information on how it was distributed outside of the US to the various audiences all over the world that were not English-speaking. It is not clear if it was even translated at all when it came to its distribution in Europe (O’Sullivan and Cornu 2019). Apparently, “in France the film was shown with intertitles in French, with written translations of the spoken scenes, projected onto an adjacent screen like slides” (Anon. 1929: 24, Thompson 1985: 158–159, as quoted in O’Sullivan and Cornu 2019).

1.2.3 The issue of languages

With the worldwide distribution of the talkies came the issue of languages. As mentioned in Section 1.2.2, the main language in which the first talking films were produced was English, due to the hegemonic position of Hollywood at the time, so the problem of language came up very quickly. How and where could the talkies be exported if the audience did not know the original language of the movie? (Vasey 1997, as cited in Gambier and Jin 2022).

When this issue came up, one of the first translation strategies was not to translate at all (Low 1985: 91, as cited in O’Sullivan and Cornu 2019). At the end of 1920, the process of dubbing was not even conceived yet and subtitling was not common at all. One practice to which Hollywood producers and foreign distributors resorted to, was that of “synchronized” films. These consisted in a silent version of the talking films where intertitles were inserted like the title cards present in silent movies. Music was kept as the only source of sound (Cornu 2014: 27–28, Freire 2015: 194–203, as cited in O’Sullivan and Cornu 2019). When an ordinance of October 1930 forbade the circulation of films that had dialogues in a language other than Italian, this is the practice that was used in Italy (Quargnolo 2000: 19, as cited in O’Sullivan and Cornu 2019).

According to Quagnolo (2000, as cited in O’Sullivan and Cornu 2019), the intertitles served the purpose of explaining the dialogues to the audience in their target language, but this affected the pace of the film since it slowed down its rhythm and the flow of the images was fragmented. So, this practice was not well received by the different audiences around the world. Other practices were thus explored.

One of them consisted in the production of “multilingual films, also known as multiple-language version films” (Perego and Pacinotti 2020: 39). In multilingual films, the same story and dialogue were reshot in various languages. The technical crew was the same, but the cast changed depending on the different languages. Only the scenes containing dialogues were reshot and the scenes that were silent were kept from the original film to avoid reshooting the entire movie again. This practice, however, was very short-lived; for example, in Hollywood the fame of multilingual versions lasted from 1930 to 1931. In Europe it lasted for a longer period (O’Sullivan and Cornu 2019).

Ufa, a German production company, was the one that produced multilingual films for the longest period of time, from 1929 to 1943 (Wahl 2016, as cited in O’Sullivan and Cornu 2019). In multilingual productions “the boundary between multilingual versions, remakes and screen translations is very fuzzy” (O’Sullivan and Cornu 2019: 19). According to O’Sullivan and Cornu (2019: 20):

Although they may not be considered ‘translated films’ in their own right, unlike dubbed and subtitled versions, multilinguals involve translation operations which have not been investigated: in particular, screenplays and dialogue had to be translated from the main language into a varying number of other languages. Yet very little evidence and few accounts, if any, survive about how such translation was done and by whom.

The practice of dubbing emerged in the 1930s (Cornu 2014: 91–133, 177–220, as cited in Gambier and Jin 2022). Various technological development that took place in the second half of 1920s made it possible to edit dialogues and sound in scenes. This consisted in revoicing fragments of dialogues or edit sounds through post-synchronisation (Whitman-Linsen 1992; Chaves 2000, as cited in Pérez-González 2020). Even though this was meant to be used for the improvement of quality of an original recording, revoicing is considered to be the precursor of modern-day dubbing, since it was used to replace the original dialogues of a film with its translated version (Lewin 1931; Ďurovičová 2003, as cited in Pérez-González 2020).

In the early 1930s, the people that translated dialogues were often good writers but not always professional translators, so the dialogues would be translated by an anonymous translator and then they would be modified by a dialogue writer to accommodate the various dubbing constraints (Cornu 2014: 144, as cited in O’Sullivan and Cornu 2019).

Being a more expensive and laborious practice than subtitling, dubbing took off in those countries in Europe that had a more flourishing film industry, such as Germany, Italy, and France (O’Sullivan and Cornu 2018; Ranzato and Zanotti 2019; Zanotti 2018, as cited in Perego and Pacinotti 2020). However, this was not the only reason for the success of dubbing in certain geographical areas. Among the other reasons, there is that of censorship. Through the dubbing process it was possible to modify and leave out parts of the original dialogue that were not accepted by the totalitarian regimes that were established, for example, in Germany, Italy and Spain in the 1930s (Perego and Pacinotti 2020). According to O’Sullivan and Cornu (2019: 22):

In Italy, dubbing was used as a weapon with which Mussolini’s fascist regime consolidated its prohibition of foreign languages in cinemas. As part of this nationalist policy, a 1933 decree only allowed Italian-dubbed versions made in Italy for release (Mereu Keating 2016: 18, and see section above on ‘Audiovisual translation and the transition to sound’). For similar reasons, from 1941 Francoist Spain also imposed dubbed versions as the only form of foreign films allowed on its screens, with a very limited opening to subtitled versions after 1946 (Garnemark 2012). In both countries, all foreign films were heavily censored.

Another practice that developed along dubbing was that of subtitling, which was experimented with prior and later than the 1930s. According to Pérez-González (2020: 31):

Concurrent advances in the manipulation of celluloid films during the 1920s allowed distributors to superimpose titles straight onto the film strip images through optical and mechanical means (Ivarsson 2002). By the late 1920s it had become customary to use this evolved version of the primitive intertitles to provide a translation of the source dialogue in synchrony with the relevant fragment of speech, thus paving the way for the development of modern subtitling.

Some consider the intertitles of silent movies as the forerunner of subtitles in the early talkies, but they actually had a different function (Cornu 2014: 223–229, as cited in O’Sullivan and Cornu 2019). Intertitles in silent films, in fact, also conveyed information about the narrative of the movie and they were placed in between shots. Subtitles in the talkies, on the other hand, only contained the translation of dialogue and, moreover, the translation of shop signs, etc. and were superimposed on the lower part of the image.

There is, however, a link between intertitles and early subtitles regarding the technique employed to add text on images in the early talking films (O’Sullivan and Cornu 2019). As in dubbing, the first subtitlers were not always professional translators.

The evolution of the subtitling process in cinema has been rather slow and it is difficult to determine who were the pioneer of subtitling and how they worked. Since Hollywood was the major exporter of films, the first subtitles were from English to different languages spoken in Europe, so the first subtitling methods were developed mostly in Europe.

Between the 1930s and 1945, thermal and chemical subtitles were the dominant techniques. In the 1980s, laser subtitles were developed. The problem with these techniques, especially with thermal and chemical subtitles, was that the letters were not easy to read. This was solved with the development of digital subtitles, which were first introduced in the 1970s (O’Sullivan and Cornu 2019).

Subtitling is faster and cheaper than dubbing, since it does not require particular technical skills and can be performed by a single person that deals with both the translation and spotting of subtitles. This is why subtitling is the most successful AVT mode in the entertainment industry nowadays (Orrego-Carmona 2018, as cited in Perego and Pacinotti 2020). “Subtitling is the most established AVT modality in the Anglophone world, where dubbing is virtually non-existent, and it has proven to be soaring and particularly fortunate in China, where both foreign and domestic production are subtitled (Wang 2015)” (Perego and Pacinotti 2020: 43).

Another practice for coping with the issue of languages was simultaneous interpreting which was practiced in Shanghai from 1939 to 1949. After the first attempt at simultaneous interpreting in cinema in 1939, with the film *Return of the Cisco Kid* by Herbert I. Leeds, however, the audience complained that this practice was a distraction since it disturbed their hearing (Gambier and Jin 2022).

In 1930s, remakes were developed as another practice for coping with the issue of languages. In remakes, the original language was changed, but also the cultural context and, as far as possible, the plot too. At first, from 1930 to 1950, most remakes were of US films in Europe. Since the 1980s, the opposite has happened, with remakes of European films made in the United States (Mazdon 2000; Verevis 2005; Moine 2007, as cited in Gambier and Jin 2022).

To sum up, AVT developed differently in various parts of the world, with various strategies simultaneously or successively used in the transition from silent films to the talkies and to cope with the problem of language.

1.3 Types of audiovisual translation

Audiovisual translation originated to facilitate the international distribution of films, but nowadays it is employed in the distribution of a wide range of screen-mediated texts.

Even though AVT has been largely researched in recent years, not all researchers agree on the same number of AVT modes, it varies according to the different authors that we take into consideration. According to Bartolomé and Cabrera (2005: 92):

This controversial question may derive from the essence of the AVT modes or the way authors conceive the groupings. Authors like Gambier (2003: 172-177) establish two groups, taking the type as a taxonomical criterion. This gives way to dominant modes —the well-established ones— and challenging modes —new types to be further developed. On the other hand, some authors (Chaves 2000: 43, De Linde and Kay 1999: 1-2, Luyken 1991: 39) postulate a bipartite division and conceive all AVT modes as subtypes of the two mainstream types, revoicing and subtitling. Consequently, these two preconceptions influence the latter identification of AVT modes and give way to differences in number. Both research lines finally come together in the same AVT types, the difference remaining in the priority they give to certain subtypes. For instance, while Chaume (2004) considers voice over and half dubbing two different types, Gambier (2003, 2004) groups them together.

Some of these classifications are listed in the table below:

Chaume 2004	Gambier 2004	Díaz Cintas 2001 Linde and Kay 1999 Gambier 1996	Chaves 2000 Agost 1999 Luyken 1991
Dubbing	Dubbing	Dubbing	Dubbing
Subtitling	Intralingual subtitling	Subtitling	Subtitling
	Interlingual subtitling		
	Live or real-time subtitling	Live subtitling	
	Surtitling	Surtitling	
Voice over	Voice over or half dubbing	Voice over	Voice over
Half dubbing			
Simultaneous interpreting	Interpreting	Consecutive interpreting Simultaneous interpreting	Simultaneous interpreting
Narration		Narration	Narration (not in Agost)
Free commentary	(Free) commentary	Commentary	Free commentary
Sight translation	Simultaneous or sight translation		
Animation			
Multimedia translation			Multimedia translation (only in Agost)
	Scenario or script translation		
	Audio description		
	Multilingual productions		
		Multilingual broadcasting	

Table 1 "AVT modes according to different recent classifications" (Bartolomé and Cabrera 2005: 104).

According to Pérez-González (2014), audiovisual translation today comprehends various transfer methods, which can be divided into three major groups: revoicing (that

includes lip-synchronized dubbing, voice-over, narration, free commentary, and simultaneous interpreting), subtitling and assistive forms of audiovisual translation (that include subtitling for the hard of hearing, respeaking and audio description).

1.3.1 Revoicing

“Technically, revoicing (Luyken et al. 1991; Baker and Hochel 1998) is an umbrella term designating a variety of oral language transfer: voice-over, narration, audio description, free commentary, simultaneous interpreting, and lip-synchronized dubbing. In practice, lip-synchronized dubbing, commonly referred to as dubbing, is dealt with as a distinct modality” (Pérez-González 2020: 32). All the different methods of revoicing involve a certain degree of synchronisation between the soundtrack and the images that are shown on screen, but in the case of dubbing, this matter is particularly important.

Voice-over or “half-dubbed” (Gambier 2003: 173, as cited in Pérez-González 2014) consists in the co-existence and overlap of both the original soundtracks and the translated ones. Usually, at the beginning only the original sound of the programme is hearable. A few seconds later, the volume of the original voice is lowered, and the translated voice track becomes predominant until the end of the programme. This is the preferred method when it comes to the translation of interviews, documentaries, and other audiovisual products where lip synchronisation is not essential (Pérez-González 2014).

Voice-over is used also in the translation of films for some small European and Asian audiovisual markets since this practice is much cheaper than dubbing (Pérez-González 2020). The execution of voice-over differs from country to country. In Poland, for example, a “whispering” translation is provided so that the original voice track can be audible by the audience as far as possible (Szarkowska 2009: 187, as cited in Pérez-González 2014). In Iran, on the other hand, the narrators are inclined to be exuberant and contagious (Naficy 2003, as cited in Pérez-González 2014).

Simultaneous interpreting is usually used for the translation of films and documentaries in those contexts, for example in film festivals, where it is not possible to use more sophisticated forms of revoicing for several reasons, usually because of time or funding issues. The different voices of the cast that acts in a movie are translated by the same interpreter, that at time might have to perform without being able to access the script

of the audiovisual product that he or she has to translate (Lecuona Lerchundi 1994, as cited in Pérez-González 2014).

Free commentary is a revoicing technique that is commonly used when broadcasting high-profile events and it is performed on the spot by commentators. Free commentary is more of an adaptation of the original sound track rather than a faithful translation and reproduction for the target audience and it is carried out in a spontaneous tone (Pérez-González 2014).

Narration is a form of revoicing that can be performed live or be pre-recorded and it “aims to provide a summarized but faithful and carefully scripted rendition of the original speech, and its delivery is carefully timed to avoid any clash with the visual syntax of the programme” (Pérez-González 2020: 33).

According to Cary (1969: 111, as quoted in Pérez-González 2014)

Dubbing is a unique form of translation as it is blessed with the gift of total fidelity. It is the only type of translation that respects the written text, the life of words and the entire soul of language – both its visible and secret affections: diction, mimicry, gestures, demeanour, as well as intellectual and moral behaviour. If one wished to classify the different types of translation along hierarchical lines, would dubbing not deserve to be located at the apex of the pyramid?

Lip-synchronised dubbing is the most diffused form of AVT, together with interlingual subtitling. Dubbing consists in “the rerecording of the original voice track in the target language using dubbing actors’ voices; the dubbed dialogue aims to re-create the dynamics of the original, particularly in terms of pace of delivery and lip movements” (Luyken et al. 1991, as quoted in Pérez-González 2020: 33). The performances of dubbers are also involved in the concept and practice of dubbing, together with the task of translation and the subsequent synchronisation. The translator, however, is only involved in the act of translation and has nothing to do with the other steps (Bartolomé and Cabrera 2005).

In past times, when dubbing first came to be developed, the focus was on creating a target language dialogue that would be perfectly synchronised and fit the actors’ lips movement and this practice came to be known as “doubling” or “ghosting” (Ďurovičvá 2003, as cited in Pérez-González 2014). Voice was considered to be a bridge between a movie and the real world and between the different values that belonged to the source and target cultures. This connotation has been carried on in modern times, as we can see with the example of Indonesia and its audiovisual translation policies in the 1990s. In 1996,

the government of Indonesia stated that “foreign films on television should no longer be broadcast in their original language version with Indonesian summaries or subtitles but were to be dubbed into Indonesian” (Boellstorff 2003: 235, as quoted in Pérez-González 2014). However, sometime later, the Indonesian president changed his mind, due to the fact that

[d]ubbing can create gaps in family communication. It can ruin the self-image of family members as a result of adopting foreign values that are ‘Indonesianized’ [diindonesiakan] ... This can cause feelings of becoming ‘another person’ to arise in family members, who are in actuality not foreigners ... Whenever Indonesians view television, films, or other broadcasts where the original language has been changed into our national language, those Indonesians will think that the performances in those media constitute a part of themselves. As if the culture behind those performances is also the culture of our people (Ali 1997:341–42, quoted in Boellstorff 2003, as cited in Pérez-González 2014).

Dubbing can thus cause confusion according to some, since often the values of source and target cultures do not coincide.

While dubbing is usually interlingual, i.e. from a language to another or other languages, in some cases it can be intralingual, i.e. within the same language. This is the case of “post-synchronisation”, and it is usually done when audio quality adjustments are needed (Agost 1999: 58, as cited in Bartolomé and Cabrera 2005). Intralingual dubbing is not common, but an example of it is the movie *Trainspotting*, dubbed for the US (Gambier 2003: 173, as cited in Bartolomé and Cabrera 2005). The focus of intralingual dubbing is more on cultural aspects than linguistic ones.

Synchrony is so important in dubbing that technical advances are employed to modify the dubbers’ diction to reach a better time synchrony with the actors (Mayoral 2001: 33, as cited in Bartolomé and Cabrera 2005). Another feature of dubbing, beside the significant importance of synchrony, is the “dubbese”. “The term dubbese (in Italian doppiaggese) was coined by Italian screen translators and operators to negatively connote the linguistic hybrid that over the years has emerged as the ‘standard’ variety of Italian spoken by characters in dubbed filmic products both for TV and cinema (Cipolloni 1996, Rossi 1999b)” (Antonini 2008: 136). Dubbese is an artificial language that only exists in dubbing and uses words and expressions that are not proper of the natural language.

1.3.2 Subtitling

Caillè (1960: 103, as quoted in Pérez-González 2014) stated that

For those with a philosophical disposition, there can be a depressing aspect to subtitling. Condensing sentences helps us to realize that it is possible to say almost anything using only a few words, to the extent that the human faculty of language is, if you like, superfluous. The pleasure of conversation, the exchange of ideas, everything can be reduced to simply a few grunts. The Stone Age, as we know it.

“Subtitling consists of the production of snippets of written text (subtitles, or captions in American English) to be superimposed on visual footage, normally near the bottom of the frame” (Pérez-González 2020: 31). Synchrony is important in subtitling too since each subtitle has to appear on the screen when the utterance that it refers to is spoken.

Subtitles are divided into two subgroups: interlingual subtitles and intralingual subtitles, with the former being the most common type.

Interlingual subtitles involve the transfer from a language to another or more languages. They are usually displayed in open captions³ and they also include bilingual subtitles, where each line⁴ is in a different language, thus having even stricter limitations when it comes to the space available (Bartolomé and Cabrera 2005).

In intralingual subtitles, the subtitles are in the same language of the dialogue. This type of subtitles targets mainly L2 learner or people with hearing problems. Unlike interlingual subtitles, intralingual subtitles are usually displayed in closed captions⁵.

Subtitling is a “diasemiotic” or “intermodal” modality of AVT (Gottlieb 1997: 95, as cited in Pérez-González 2014) because there is a shift between two types of medium: spoken and written. Since people speak faster than they read, it is only logical that subtitles cannot accommodate the exact words that are spoken in a dialogue. In fact, it is estimated that only 60 percent of the spoken text can fit into subtitles (de Linde and Kay 1999: 51, as cited in Pérez-González 2014). For this purpose, starting from the 1930s, a series of norms have been established, according to which each subtitle has to match the duration of the corresponding utterance and take into account the speed at which the target audience reads (Díaz Cintas and Remael 2007, as cited in Pérez-González 2014).

³ This term refers to the type of subtitles, mainly in cinema, that are burnt on the image and thus visible to everyone (Szarkowska 2020). Obviously, these subtitles cannot be switched off or removed.

⁴ Standards dictate that each block of subtitles can contain up to two lines.

⁵ With this type of captioning, subtitles need to be switched on by the viewer (Szarkowska 2020).

These norms constitute a restriction for translators and authors of subtitles, since they have to “sacrifice” parts of a dialogue, so they have to choose what to keep and what to leave out in the subtitles. This is not always easy since there might be occasions where they cannot include parts that are relevant in the narrative of the original text (Hatim and Mason 1997, Mason 2001, as cited in Pérez-González 2014). Moreover, these constraints can be a problem in the representation of characters, since they can be an obstacle to the audience in the perception of a character’s personality as conceived by the film director. For this reason, many independent film directors have started to protest these limitations and go against commercial subtitling standards (Pérez-González 2014).

An example can be found in the review of Naficy (2004: 145-146, as quoted in Pérez-González 2014) on the creative use of subtitles in *Surname Viêt Given Name Nam* by the Vietnamese director Trinh T. Minh-ha:

Trinh’s *Surname Viêt Given Name Nam* uses superimposed titles and subtitles extensively, graphically, and critically. Their large numbers and varied contents and layout give this film a truly calligraphic accent. Throughout, subtitles consisting of the translation of the film’s dialogue and voice-over and of Vietnamese poetry and proverbs are displayed, as is customary, in the lower third of the screen. However, on many occasions, what the diegetic women say in Vietnamese or in heavily accented English is superimposed in different layouts, as blocks of English text on various regions of the film frame, including over the characters’ faces. These graphic titles, or what Trinh calls ‘visualized speech’, act as traditional subtitles by aiding spectator comprehension. However, they also serve other graphic, critical, and deconstructive functions . . . To these text-based complexities must be added Trinh’s filming style that in *Surname Viêt Given Name Nam*, like in her other films, violates many of the norms of cinematic realism as a critique of those norms. For example, in some sequences she places the subjects on the margins of the frame or decentres them by panning away from them. Close-up shots that would normally show the subjects’ full-face end up cutting off part of their faces. The film also subverts the accepted practices of lip-synching and title synchronization. Extra long or short duration titles draw attention to themselves and to the spectatorial readerly activities that are involved.

Technical advances have made it possible for “common” people to practice subtitling and go against the expressive limitations imposed by commercial subtitling standards. This is the case of fansubbing. “Fansubbing is the process by which fans translate and subtitle various types of audiovisual material into a language other than that of the original. This activity has evolved into a truly global phenomenon, reflecting the rapid development of economic and cultural globalization, including the widespread availability of affordable and readily accessible computer technology” (Zang 2013: 30).

1.3.3 Assistive forms of audiovisual translation

Audiovisual translation is being increasingly used as a means of facilitating the life of those with hearing and/or sight problems. One of the assistive forms of audiovisual translation, for example, is the subtitling for the deaf and hard of hearing (SDH).

SDH differs from standard subtitles since it “contains not only the written rendition of the spoken dialogues, but also the information about important sounds and speaker identification” (Szarkowska 2020: 249). SDH is also known as closed captions, since it can be switched on and off by the viewer according to the necessities and is usually intralingual, so it does not involve proper translation, but it can be interlingual too (Szarkowska 2020).

As the name suggests, SDH is aimed at people with hearing impairment, but other kinds of people take advantage of SDH, such as people who want to learn a new language (Ofcom 2017; Vanderplank 2010, 2016, as cited in Szarkowska 2020). Moreover, more and more hearing people rely on SDH whenever they cannot listen to the soundtrack for various reasons.

There are three types of SDH: prerecorded, semi-live and live (Szarkowska 2020).

In prerecorded SDH, the subtitles are synchronised with the dialogues since the material is available to the subtitlers beforehand, so the quality in prerecorded subtitles is the highest.

In semi-live SDH, the text is prepared beforehand, but there are not any timecodes added to the subtitles and it is the most frequent practice in news bulletins, where the subtitles are released manually, and the speaker reads them from the prompter.

Live subtitling can be produced through different techniques, but the most common ones are respeaking and stenocaptioning. As defined by the International Telecommunication Union (ITU 2015: 5, as quoted in Romero-Fresco and Eugeni 2020), live subtitling is “the real-time transcription of spoken words, sound effects, relevant musical cues, and other relevant audio information” in order to make it possible for viewers with hearing impairment to enjoy a live programme.

Respeaking is “a technique in which a respeaker listens to the original sound of a live programme or event and respeaks it, including punctuation marks and some specific features for the deaf and hard of hearing audience, to a speech recognition software, which

turns the recognized utterances into subtitles displayed on the screen with the shortest possible delay” (Romero-Fresco 2011: 1, as quoted in Pérez-González 2014).

In stenocaptioning, a particular type of keyboard is used, the stenotype machine and this practice originates from court reporting. Thanks to this special keyboard, stenocaptioners can do a more accurate work than respeakers, even when very fast speech is involved (Robson 2004, as cited in Szarkowska 2020). Even though stenocaptioning offers a more accurate final product than respeaking, there are certain issues that keep it from being a widely employed technique, such as the excessive cost of stenotype machines and the extensive training necessary (Szarkowska 2020).

Audio description (AD) is another type of assistive audiovisual translation. As opposed to SDH, this is mainly targeted to viewers that are visually impaired. As with SDH, also other types of viewers can benefit from audio description, such as the elderly or people with learning or cognitive problems, but also people that have no kind of impairment and that rely on AD to follow a programme while they are busy doing something else (Mazur 2020). Audio description “is an audio commentary that describes the relevant visual elements of a work (as well as meaningful sounds that may not be clear to the target audience), so that the work constitutes a coherent whole for the audience” (Mazur 2020: 228). The commentary is added to the soundtrack of the audiovisual product: the original soundtrack in the case of intralingual AD and the dubbed soundtrack in the case of interlingual AD and it does not disturb the dialogues since it is inserted in silent moments (Bartolomé and Cabrera 2005).

Audio description can be recorded or live. Recorded AD is mainly done for the screen, so for films, audiovisual programmes, etc., but it is also used in museums as is the case of audio guides. Live audio description, on the other hand, is used at live events, such as sport events or theatre. Live AD is actually semi-live, since the material is prepared beforehand whenever possible, and it is then performed live and some on the spot adjustments might be needed when performing (Mazur 2020).

Chapter 2

The subtitling process

Heterogeneity has been an issue for a long time in the practice of subtitling. The lack of standards has contributed to the development of variations in subtitling both in interlingual and intralingual subtitles at a technical level and in the layout. This has been perceived as a lack of quality in subtitles and this is why different subtitling standards over the years have been proposed to try and give homogeneity to this practice.

Ivarsson and Carroll (1998: 157–159, as cited in Díaz Cintas and Remael 2021) proposed a *Code of Good Subtitling Practice* in the late 1990s. The aim of these guidelines was that of preserving quality in subtitling practice, offering a set of rules to follow to achieve that. The guidelines were endorsed by the European Association for Studies in Screen Translation (ESIST) and for many years they have been considered a standard in subtitling. It is, however, not mandatory to follow these guidelines so professionals can choose freely whether they want to follow them or not.

These parameters, although representing an effort at giving the practice of subtitling some sort of rules and homogeneity, are regarded as unnecessary by some countries. This is because, according to some, they fail to consider the already existing subtitling standards in certain countries. However, these guidelines tend to be quite general to avoid this issue and give the proper space to local customs and practices. Companies like Netflix produce language-specific guidelines even though some parameters, mostly technical ones, are the same for all the languages. All these standards, however, are not fixed and can be revised, changed, and modified (Díaz Cintas and Remael 2021).

Let us now explore the distinctive features of subtitles.

2.1 Spatial features

Subtitles are affected by spatial limitations, and this is not a negligible constraint. These limitations are not usually dealt with by translators, but rather by technicians, producers, distributors, and project managers. Even though there are no fixed rules regarding the layout of subtitles on the screen, there are certain tendencies that can be acknowledged.

2.1.1 The position on screen and number of lines

Subtitles can be considered a source of distraction for the audience since they can disturb the viewing. This is why the maximum number of lines allowed when it comes to interlingual subtitling is two, so that the subtitles do not occupy more than the two twelfths of the screen. However, when it comes to SDH or bilingual subtitles, it is not rare to come across subtitles that consists of up to four lines. Even more, with cybersubtitles⁶ this rule is challenged daily with the production of subtitles that have up to five lines (Díaz Cintas and Remael 2021).

Text that appears on screen should be positioned at the centre and within a safe area, which is “the visible area of the video screen where the text will not be cut regardless of the over-scan (margin of the video image that is normally not visible) of the television used” (Díaz Cintas and Remael 2021: 94), to avoid the text being distorted if it appears too close to the edges of the screen. “The safe area is usually within 10% of each frame⁷ edge” (Díaz Cintas and Remael 2021: 94).

Normally subtitles should be positioned horizontally on the lower portion of the screen, so they can be less of an obstruction for the image. Some cultures, like Japanese or Korean, position their subtitles vertically on the right side of the screen. However, horizontal subtitles are equally employed, so these two practices coexist. As mentioned at the beginning of this section, subtitles consist of two lines. However, it is not always necessary to use both lines, so when one-line subtitles are used, the line occupied is usually the second one to keep the image as clear as possible.

Sometimes it might be necessary to place subtitles in a different position than the bottom of the screen. When this occurs, they are usually placed at the top of the screen. This can happen if “the background at the bottom of the screen is so light that the subtitles risk being illegible; important action is taking place in the lower part of the screen; overlap must be avoided with onscreen text that is displayed at the bottom of the

⁶ “The term ‘cybersubtitling’ (Díaz-Cintas 2018) was coined in an attempt to classify and categorise the myriad new subtitling types that have emerged in the mediascape in the past decades in a more encompassing way, paying particular attention to their impact on the dissemination of popular culture as well as on the intrinsic relationships that get formed between audiovisual producers, content, distributors and audiences. Cybersubtitles can be purposely requested by some collectives, i.e. crowdsourced, or generated on a voluntary basis, and those involved in their production can be either amateurs or professionals” (Díaz-Cintas and Baños 2023: 2-3).

⁷ “Each frame of the video is a picture 720 pixels wide and 576 pixels high, known in the profession as broadcast resolution” (Díaz Cintas and Remael 2021: 93).

screen while dialogue continues to be heard and must therefore be subtitled. Examples are hard titles providing dates or information about a speaker, or the broadcaster's logo" (Díaz Cintas and Remael 2021: 94-95).

Changing the positioning of subtitles is not a practice that is frequently done if not necessary, and even so, some go against it. When the decision is not to change the positioning of subtitles, two different strategies can be adopted: encasing the translation in a black or grey box that partially cover up the original information or "a certain degree of asynchrony is allowed in the presentation of the subtitle and the translation of the onscreen text, whereby one or both of them appear on screen slightly out of sync, usually by letting one of them linger on screen for a bit longer"(Díaz Cintas and Remael 2021: 95).

Subtitles should always be centre justified on the screen, and this is due to various reasons. One is that in TV, logos are usually placed in the bottom left-hand corner, and this could interfere with the initial letters of a subtitle, making it hard to read. Another reason is that when subtitles are centre justified, they are easier to read since the viewer has to put less effort into reaching the beginning of the subtitle to start reading it (Díaz Cintas and Remael 2021).

2.1.2 The font

For them not to be too much of a distraction to the viewer, subtitles need to have certain font type, size, and colour.

It is safe to say that different platforms have different rules regarding this matter, but usually neutral fonts without serifs are preferred, like Arial, Verdana or Helvetica as far as Western languages are concerned (Díaz Cintas and Remael 2021).

The size of the font differs basing on "the dimensions of the device, the viewing distance and the screen resolution, among other variables" (BBC 2019, as quoted in Díaz Cintas and Remael 2021: 96).

When it comes to the colour of subtitles, normally they are white, but sometimes they can be yellow if they are used in black and white movies since white subtitles would be hard to read in that case (Díaz Cintas & Remael 2021). Moreover, the white used in subtitles should not be a bright white since it would tire the viewer's eyes (Karamitroglou 1998).

2.1.3 Number of characters per line

The maximum number of characters per line (cpl) has varied throughout the years depending on the type of font that was used. When monospaced fonts were used, the maximum number of cpl allowed was about 37 to stay within the safe area. This was because, with monospaced fonts, all the letters occupied the same amount of space. This changed with the introduction of proportionally spaced fonts, where different letters take up different amounts of space. This is an example:

Arial 9	Meanwhile, the real criminal is out there, tweeting.
Helvetica 9	Meanwhile, the real criminal is out there, tweeting.
Verdana 9	Meanwhile, the real criminal is out there, tweeting.
Consolas 9	Meanwhile, the real criminal is out there, tweeting.
Courier 9	Meanwhile, the real criminal is out there, tweeting.

Figure 1 Types of fonts (Díaz Cintas and Remael 2021: 97).

Since proportionally spaced fonts have started to be used in subtitles, the matter of the maximum number of characters per line has not been such an important factor anymore. The important thing is for the text to stay within the safe area and, as long as this happens, subtitlers can write as much as possible (Díaz Cintas and Remael 2021).

However, many companies continue to indicate a maximum number of characters per line. Usually these are 42, totalling 84 characters for two lines, for Romance and Semitic languages, languages that use the Cyrillic alphabet, as well as Hindi and Thai. For languages like Chinese, Japanese and Korean, the maximum number of characters per line is 16, totalling 32 characters for two lines (Díaz Cintas and Remael 2021).

Even though these parameters are suggestions and, if needed, the suggested number of cpl can be exceeded, it is not recommended since more characters result in more image on the screen being covered and thus a distraction to the viewers. Also, with longer subtitles, there is a chance that the viewers do not have enough time to read them.

So how does one check if the parameter of the number of cpl is fulfilled? When working with a subtitling software, the subtitler sets the parameter and the software does the monitoring, alerting the subtitler if the subtitles exceed the maximum number of cpl set.

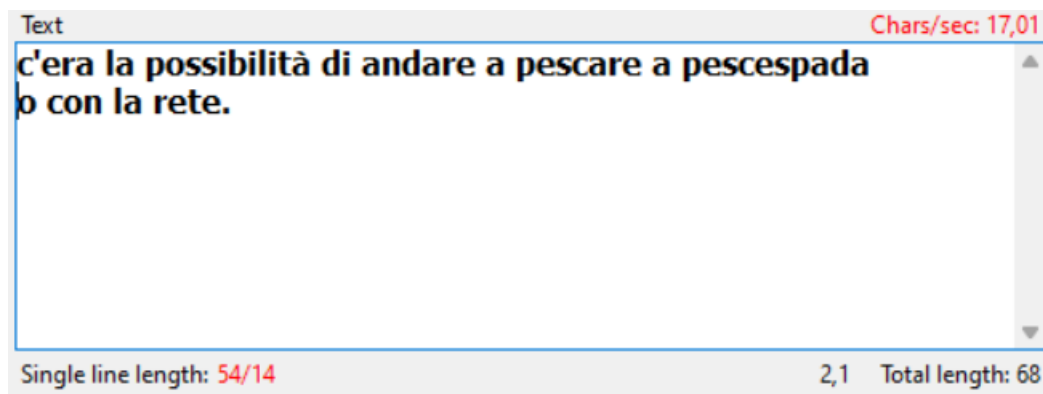


Figure 2 Subtitle Edit - the red numbers in Single line length indicate that the number of cpl in one line exceeds the value that has been set

Regarding the minimum number of characters per line allowed, there is no rule, but subtitles with less than five characters are not commonly found (Díaz Cintas and Remael 2021).

2.2 Temporal features

Other than spatial limitations, subtitlers also have to deal with time constraints. Subtitles have certain temporal features that have to do with the time available for the subtitles to appear and remain on the screen.

2.2.1 Spotting and timecodes

Synchronisation is important in subtitled audiovisual products since it affects the quality of the final product, so it is important for the dialogues and the subtitles to be synchronised as best as possible.

“Also known as timing and cueing, the task of spotting consists in determining the in and out times of each and every one of the subtitles in a production, i.e. deciding the exact moment when a subtitle should pop up on screen and when it should leave, according to a series of temporal and visual considerations” (Díaz Cintas and Remael 2021: 102). This is a challenging task, especially when the dialogues are exchanged fast. Moreover, it is not always possible to achieve perfect synchrony between dialogues and subtitles, so a certain degree of asynchrony is allowed, especially in SDH since there is the need of being as accurate as possible and include as much information as possible in order to allow hearing impaired people to appreciate and follow the audiovisual products with not many difficulties.

Another challenge in the practice of spotting is the presence of overlapping dialogue. In the case of overlapping dialogue, so when different people speak at the same time, the spotter has to make a choice as to what to keep of the dialogue and what to delete (Díaz Cintas and Remael 2021).

Nowadays many programs offer solutions to make the spotting process easier and faster, showing the speech as an audio waveform. This way, the spotter can clearly see when the speech starts and when it ends and, also, its duration (Díaz Cintas and Remael 2021).



Figure 3 Subtitle Edit - Example of waveform

The first use of timecodes is documented in the 1970s, even though they became important in the subtitling process only in the mid-1980s. Timecodes are essential not only for subtitling, but also for the other AVT modalities since this way it is easier to identify the different scenes and frames⁸ and they allow a greater degree of synchrony.

Timecodes are made up of eight digits representing the hours, minutes, seconds, and frames. For example, “the value 00: 08: 10: 22 indicates that this frame can be found at the beginning of the film (hour 0), 8 minutes (of a total of 60), 10 seconds (of a total of 60), and 22 frames (of a total of 24 in cinema, 25 in television and video in PAL/ SECAM systems, and 29.97 in NTSC system)” (Díaz Cintas and Remael 2021: 104).

Certain subtitling programs work with milliseconds in the computing of timecodes and, as a result, timecodes generated with these programs are made up of nine digits instead of eight, with a frame corresponding to 0.040 milliseconds when working with 25 fps (Díaz Cintas and Remael 2021).

⁸ “Audiovisual productions create the illusion of moving images thanks to the rapid succession of a given number of frames per second (fps); a frame being one of the many still images which compose the complete film” (Díaz Cintas and Remael 2021: 100-101).

2.2.2 Duration of subtitles

Usually, the maximum amount of time in which a full subtitle can remain on screen is six seconds. It is important to keep the subtitle on screen just enough time for the viewer to read and decipher it; if it is left for too long it causes the viewer to re-read it again thus making a further, pointless effort. When the duration of the subtitle exceeds the time needed for the viewer to read it, the duration can be reduced or more text can be written. Moreover, if there are subtitles that exceeds the maximum duration suggested, these can be split into smaller units (Díaz Cintas and Remael 2021).

On the other hand, if we talk about the minimum duration of a subtitle, it is usually set at one second. In the case of subtitles that last less than one second, different strategies can be adopted to adjust the duration. In the case of a dialogue, if there is another person speaking immediately before or after, the two people can be presented in the same subtitle. If it is the same person speaking and the utterance is preceded and followed by a pause, the preceding or following subtitle can be joined with the short one, thus achieving some asynchrony but keeping the right duration (Díaz Cintas and Remael 2021).

2.2.3 cps and wpm

Characters per second (cps) and words per minute (wpm) are two parameters used in the measurement of the subtitle display rate. “The subtitle display rate is understood as the relationship that exists between the quantity of text contained in a subtitle and the time that it remains on screen” (Díaz Cintas and Remael 2021: 107).

Wpm is a more complicated parameter to compute since it varies from language to language. However, usually wpm calculations are based on English and the average length of a word is considered to be five letters. Cps calculations are not standard everywhere either since it depends on different parameters such as whether blank spaces and punctuation are counted as a character or not (Díaz Cintas and Remael 2021).

Subtitling programs allow subtitlers to configure these parameters and they give the choice of considering or not considering blank spaces in the compute. We can see an example in the subtitling program Subtitle Edit.

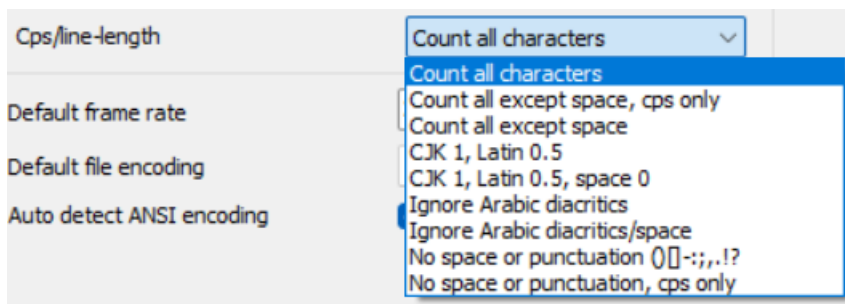


Figure 4 Subtitle Edit - Cps compute options

With the advent of streaming platforms, particularly Netflix, cps has become the preferred parameter in calculating subtitle display rate and 17 cps or 200 wpm is the preferred rate when working with adults' programming (Díaz Cintas and Remael 2021). In the table below we can see the maximum number of characters that can be used in subtitles with different duration.

INCLUDING blank spaces in display rate		Seconds : frames	Characters	Seconds : frames	Characters
17 cps (≈ 200 wpm)		01:00	17	02:00	34
		01:04	19	02:04	36
		01:08	22	02:08	38
		01:12	24	02:12	40
		01:16	27	02:16	43
		01:20	30	02:20	45
Seconds : frames	Characters	Seconds : frames	Characters	Seconds : frames	Characters
03:00	51	04:00	68	05:00	84
03:04	53	04:04	70	05:04	84
03:08	55	04:08	72	05:08	84
03:12	57	04:12	74	05:12	84
03:16	60	04:16	77	05:16	84
03:20	62	04:20	79	05:20	84
				06:00	84

Table 2 Equivalence between seconds/frames and characters, including spaces (17 cps/200 wpm) (Díaz Cintas and Remael 2021: 111)

When working with children's programming, these parameters change, becoming 13 cps or 160 wpm. In the table below we can see the maximum number of characters that can be used in subtitles with different duration according to children's rates.

INCLUDING blank spaces in display rate		Seconds : frames	Characters	Seconds : frames	Characters
13 cps (≈ 160 wpm)		01:00	13	02:00	26
		01:04	15	02:04	28
		01:08	18	02:08	30
		01:12	20	02:12	32
		01:16	23	02:16	35
		01:20	25	02:20	37
Seconds : frames	Characters	Seconds : frames	Characters	Seconds : frames	Characters
03:00	39	04:00	52	05:00	65
03:04	41	04:04	54	05:04	67
03:08	43	04:08	56	05:08	69
03:12	45	04:12	58	05:12	71
03:16	48	04:16	61	05:16	74
03:20	50	04:20	63	05:20	77
				06:00	78

Table 3 Equivalence between seconds/frames and characters, including spaces (13 cps/160 wpm) (Díaz Cintas and Remael 2021: 111)

Of course, these parameters are not the same for all languages. As Díaz Cintas and Remael (2021: 112) point out,

these figures apply to most single-byte languages in the Netflix catalogue, with only a few surprising exceptions, like Arabic (20 cps and 17 cps, for adults and children respectively) and Hindi (22 cps and 18 cps). For the preparation of English templates, their Timed Text Style Guide also recommends the rather high values of 20 cps (i.e. 240 wpm) for adults and 17 cps for children (Netflix n.d. 2).

2.2.4 In between subtitles

A small pause needs to exist between two consecutive subtitles to avoid the effect of subtitles' overlay and to allow the viewer the time to register the information contained in a subtitle before the appearance of the following one.

With the delay function in subtitling programs, a small pause is created between two subtitles to avoid these problems. The value of the delay can be selected by the user, but a minimum delay of two frames is suggested (Díaz Cintas and Remael 2021).

2.2.5 Camera cuts

When there is a camera cut that represents a thematic change in the audiovisual product, subtitles should disappear before it occurs (Karamitroglou 1998). Nowadays this

issue has become more problematic since camera cuts are added frequently to achieve a dynamic effect in the production and often actors keep speaking even if the camera cut occurs, making it more difficult to observe this rule. Anyways, even if there are some exceptions, the rule of not positioning subtitles after camera cuts should be respected as much as possible.

As Díaz Cintas and Remael (2021: 115) point out,

as general guidance, (1) subtitles should not hang over shot changes if the speaker has finished speaking, (2) if a subtitle has to be left hanging over a shot change, it should not be removed too soon after the cut, and (3) a subtitle should never be carried over into the next shot if this means crossing into a clearly different scene, except when the voice provides a sound bridge.

Regarding the time when a subtitle should disappear, there are different opinions. Some think that the right time is right before the camera cut occurs, while others think that the right time is exactly when the shot change takes place. However, the 12-frame rule has become more and more adopted in the industry. The 12-frame rule states that when a subtitle ends before a camera cut, its out-time should be set right before the shot change or at least 12 frames before it (Díaz Cintas and Remael 2021).

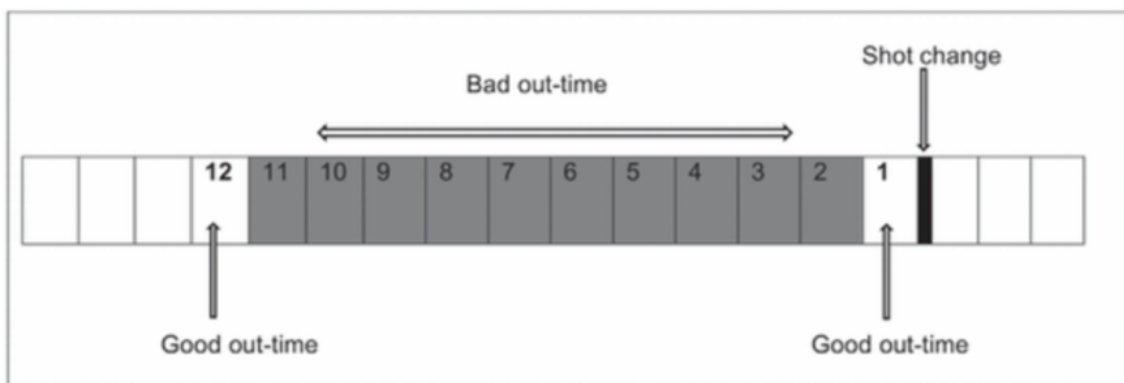


Figure 5 Spotting before the shot change (Díaz Cintas and Remael 2021: 115)

In the same way, when a subtitle begins after a shot change, its in-time should be set two frames or 12 frames after it (Díaz Cintas and Remael 2021).

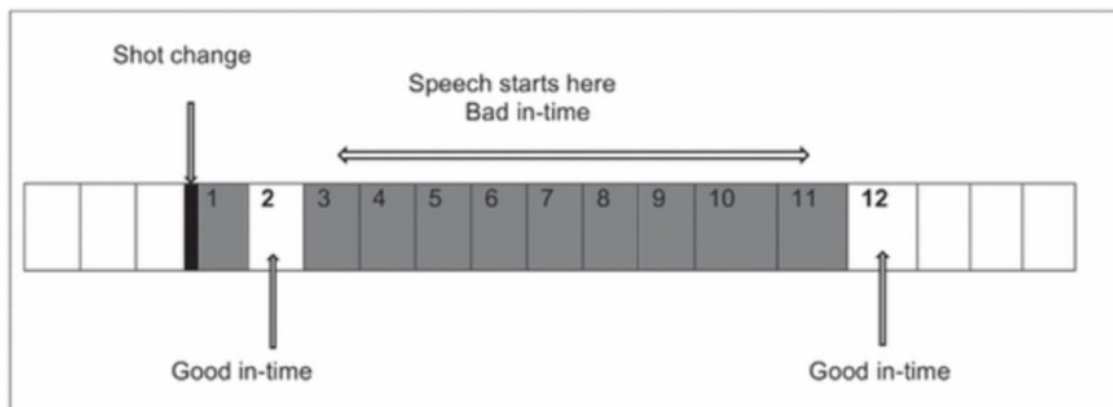


Figure 6 Spotting after the shot change (Díaz Cintas and Remael 2021: 115)

2.3 Formal features

Reading subtitles is not as easy and smooth as reading a novel since each subtitle appears as an isolated text and, moreover, they appear on moving images, which makes the task even less straightforward. This is why subtitlers and translators make sure that certain principles are adopted to make the experience of reading subtitles as pleasant as possible to the audience. These two principles are legibility and readability. Díaz Cintas and Remael (2021: 119) state that

the former refers to the ease with which a viewer can read a text on screen depending on the type and size of font used, the definition and contrast against the image background and the speed at which the subtitles appear on screen. Readability, on the other hand, is more psycholinguistic and refers to the ease with which a reader can recognize the various components of a text and, ultimately, its meaning, depending on parameters such as syntactical complexity, information density, semantic load and the like. In their pursuit, subtitlers also have to master the use of punctuation and other stylistic resources.

As with all the other subtitles' features, there is not homogeneity in formal features either, especially since they depend on the different punctuation and stylistic rules that exist in each language. However, some shared features can be found at least at a European level (Díaz Cintas and Remael 2021).

2.3.1 Punctuation

Even if some trends can be observed in the use of punctuation in subtitles, especially in European languages because of the adoption of English templates, each language has its own grammar rules. Ultimately, subtitles are an instance of written text, so they observe the norms of punctuation of each language.

2.3.1.1 Comma (,)

The comma is used for dividing a sentence in sections, making the reading easier. Commas separate different items in a list and indicate a small pause in the reading. While commas are always followed by a blank space, they are always written right after a word, so no blank space should precede them. In subtitles, commas do not always follow the punctuation rules of the language since they have to follow the prosody of the speech. Moreover, it is important not to end a subtitle with a comma because it could be confusing for the viewers. The changing of subtitles can be interpreted as a comma itself, signalling a pause in the reading between one subtitle and the other (Díaz Cintas and Remael 2021).

2.3.1.2 Full stop (.)

When a full stop is used in a subtitle, it signals that the sentence has ended and it is inserted right after a word, with no blank space preceding it. The next sentence or the one contained in the following subtitle should start with a capital letter (Díaz Cintas and Remael 2021).

2.3.1.3 Colon (:)

The colon is used when introducing something that is coming after, and it signals a small pause. It is inserted right after a word, and it is followed by a blank space. Usually, no capital letter is used after a colon, unless it is followed by a proper noun or a quotation (Díaz Cintas and Remael 2021).

2.3.1.4 Parentheses ()

Parentheses set aside extra but non-essential information that, if removed, does not alter the sentence's core meaning. In condensed text, these explanations are usually the first to go. However, parentheses work best in specific contexts and are not commonly used in subtitles due to space limitations and the need for clear, concise communication. Usually, instead of parentheses, in subtitles the sentence is reconstructed using commas and connectors if needed (Díaz Cintas and Remael 2021).

2.3.1.5 Exclamation marks (!) and question marks (?)

Question marks indicate the presence of a question, while exclamation marks are used to indicate emphasis or surprise and a range of other emotions. They are written right after a word, with no blank space preceding them. Since they also indicate the end of a sentence, no full stop should be written after them, they should be followed by a blank space and the word following them should start with a capital letter. It is important not to overdo with exclamation and question marks since the intensity of the sentence they refer to can be retrieved from listening to the dialogue. It is obvious that double exclamation and question marks should be avoided in subtitles (Díaz Cintas and Remael 2021).

2.3.1.6 Hyphen (-)

The function of hyphens in subtitles is to indicate that the sentences appearing on screen belong to two different people. Usually, a blank space is left between the hyphen and the first word of the sentence. Moreover, hyphens, in conjunction with repeating a letter, visually illustrate a character's speech impediment, such as stuttering, in on-screen dialogue. They should neither be used in the division of a word at the end of a sentence nor as an alternative to parentheses (Díaz Cintas and Remael 2021).

2.3.1.7 Triple dots (...)

In subtitling, continuation dots, also known as ellipses, are used without spaces to connect sentences that span multiple subtitles, ensuring readability. Placed at the end of the first subtitle and the beginning of the next, they indicate the continuation of a sentence, with the following word written in lowercase to denote the link to the previous subtitle. However, nowadays triple dots are not used to indicate the continuation of a sentence anymore since the absence of a full stop at the end of the sentence already means that it is continuing in the following subtitle (Díaz Cintas and Remael 2021).

There are other cases where triple dots can be used in subtitles, for example to indicate a pause or suspense in a sentence. Moreover, when a forced narrative interrupts dialogue, ellipses should be placed at the end of the preceding subtitle and at the beginning of the following subtitle to signify the pause or break caused by the interruption. Also, triple dots link distant subtitles in cases of overlapping dialogue or interruptions by a second speaker. They signal continuity by appearing at the end and

beginning of affected subtitles. They are not necessary when subtitles follow each other without interruption (Díaz Cintas and Remael 2021).

2.3.1.8 Other symbols

Mathematical symbols should not be used in subtitles unless the subtitles appear in specialised documentaries. When it comes to other symbols, depending on the distinct cultures and languages, they can be used if the audience is familiar with them. However, the full expression should be preferred, if space limitations allow it (Díaz Cintas and Remael 2021).

2.3.1.9 Capital letters

Subtitling follows the same capitalisation rules as standard writing. It can be possible to have subtitles written in all caps and these types of subtitles do not have a full stop at the end of the sentence. This is the case of “the title of the film or programme being subtitled; graffiti, newspaper headlines, banners, writing on clothes, messages on computer monitors and any other onscreen text that is relatively short and written in upper case in the original production” (Díaz Cintas and Remael 2021: 129-130).

2.3.1.10 Quotation marks or inverted commas (“...”), (“...”), (‘...’)

Quotation marks primarily serve to denote direct speech, reproduce exact words from a source, for example a book, newspaper, or film lines, and indicate when a person is reading a text aloud.

When a citation spans multiple subtitles, different approaches are possible. The customary practice in standard written text is to use quotation marks at the beginning and end of the quote. Some companies use opening and closing quotation marks in each subtitle to ensure clarity. An intermediate suggestion is to open quotation marks at the beginning of each subtitle to signal the ongoing citation, closing them only in the last subtitle of the series for a balanced approach.

Quotation marks, beyond indicating direct speech, can also signal the use of a word or expression in discussing language itself, serving a metalinguistic purpose. Depending on the company's style, italics might also be used for similar functions. They are also employed to indicate invented or grammatically/phonetically incorrect words or

expressions. Additionally, they highlight the significance of nicknames, emphasize wordplay, or signify ironic use of a term or expression (Díaz Cintas and Remael 2021).

2.3.2 Italics

Just like quotation marks, italics is also used when the subtitler wants to draw attention and put emphasis on a word or sentence in a subtitle. This is more efficient in terms of space saving since it does not take up extra space, but it can go unnoticed and sometimes it is difficult to distinguish it from the rest of the text contained in the subtitle. Moreover, only Romance languages use this typeface (Díaz Cintas and Remael 2021).

Italics in subtitles serve a distinct role, particularly in signalling dialogue from characters who are not physically present in the scene but are relevant to the conversation, distinguishing their voices from those on-screen (Karamitroglou 1998; Díaz Cintas and Remael 2021).

Additionally, italics is used when representing the voices that come from electronic or machine devices, such as radio, a loudspeaker, a computer and also for representing the voice that comes from the other end of a telephone line when the actor can be heard but not seen by the audience (Díaz Cintas and Remael 2021).

Italics serve another valuable purpose by representing internal voices, such as those within a character's mind, interior monologues, dream sequences, and unspoken thoughts voiced by an on-screen character. They are also employed to indicate voiceovers, such as narrators who are not physically present in the scene, unless it is the sole voice heard in the program, as is common in some documentaries, where regular type is used. Additionally, words borrowed from other languages are italicised unless they are considered fully integrated into the target language (Karamitroglou 1998; Díaz Cintas and Remael 2021).

“Italics should not be used for names of pop groups, sports teams, restaurants, companies, drinks or food that are reasonably well known by the target community. Literary and bibliographical references, titles of publications and books, as well as titles of films, other audiovisual programmes, shows, operas, songs and names of record albums also go in italics” (Díaz Cintas and Remael 2021: 133).

Italics is also used when a foreign language is present in the movie or programme. In case that said language is translated, italics should still be used in the translated subtitles (Díaz Cintas and Remael 2021).

Most companies prefer the use of italics for translating song lyrics and specific written content such as messages, letters, and inserts within a program or film. However, this preference may be in competition with the use of uppercase letters. Generally, if the on-screen text is brief and presented in uppercase, subtitles often adopt capital letters. Conversely, when the text is in lowercase and of considerable length, italics are typically employed (Díaz Cintas and Remael 2021).

2.3.3 Colours

Regarding colours, there are two different approaches depending on whether we are dealing with interlingual subtitles or SDH. In SDH different colours are used to signal the different people talking or put emphasis on a certain word or sentence. In interlingual subtitles, since all these information can be easily retrieved by the audience, there is no need to use different colours (Díaz Cintas and Remael 2021).

Normally, the colours used in subtitling are white and yellow. In traditional cinema, subtitles are typically white because they are physically engraved onto the celluloid and become an inherent part of the film copy. Consequently, when projected onto a large white screen, they appear white, as viewers are essentially seeing the screen through the celluloid. If the screen was a different colour, the subtitles would adopt that colour. Occasionally, subtitles may appear yellow, indicating that they are not engraved on the film copy but instead electronically projected onto it to avoid damaging the celluloid. While electronic subtitling allows for a range of colour options, in practice, only yellow and white are commonly used for legibility and technical reasons (Díaz Cintas and Remael 2021).

2.3.4 Abbreviations

Abbreviations are used when shortening a word or a phrase. In subtitling, usually, these should be avoided if possible and, when used, the target audience should be familiar with them. In English there are four types of abbreviations: clippings, acronyms, contractions, and blends.

As Díaz Cintas and Remael (2021: 137) explain,

1 *Clippings* or *shortenings* omit syllables, as in ‘fab’ (fabulous), ‘mo’ (moment), ‘flu’ (influenza), ‘plane’ (aeroplane) and ‘pro’ (professional). They behave like proper words and usually belong to an informal register.

2 *Acronyms* can be formed in various ways. The most common ones contain the first letter of each word, as in ‘FBI’ (Federal Bureau of Intelligence), ‘BBC’ (British Broadcasting Corporation) and ‘EU’ (European Union). They are written without full stops between the letters. If real, most of these abbreviations stand for organizations and bodies that tend to have an equivalent in the rest of languages and are thus easy to translate. If made up, they can be used as in the original. They are also created by using the initial letters of words as in ‘radar’ (RADio Detection And Ranging), ‘laser’ (Light Amplification by Stimulated Emission of Radiation) or ‘taser’ (Tomas A Swift Electric Rife). When they are fully lexicalized, they tend to be written in lower case. A new breed of colloquial acronyms in English are based on common expressions like ‘pto/PTO’ (please turn over), ‘fyi/FYI’ (for your information), ‘ott/OTT’ (over the top) or ‘ooo/OOO’ (out of office). Subtitlers into English need to carefully assess whether the register of the original dialogue justifies the use of these abbreviations and should avoid using them simply because they save space.

3 *Contractions* leave part of the word out, usually the middle, as in ‘Dr’, ‘Mlle’, or ‘km’.

4 *Blends* or portmanteaux join parts of two words together to become a new word, as in ‘Interpol’ (International Police), ‘Eurovision’ (European Television) or ‘heliport’ (helicopter + airport) and are only rarely written in all capitals.

When using abbreviations, they are usually written with no spaces or full stops between letters.

When translating abbreviations, subtitlers need to proceed cautiously. While some abbreviations stay the same, others might transform significantly or be mistaken for more familiar acronyms in the new language. Depending on the context, adopting an equivalent abbreviation from the target culture can be viable, but at times, it is wiser to spell out the abbreviation or offer an explanation instead (Díaz Cintas and Remael 2021).

2.4 Editing the text

Subtitling does face criticism for potentially simplifying language due to the limitations of space and time. The constraints of fitting text within a limited area and syncing it with dialogue can restrict the richness of language. However, some believe that creativity can thrive within these limitations. They argue that faithful translation might not always capture the true essence, so creative adaptation in subtitling can be more effective in conveying the intended message or emotions. It is a debate between strictly adhering to translation versus embracing creative adaptation within the confines of subtitling. Both perspectives have their merits and can depend on the context and purpose of the subtitles.

2.4.1 Condensation and reformulation

Condensation and reformulation are two of the strategies adopted when editing subtitles for the target language. They depend on what can be done and needs to be done and, moreover, sometimes they are necessary due to the linguistic differences between the two languages involved. What is important when condensing and reformulating a sentence is that the resulting sentence should sound as natural as possible to the target audience.

Condensation and reformulation can occur at word level and at sentence level. There are certain common strategies adopted, but they are not to be intended as universal and categorical.

2.4.1.1 Condensation and reformulation at word level

SYMPLEFIC VERBAL PHARAPHRASES

In everyday language, particularly in English, there is a tendency to employ longer verbal expressions, which can consume considerable screen space. That is why subtitlers often opt for shorter verb forms to replace these phrases whenever it is suitable and does not compromise the intended meaning (Díaz Cintas and Remael 2021).

USING A SHORTER NEAR-SYNONYM OR EQUIVALENT EXPRESSION

One simple strategy is to replace a word with its shorter synonym, but it is important to bear in mind that a synonym does not have the exact same meaning as the word it replaces. Moreover, they might belong to different registers, and this can make them less suitable for a specific content. In specific scenarios, like a medical documentary, using the right terminology might be more important than brevity in subtitles. Additionally, function words, such as “his” compared to “the butcher’s”, can slow down reading since they demand more cognitive processing from the viewer than content words (Díaz Cintas and Remael 2021).

USING SIMPLE TENSES

Simple tenses often require less space in subtitles than compound forms. Sometimes it is necessary to change the tense of a sentence, whether on some occasions the subtitler might have a choice. However, adapting tenses is possible only when the target language

is flexible enough, allowing for changes without resulting in grammatically incorrect sentences or direct translations (Díaz Cintas and Remael 2021).

USING SHORT FORMS AND CONTRACTIONS

Most languages allow some form of abbreviation or contraction of words or phrases. However, an excessive use of contracted forms might impede comprehension. In situations where a formal subtitling style is necessary, especially to match the formality of a speaker, the use of short forms should be avoided (Díaz Cintas and Remael 2021).

2.4.1.2 Condensation and reformulation at sentence level

SIMPLIFYING INDICATORS OF MODALITY

Modal auxiliaries and markers of modality serve to express uncertainty, possibility, or politeness in language. In subtitling, condensing, or omitting clauses with these markers can save space but must be done cautiously. Such omissions could lead to translation shifts, potentially making the character seem more direct, decisive, or less polite than intended (Díaz Cintas and Remael 2021).

MANIPULATING THEME AND RHEME

In spoken language, there is a tendency to reverse the usual order of presenting information by placing the new information (rheme) at the beginning of a sentence, contrary to the typical theme (known information) preceding it. Speakers do this to emphasize specific points; it might be because the new information holds importance for them or to add variety to their style. Consequently, this alteration changes the standard word order of a sentence, leading to the appearance of lexical units at the beginning that would typically be placed towards the end of the sentence.

When subtitles revert to the standard word order and grammar, it often results in a simplification or neutralisation of the original style in the source text. This adaptation diminishes some oral features, although compensation might occur through intonation and gestures. Subtitlers make these alterations in word order to aid readability, prioritising known information over the unknown by following the standard theme-rheme order (Díaz Cintas and Remael 2021).

MERGING TWO OR MORE PHRASES/SENTENCES INTO ONE

It is possible to join together a series of short sentences that are present in the source dialogue, and this can make the connection between actions clearer so that the viewer can understand them more easily. While research on the preferred segmentation of subtitle text remains inconclusive (Perego 2008, as cited in Díaz Cintas and Remael 2021), it is possible that readability benefits from both dividing lengthy interventions and connecting fragmented pieces, depending on visual and linguistic contexts (Díaz Cintas & Remael 2021).

2.4.2 Omissions

It is not possible to avoid omissions in subtitling. It is not easy to predict if a certain subtitle needs omissions or reformulations. The redundancy rule often assists subtitlers. Sometimes, a word, phrase, or content might be repeated in the same or adjacent subtitles, merely elaborating on an idea, or making it more explicit. Alternatively, visual elements might fill in information gaps, reducing the necessity for explicit verbal duplication (Díaz Cintas and Remael 2021).

Deciding which pieces of information to include or omit should hinge on the relative importance of these details for the overall understanding and enjoyment of the target film. The subtitler should avoid attempting to transfer every element, even when it is technically possible in terms of space and time. Striking a delicate balance is essential, aiming to preserve a maximum of the original text (crucial for linguistic comprehension) while also providing sufficient time for the viewer's eyes to process the non-linguistic auditory and visual elements, which is integral for appreciating the aesthetic aspects of the target film (Karamitroglou 1998).

Ultimately, subtitlers need to become experts in distinguishing relevant information from irrelevant one, to make a conscious choice when resorting to omissions. As with condensation and reformulation, omissions can happen at word level and at sentence level.

2.4.2.1 Omissions at word level

Deciding which words to leave out in subtitles depends on factors like available space, time constraints, redundancy, and relevance. Additionally, differences between

languages can impact these choices. For instance, when translating from English, certain elements, such as question-tags, might not be necessary or easily translatable into the target language due to structural differences. If a question-tag serves a crucial purpose, translators might explore alternative linguistic features in the target language to convey its meaning. However, if the tag is more ornamental or mimics speech without significantly contributing to the meaning, it could be omitted during the translation process (Díaz Cintas and Remael 2021).

Linguistic modifiers, like adjectives and adverbs, are often considered for removal as they typically add to the information already conveyed by the main verb or noun. The essential question revolves around assessing the significance of these modifications in accurately communicating the intended message. Phatic words and expressions are also often excluded from subtitles as they do not directly drive the plot forward (Díaz Cintas and Remael 2021).

Expressions conveying interpersonal dynamics, which signal power relations between speakers and establish their social positions, are often omitted in subtitles. These include greetings, interjections, formalities, and vocatives. Repetitions, particularly those indicating hesitation, also fall into this category. These interpersonal elements contribute minimally to the factual content and thus they are often excluded (Díaz Cintas and Remael 2021).

2.4.2.2 Omissions at sentence level

While it is generally not recommended to omit entire turns, sentences or clauses, there are situations where it becomes almost inevitable. Sometimes, a character's contribution may carry very little essential information. For instance, in a noisy scene intended to set an atmospheric tone, certain remarks might not require subtitles. Similarly, excessively loud music might drown out dialogue or multiple individuals speaking simultaneously could make it challenging to discern specific exchanges. In these instances, the dialogue itself becomes an integral part of establishing the setting rather than conveying critical information (Díaz Cintas and Remael 2021).

In cases where many people are speaking to the point that is almost impossible to include all the turns in subtitles, the crucial task is discerning which utterances hold significance, and the subtitler must prioritize the character delivering essential

information. Fortunately, in most fictional films, crucial dialogue is typically presented without interference, ensuring clear comprehension for the audience. Consequently, this dialogue can also be subtitled more easily due to fewer time constraints (Díaz Cintas and Remael 2021).

Clauses or phrases with lower propositional content often serve to express a point of view or introduce an argument, essentially having a presentational function. Their role is to set the stage for the main clause, semantically speaking. When deletion is necessary, these introductory elements are usually the first to be removed.

In certain situations, such deletions can indeed have an impact. Given the inconclusive nature of research on manageable reading speeds, subtitlers are encouraged to thoughtfully consider the necessity of text reduction while also evaluating the significance of what they are considering omitting. Occasionally, it might be necessary to slightly exceed the instructed limits for subtitle presentation time or adjust the in and/or out times to ensure additional exposure time for the subtitles (Díaz Cintas and Remael 2021).

2.4.3 Segmentation

Segmentation, closely associated with spotting, refers to the act of dividing something into distinct parts or sections. In subtitling, segmentation involves meticulously breaking down the source text components such as dialogue, narration, etc., into sections or segments (subtitles) following a specific layout. This approach allows viewers to grasp the message quickly. Professional subtitlers consider segmentation crucial as it significantly aids in facilitating subtitle reading and comprehension for the audience (Díaz Cintas and Remael 2021).

Translators face the challenge of ensuring that subtitles, despite their brief appearance and separation from preceding and subsequent subtitles, remain easily comprehensible. To achieve this goal, a fundamental principle in the profession is structuring subtitles to be self-contained both semantically and syntactically. The aim is for each subtitle to possess a clear structure, avoid unintentional ambiguities, and ideally, constitute a complete sentence. However, achieving this is not always possible and this is where the role of spotting and segmentation becomes critical. These processes help

manage the limitations by effectively dividing and placing text on screen for optimal comprehension (Díaz Cintas and Remael 2021).

In subtitling, segmentation involves dividing text within or across multiple subtitles. The rules for dividing text remain consistent within and across subtitles. Complex sentences should be split into shorter ones for better comprehension, bearing in mind the viewers' limited memory span. When using two subtitle lines, the subtitles should prioritize syntactic and grammatical coherence over aesthetic considerations like symmetry. The second line can be shorter or longer than the first, but it is important to avoid obstructing important visuals like close-ups of faces (Díaz Cintas and Remael 2021).

In subtitling, it is ideal for the subtitled text to be segmented at the highest syntactic nodes possible. This entails ensuring that each subtitle flash contains one complete sentence. While aligning each subtitle with a complete sentence might not always be possible, it is crucial to ensure that each subtitle remains coherent independently. Even when a sentence extends beyond a single subtitle, it is advisable for each subtitle to imply or hint at the continuation of the sentence in the subsequent subtitle. This maintains the coherence of the overall dialogue or narrative (Karamitroglou 1998; Díaz Cintas and Remael 2021).

Besides lexico-syntactic segmentation, other types of segmentation (rhetorical and visual) carry importance in subtitling. “The translator will determine the segments which later become one subtitle grammatically (on the basis of semantic units), rhetorically (on the basis of speech rhythms), or visually (on the basis of what happens on the screen in the way of cuts, camera angle changes etc.)” (Reid 1996: 100, as quoted in Díaz Cintas and Remael 2021).

Chapter 3

The professional environment

Subtitling is the outcome of a collaborative effort involving multiple stages, commencing with the commissioning of a project, and culminating in the presentation of audiovisual content on screen. Gaining a comprehensive and up-to-date understanding of the industry's workflows can be challenging due to the diverse approaches adopted by different companies. Moreover, the constant influx of new technological advancements and commercial influences tends to have an immediate and transformative impact on the subtitling profession.

3.1 The subtitling workflow

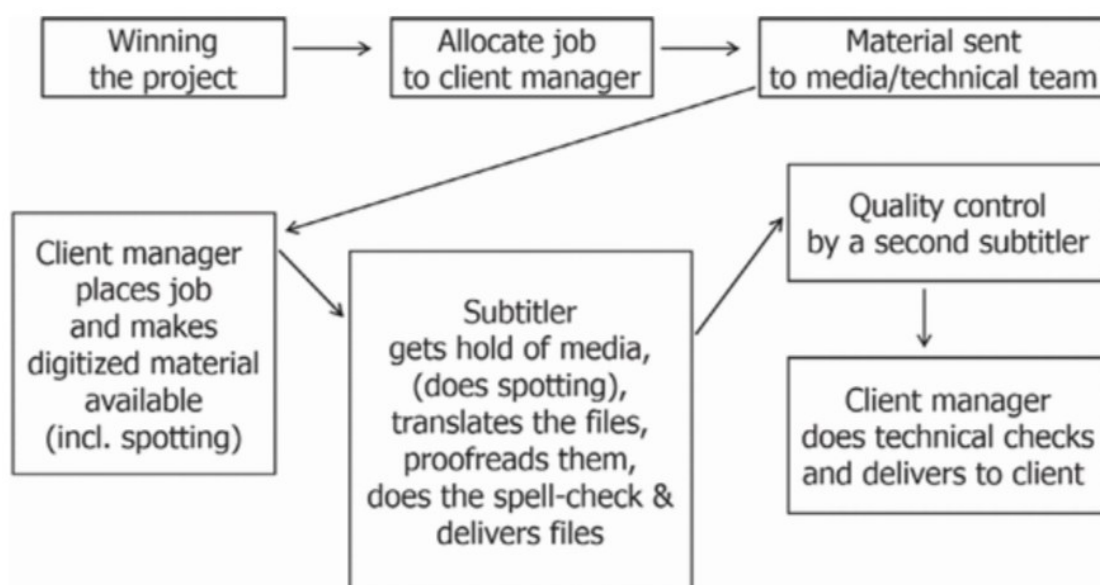


Figure 7 Typical subtitling workflow (Díaz Cintas and Remael 2021)

The client, typically a production or distribution company, or occasionally a television station or film festival, gets in touch with the language service provider (LSP) to commission a project. Key information, including the client's name, the title of the audiovisual production, the required number of subtitled languages, delivery deadlines, and contact details of the project manager and assigned translators, is entered into the system. In the subtitling world, LSPs are commonly multilanguage vendors (MLVs) with the capacity to provide AVT services in a wide range of languages.

Interestingly, the translation of film and episode titles is typically not carried out by the subtitlers themselves. Instead, it is handled by marketing departments to optimize viewer attraction and revenue generation. This practice typically occurs during the development of the marketing campaign, preceding the translation phase of the film (Díaz Cintas and Remael 2021).

An individual within the company undertakes the task of examining the commissioned program. This inspection serves the purpose of ensuring the integrity of the copy, validating the completeness and accuracy of the dialogue list, if provided. Additionally, this process involves checking for any supplementary information such as songs, hard titles, or other elements that require translation beyond the dialogue exchanges.

In instances where these essential working documents are not provided, a transcript of the spoken content must be generated from scratch. This transcription can be achieved through manual efforts or by utilizing transcription applications leveraging automatic speech recognition (ASR) technology (Díaz Cintas and Remael 2021).

Subsequently, a digital working copy of the original film is generated. To enhance security measures and discourage unauthorized duplication, certain anti-piracy precautions may be implemented. Some companies opt for tactics such as blurring the photography or creating low-resolution copies. Alternatively, other approaches include the incorporation of spoilers or watermarks strategically placed throughout the production. These measures serve as a reminder to viewers regarding the legal ownership of the copyright, aiming to deter illicit distribution and unauthorized use (Díaz Cintas and Remael 2021).

Spotting comes next. Ideally, spotting is individually handled by experienced subtitlers. However, with the onset of digitization in the early 21st century and the widespread adoption of multilingual distribution through a wide range of mediums, spotting is typically assigned to technicians who are proficient solely in the source language (Díaz Cintas and Remael 2021).

Subsequently, a copy of the film, along with the dialogue list and/or a file containing the master titles, is sent to the translator. It is not uncommon in the profession for subtitlers to work without direct access to the visual content or relying solely on the soundtrack without having access to a copy of the written dialogue. In the pre-digital era, audiovisual

programs were sent to translators on a VHS cassette. However, with the advent of digitization, the file transfer protocol (FTP) has become the standard for transferring files and videos between a client and server on a computer network (Díaz Cintas and Remael 2021).

A step called conformance may occur between spotting/template creation and translation. This happens when, due to time constraints, the spotter has to work on an intermediary cut, known as a locked cut, instead of the final version. Conformance involves quickly adapting subtitles to the final video cut upon its arrival, considering changes such as new shots, removals, or alterations in duration (Díaz Cintas and Remael 2021).

After the preparatory work is completed, the subtitler begins the translation process from the source to the target language. This involves a focus on translating the actors' dialogue, while also taking into account other acoustic and visual elements, such as songs, inserts, newspaper headlines. It is crucial for translators to not only be attentive to the technical constraints imposed by the medium but also to be familiar with the cultural significance added by the images, as this often plays a significant role in the translation process (Díaz Cintas and Remael 2021).

After completing the translation, the subtitler should perform final checks to ensure the absence of errors. Only after this verification process should the translated file, formatted as per the request, be sent via email to the client. However, if the subtitler is working in a cloud-based environment, the subtitles will be automatically saved on the platform, eliminating the need for file exchanges (Díaz Cintas and Remael 2021).

If the subtitler's task was to provide a translation of the dialogue exchanges without considering technical constraints, the delivered translated text would need to undergo a technical adaptation process. In such instances, a technician or adaptor takes on the responsibility of modifying the translation to fit the spatial and temporal limitations imposed by different scenes in the film. This adaptation also involves aligning the translation with the subtitling display rate applied throughout the program. This ensures that the translated text is appropriately synchronized with the visual and temporal aspects of the product (Díaz Cintas and Remael 2021).

To ensure the delivery of a final product of high quality, a crucial step involves a revision process conducted by a proofer. This expert reviews the subtitles after they have

been received by the LSP or produced in-house from the complete translation. The aim of this revision is to identify and rectify any potential mistranslations, typos, or inconsistencies, contributing to the overall accuracy and quality of the subtitled content. In instances where a proofreading process is involved, the subtitler may receive the proofread translation file once again. They will review it and either accept or reject the proposed suggestions and corrections. Once this step is completed, the finalized translation file is returned to the LSP or updated directly in the cloud-based platform, ensuring that the most accurate and refined version is used for the final product (Díaz Cintas and Remael 2021).

In certain companies, there is an additional step involving a quality control (QC) department that reviews the accepted translation. If any questions or issues arise during this review, the file is sent back to the translator for further correction. Quality controllers, often referred to as QCers, perform comprehensive checks, examining not only formatting and language usage but also ensuring consistency, for example if the translation of names throughout the subtitles is consistent. Additionally, they verify compliance, ensuring, for example, that certain terms deemed inappropriate or offensive by the client have not been used in the translation. This multi-faceted quality control process contributes to the overall accuracy and adherence to client specifications (Díaz Cintas and Remael 2021).

In the context of working for the DVD/Blu-ray industry or subscription video on demand (SVOD) platforms, the file containing the accepted subtitles undergoes a process known as simulation. During this stage, the file is converted into an image format and thoroughly examined. The person responsible for this process, reviews each subtitle, addressing any conversion and timing errors, typos, or grammatical mistakes that may arise. After these final corrections, the subtitles are ready to be delivered to the client (Díaz Cintas and Remael 2021).

The stages outlined so far represent a typical process for subtitling a feature-length movie. However, in practice, there may be deviations from the theoretical process, with certain stages occasionally being skipped. It is crucial to recognize that some operations are subject to constant reassessment, and what was standard practice a few years ago may now be obsolete. Significant milestones such as the digitization of the image, the availability of commercial subtitling editors, and more recently, the shift to cloud-based

platforms, have played pivotal roles in bringing about substantial changes in the subtitling profession. These advancements continually reshape the landscape and methodologies within the industry (Díaz Cintas and Massidda 2019, as cited in Díaz Cintas and Remael 2021).

3.2 The different professional profiles

The traditional, academic perception of translation as a solitary task often clashes with the practical reality of subtitling, where the end result is achieved through a collaborative effort involving a team of various professionals. In academia, translation is typically presented as an individual activity, focusing on linguistic and cultural proficiency, as well as the ability to convey meaning effectively.

On the other hand, subtitling demands a collective approach that extends beyond the capabilities of a single translator. This process involves a variety of professionals, each contributing to produce a final product that not only accurately translates spoken dialogue but also considers visual and temporal constraints.

The spotter, also known as the templator, plays a crucial role in the technical aspects of subtitling. Their responsibilities include determining the precise in and out times for subtitles and creating templates and master titles with pertinent annotations for the translators. A high level of technological literacy is expected from them, coupled with a strong proficiency in subtitling programs. Additionally, a thorough understanding of film language and narrative techniques is expected (Díaz Cintas and Remael 2021).

Translators bear the responsibility of language transfer and are required to be proficient in both the source and target languages and cultures they work with. Their expertise extends to navigating the intricacies of transitioning from spoken language to written text. Nowadays, translators are often referred to as subtitlers and their role encompasses a comprehensive understanding of the spatial and temporal limitations inherent in subtitling. Additionally, they are expected to be well-versed in the applicable translational strategies commonly employed in this field (Díaz Cintas and Remael 2021).

According to Cerezo Merchán (2019: 471) there are certain competences that an AVT translator should possess, and these can be summarised in

- contrastive competences, which encompass (1) exhaustive knowledge of the target language—spelling, phonetic, morphological, syntactic and lexical dimensions; and (2) mastery of

the source language—i.e. excellent written and oral comprehension, knowledge of colloquial varieties, dialects;

- extralinguistic competences, including (1) good knowledge of the cultures involved in the translation process; (2) exhaustive knowledge of the specific characteristics of the target audience; (3) film knowledge; (4) theatre knowledge; (5) familiarity with the language of film and visual semiotics; and (6) familiarity with various features of different audiovisual texts/genres;
- methodological and strategic competences, such as (1) theoretical knowledge of one or several AVT modes; (2) knowledge of software localization; (3) mastery of voicing techniques; (4) mastery of sign language techniques; (5) mastery of techniques to visualize text and image simultaneously; (6) capacity of synthesis—i.e. familiarity with techniques to streamline texts; (7) capacity to use creative language resources; (8) capacity to analyze various genres and reproduce their discursive features (e.g. false orality); (9) mastery of synchronization techniques, use of symbols and time-codes for dubbing and voice-over; and (10) mastery of synchronization and spotting techniques for subtitling;
- instrumental competences involve (1) mastery of AVT software—subtitling, dubbing, audio-description software, etc.; (2) mastery of specific software to digitize, codify and convert audiovisual files; (3) mastery of speech recognition programs; and (4) mastery of strategies to retrieve information and other resources;
- translation problem-solving competences, including (1) knowledge of translation strategies and techniques to translate different audiovisual genres; and (2) capacity to manage AVT projects (developing and organizing team projects).

It is worth noting that certain competencies, such as linguistic proficiency and cultural understanding, are common to all forms of audiovisual translation. However, specific skills, like understanding spatial and temporal constraints, vary depending on the type of audiovisual translation, such as subtitling, dubbing, or voice-over. Professionals in the field need to adapt their skills to meet the unique demands of each form of audiovisual translation.

In certain countries, companies include the professional figure of the adaptor, an expert with knowledge of the media limitations affecting subtitling and familiar with condensation and reduction strategies in the target language. The primary role of this professional is to transform the initial translation provided by the translator into subtitle events. This involves searching for concise synonyms, modifying syntactical structures, all while preserving the original meaning, even if they may not be familiar with the source language.

While adaptors continue to play a significant role in dubbing, particularly in managing lip synchronization, their presence in the subtitling profession is gradually diminishing. The tasks traditionally performed by adaptors are increasingly being incorporated into the responsibilities of subtitlers (Díaz Cintas and Remael 2021).

Experienced professionals in the field of subtitling include proofers, revisers, or QCers, who play a crucial role in reviewing and refining the work of their colleagues. They meticulously review and curate content, focusing on linguistic, translational, and

technical aspects. In addition, project or client managers take on a leadership role, overseeing the planning, development, and execution of specific projects. They act as the primary point of contact with the client and coordinate with all professionals involved in a particular commission, ensuring effective communication and collaboration throughout the entire process (Díaz Cintas and Remael 2021).

3.3 Working conditions

Subtitlers can offer their services in various capacities, and both freelance and in-house opportunities exist within the subtitling industry. Language service providers that specialize in subtitling and other audiovisual translation modes are a common entry point for individuals looking to enter this market. These LSPs act as intermediaries in the business chain, connecting clients with skilled subtitlers. However, it is worth noting that they typically retain a portion of the budget allocated for the translation activity as part of their service fee. Working with language service providers has its advantages, such as a steady flow of projects and a network of clients. On the downside, subtitlers may receive a lower share of the overall project budget due to the intermediary's fee.

On the other hand, working directly with clients who require subtitling services can be more challenging, especially in the early years of one's professional career. Building a client roster and establishing a reputation may take time and effort. However, the direct client approach can be more financially rewarding since subtitlers can negotiate rates directly and retain a larger portion of the project budget.

Ultimately, the choice between working with language service providers or pursuing direct client relationships depends on personal preferences, career goals, and the stage of one's professional journey. Some subtitlers may opt for a combination of both, taking advantage of the opportunities provided by LSPs while gradually building direct client relationships over time. Regardless of the chosen path, establishing a strong portfolio, honing language skills, and staying updated on industry trends are essential for success in the competitive field of subtitling (Díaz Cintas and Remael 2021).

Subtitlers can offer their services directly to a variety of clients in different industries. For instance, they may collaborate with production and distribution companies involved in films, trailers, and other audiovisual content intended for theatrical release. Private and public television stations often require subtitling services for diverse

programming. DVD and Blu-ray publishers may seek subtitling expertise for their audiovisual products.

Corporate video production companies represent another potential client base, relying on subtitling for multimedia content. Educational centres developing video lectures and tutorials might also require subtitling services. Additionally, organizers of film or documentary festivals, who often screen numerous productions in a short timeframe, may seek subtitling support.

In the field of interactive software or video games, companies in the entertainment software industry could be potential employers. These entities often use subtitling when localizing their products (Díaz Cintas and Remael 2021).

Freelancing emerges as the prevailing employment model for subtitlers, with in-house positions being more generally found in countries with exceptionally high volumes of subtitling demands. When they work as freelancers, subtitlers have several payment options, including compensation per entire audiovisual program, per number of words, per subtitle, or increasingly these days, per minute of video. Rates fluctuate based on geographic location and the specific policies of the hiring company. It is essential for subtitlers to stay informed about prevailing rates, seeking guidance from colleagues or professional associations, to ensure fair compensation and avoid contributing to market saturation with unreasonably low rates (Díaz Cintas and Remael 2021).

The remuneration of subtitlers is influenced by various factors. These include the geographical location where the subtitler works and where the typical client is based, as well as the subtitler's work experience and qualifications. The type of genre being subtitled, and the complexity of the task are also significant variables that contribute to the determination of pay. The interplay of these factors collectively shapes the compensation structure for subtitlers in the industry (Kuo 2015).

It might be logical to assume that, in most cases, tasks with tighter deadlines would command higher compensation compared to those with more extended deadlines. However, information from subtitlers gathered from a survey conducted by Kuo in 2010 (Kuo 2015) comprising 429 respondents from 39 countries, indicates that there is no clear correlation between the urgency of task delivery and the associated compensation. Some respondents did mention receiving bonuses for handling urgent deadlines, but many subtitlers working regularly on tight schedules were compensated at a relatively lower

rate compared to those who typically had more extended deadlines. This apparent paradox highlights the complexity and variability in the factors influencing subtitler compensation within the industry.

Subtitling represents a profession closely intertwined with daily life yet often overlooked. Despite their significant role, subtitlers and their profession have become increasingly vulnerable with the evolution of the industry. The advent of the internet has introduced a vast pool of inexpensive labour, posing a challenge to subtitlers. Moreover, the profit-driven approach of clients, seeking to maximize turnover while offering reduced rates, has added to the difficulties faced by subtitlers. Since mostly of the AVT translators work as freelancers, securing a steady income can be challenging. Therefore, it is crucial for AVT translators to be versatile. The ability to handle various tasks enhances employability. A versatile professional is equipped to navigate the dynamic nature of freelance work, ensuring a broader range of opportunities in the subtitling sector (Kuo 2015; Díaz Cintas and Remael 2021).

A survey carried out by Kuo in 2010, highlights a connection between deadlines and the quality of subtitles. As pointed out by Kuo (2015: 182),

A total of 67.6 per cent of participants considered that tight deadlines affected the overall quality of their output, with 28.7 per cent admitting that this tension existed to a ‘strong’ degree and 38.9 per cent to a ‘moderate’ degree. 38.5 per cent of the respondents were convinced that generous deadlines would ‘very much’ help to increase the quality of the results they delivered, as more time could be devoted not only to documenting and finding appropriate solutions, but also to conducting a final quality check and revision.

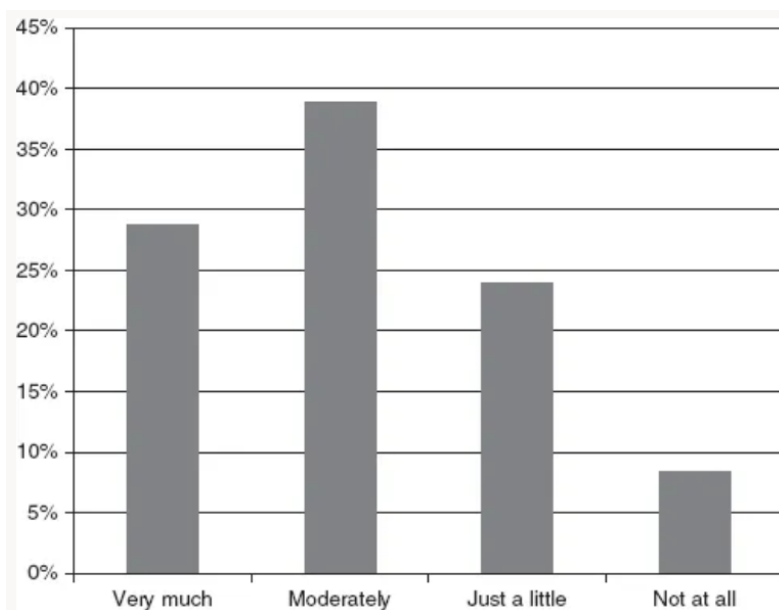


Figure 8 Influence of tight deadlines on quality (Kuo 2015)

Subtitling projects are inherently urgent, but the deadlines can vary depending on the distribution channel. Films destined for cinema screenings or television broadcasts usually allow more time for translators compared to projects for film festivals, DVD/Blu-ray publishers, or OTT platforms. In recent years, the pace has notably accelerated for the latter, driven by the audience's impatience to access their favourite programs swiftly and the ongoing battle against piracy and bootlegging. To cope with these tight deadlines, certain vendors have turned to micro-tasking, which involves assigning different sections of the same film or TV series to various translators. However, it is important to note that, unless a comprehensive revision is conducted at the end of the process, this practice may result in a lack of cohesion and coherence in the subtitles. There is a risk that identical terms or expressions could have been translated differently by the various translators engaged in the project (Díaz Cintas and Remael 2021).

3.4 Author's rights and acknowledgments

The Berne Convention for the Protection of Literary and Artistic Works, established in 1886, addresses the safeguarding of creators' rights in their literary and artistic endeavours. The convention serves as a framework for copyright protection and encourages the global circulation of creative works.

Article 6bis of the Berne Convention is particularly significant, focusing on authors' moral rights. These moral rights encompass:

- **Right of Attribution (Authorship Claim):** Authors possess the right to assert authorship of their created works, insisting on due recognition and association of their name with their work.
- **Right of Integrity:** Authors have the prerogative to oppose any alteration, distortion, or detrimental modification to their work that could harm their honour or reputation. This provision safeguards the original integrity of the work and protects the author's reputation.

These moral rights play a crucial role in acknowledging and preserving the personal and reputational interests of creators. While copyright predominantly deals with economic aspects, moral rights focus on the non-economic aspects of the author's connection with their work.

The Berne Convention establishes a baseline standard of protection that member nations must uphold, influencing the formulation of copyright laws globally. Notably, the protection offered by the convention is automatic upon the creation of a work and does not necessitate formal registration.

Individual authors are granted moral rights indefinitely, and in numerous national laws these rights cannot be transferred or relinquished. This means that even when translators give their economic rights to an employer by signing an agreement, they still retain their moral rights. These rights persist over time and ensure that authors, including translators, maintain control over aspects related to the attribution and integrity of their work, regardless of any contractual arrangements concerning economic rights (Díaz Cintas and Remael 2021).

Ivarsson (1992: 106, as cited in Díaz Cintas and Remael 2021) emphasises that subtitlers possess identical copyright entitlements as writers under the Berne and World Conventions and they have the right to have their names associated with works that are published. Díaz Cintas and Remael (2021: 59) add that

Along the same lines, Point 5.h, Section III of UNESCO's (1976: online) *Recommendation on the Legal Protection of Translators and Translations and the Practical Means to Improve the Status of Translators* reinforces this right by explicitly stating:

the name of the author of the translation should appear in a prominent place on all published copies of the translation, on theatre bills, in announcements made in connexion with radio or television broadcasts, in the credit titles of films and in any other promotional material.

In the context of translator rights, France stands out as rather unique. In French law, both dubbing translators and subtitlers are recognized as full authors. This means that they own the rights to their works indefinitely, encompassing both moral and economic rights. In principle, although the practical implementation may be more intricate, these translators and subtitlers have the exclusive authority to decide what can or cannot be done with their translations. Essentially, they lend the right to use their work to clients, receiving an agreed remuneration in exchange. This legal framework allows them to have a high degree of control over their creations, distinguishing the French approach from practices in other jurisdictions (Díaz Cintas and Remael 2021).

Given that moral rights are inalienable, subtitlers ideally hold the final say in determining whether their name should be credited or not for a translation. Despite the efforts led by certain translators and subtitling associations to enhance the recognition of

professional subtitlers, the prevailing sentiment among many companies and viewers is that the best subtitles are those that go unnoticed. Consequently, subtitlers attract more attention when errors are made rather than when they successfully produce translations (Díaz Cintas and Remael 2021; Kuo 2015).

An effort to maintain invisibility is evident in the practices of numerous distributors and language vendors who choose not to credit the subtitler or the subtitling company. This practice, however, varies significantly, with some companies and countries demonstrating more respect for subtitlers by acknowledging their contributions. The decision to withhold such acknowledgments be part of an industry approach to prioritize seamless integration of subtitles, often aiming for an unobtrusive viewer experience, reinforcing the notion that well-executed subtitles should go unnoticed. Nevertheless, the level of acknowledgment varies widely, reflecting diverse cultural and industry norms regarding the visibility of subtitlers and their work (Díaz Cintas and Remael 2021).

A survey carried out by Kuo in 2010 investigates, among other aspects, the reality of the author's acknowledgments in the industry. While the majority of respondents expressed their desire to be granted acknowledgment for their work, not everyone was equally enthusiastic about that. In fact, 6.5% of respondents expressed a preference not to be credited at all, while 19.1% of them indicated a preference for being credited, but under specific conditions. These conditions often included having sufficient time to work on assignments, being given the opportunity to agree with any revisions, personal enjoyment of the program, and direct collaboration with clients instead of working through agencies. Essentially, the respondents' confidence in their work played a significant role in shaping their attitudes toward being visible or invisible in the credits. This suggests that the acknowledgment or invisibility of subtitlers is closely tied to their perception of the quality of their work and the working conditions under which they operate (Kuo 2015).

3.5 Training AVT translators

The survival of the subtitling profession depends on the effective training of experts in the field. Despite the increasing significance of audiovisual translation in our everyday experiences, numerous universities have typically taken a passive stance in adequately preparing students in this field. Curricula often overlook essential components such as

dubbing, subtitling, voiceover, and access services. The lack of attention to these aspects may be attributed to various factors, including a general lack of interest, high software costs, insufficient expertise among teachers, conflicting interests, or simply a lack of awareness. This situation has led to a scenario where, for many decades, individuals interested in AVT had to acquire skills through hands-on, in-house learning experiences outside the formal structure of educational institutions. Unfortunately, this has resulted in a field that often lacks a robust academic foundation (Díaz Cintas and Remael 2021).

However, notwithstanding the numerous challenges in teaching and learning audiovisual translation in the context of higher education, there has been significant progress in recent years. Training in this field has witnessed substantial development, gaining increased recognition and significance within the undergraduate and postgraduate curricula of numerous translator training programs globally, particularly in Europe (Díaz Cintas and Remael 2021).

Pinpointing the exact origins of the first courses in audiovisual translation is challenging, but it is acknowledged that teaching in this field traces back to the late 1980s and 1990s. According to Gottlieb (1992: 161, as cited in Cerezo Merchán 2019), during the late 1980s, the Université de Lille emerged as the sole institution offering courses in dubbing and subtitling. Subsequently, the University of Copenhagen (Københavns Universitet) introduced a subtitling course in the academic year 1990–1991, marking a notable development in AVT education. As the surge in audiovisual translation training unfolded, the initial courses, which primarily concentrated on interlingual subtitling, have undergone a gradual evolution. They have been enriched by the addition of courses addressing various modes of audiovisual translation. These now encompass dubbing, voice-over, subtitling for the deaf and hard of hearing, audio description for the blind, video game translation, and even more recent advancements like respeaking. The expansion of course offerings reflect the diverse and evolving nature of AVT modes and the increasing demand for professionals skilled in these areas.

The first academic courses in audiovisual translation predominantly focused on the translation of cinematic productions, primarily feature films, due to the fact that such films held a predominant position in the entertainment industry. In the perspectives of influential scholars such as Bassnett (1980/2002, as cited in Díaz Cintas and Remael 2021) and Snell-Hornby (1988, as cited in Díaz Cintas and Remael 2021), subtitling and

dubbing were initially regarded as practices falling under the domain of literary translation. This classification was based on the understanding that these practices exclusively involved the translation of feature films. However, as Chaume (2004b, as cited in Díaz Cintas and Remael 2021) argued, an early recurring misconception in situating audiovisual translation within Translation Studies was the assumption that it pertained to a specific genre, namely films, rather than acknowledging it as a domain dealing with a text type, namely audiovisual, that encompasses a diverse range of genres, including documentaries, commercials, and various others (Díaz Cintas and Remael 2021).

There is no official degree program exclusively focused on subtitling. Instead, subtitling is typically taught as part of broader curricula, encompassing various audiovisual translation modes. Subtitling is typically part of more comprehensive courses on specialized or general translation, seminars, workshops, professional internships, and other educational activities. The presence of subtitling freeware makes it easy to integrate subtitling training into any Translation and Interpreting program, as long as the teaching staff and faculty are willing to incorporate dedicated subtitling courses (Bolaños García-Escribano 2019).

Regarding AVT training, its distinctive feature compared to other types of specialised translation is primarily rooted in its multimodal and multimedia nature. This demands transversal skills closely linked to digital technology and audiovisual literacy. To guarantee the development of essential skills and competences for professional proficiency in audiovisual translation, it is crucial to structure specialized curricula with clear learning objectives. This involves adopting diverse teaching and learning approaches, providing access to appropriate content and resources, crafting effective tasks, and determining reliable assessment methods (Cerezo Merchán 2019; Díaz Cintas and Remael 2021).

The evolution of the audiovisual translation profession carries profound implications for its educational aspects. Firstly, there is a heightened demand for proficient localizers and translators specializing in AVT. Secondly, it is crucial to refine translation competencies and furnish trainees with well-informed education, incorporating authentic training practices, including exposure to real-life scenarios. Lastly, there is a need for greater incorporation of industry conventions and software in

training environments. In essence, the teaching of AVT in higher education and other educational settings should strive to meet the latest industry requirements, leveraging cutting-edge technology whenever possible in the learning environment (Bolaños García-Escribano 2022).

In order to achieve this, the collaboration between the AVT industry and academia should be increased. Scholarly efforts play a pivotal role in refining and enhancing the education of a specific discipline for aspiring professionals, ensuring its sustainability in the future. Bridging the longstanding gap between the audiovisual translation industry and academia is extremely important. This would allow academia to gain insights into the present and future requirements of the industry, and in turn, would enable the industry to recruit individuals equipped with the necessary skills (Díaz Cintas and Remael 2021).

Chapter 4

Subtitling *La Cardata*, a documentary by Giuseppe Angileri

After outlining the different technical and linguistic aspects, as well as the workflow in subtitling, in this last chapter of my thesis they will be put into practice. This chapter will focus on the process that I carried out for the translation and subtitling of the documentary *La Cardata* by the Sicilian director Giuseppe Angileri.

4.1 The documentary

La Cardata is the first documentary by the director Giuseppe Angileri, a Sicilian who emigrated to Rome and that goes back to its origins to tell an important story. With this documentary, the director “wanted to tell the story of a respectful and pure fishing practice. A story, that of the sisters Antonella and Giusy Donato, made of sacrifices, love, and passion. And also a lot of faith.” (Bertè 2023, translation by me).

La Cardata is a 51-minute-long documentary about an ancient, traditional practice carried out in the Strait of Messina which is swordfish fishing. It shows the story of Giusy and Antonella, two fishermen and felucca’s owners in Messina, Sicily, and their crew. They talk about this fishing practice, how it started and how it developed, they talk about the emotions they feel when they are on board of the felucca and what happens there. The documentary has been produced with the aid of different sponsors: the city of Messina and the “Assessorato del turismo, dello sport e dello spettacolo” of the region of Sicily.

Moreover, the documentary has already won a prize at the “Festival Internazionale del Cinema di Salerno”, where it has been the most voted production among all the participants.

Swordfish fishing is a very important tradition for the people who live in the area of the Strait of Messina, both in Calabria and in Sicily, since it is a unique practice. People from these regions, including me, being from Calabria, are very attached to traditions, whatever they may be, and the words of Giuseppe Angileri are a good example of that: “I live in Rome, but I always carry in my heart the memories of what I felt as a child when I looked at the Strait and those strange boats”. He says, “I have a very strong connection with Messina, and whenever I have the opportunity, I always try to go back. I felt the need

to tell the story of my land, to its own inhabitants or those who know little about it”. And he goes on: “I tried to explain what I saw as a child with the same curiosity with which I admired the passage of feluccas, boats unique in their kind” (Castorina 2022, translation by me).

Even the title is a reference to tradition and the choice is not casual. The *cardata da cruci*, in fact, is a relevant part in the practice of swordfish fishing. It is a double-cross sign that the fishermen do with their nails on the cheek of the swordfish once they bring



Figure 9 *Cardata da cruci*, photo by Finocchiaro (2019)

the swordfish on board of the felucca, after they kill him. It is a way of paying their respect to the fish for being a worthy opponent in the fight that is this fishing practice.

4.2 The process

The work I have done on the documentary was carried out in many steps, just like the workflow described in Section 3.1, except for the fact that I carried out all steps: the relationship with the client, the spotting, the terminology work, the translation, and the subtitling process.

After discussing the topic with my professor, telling her why I wanted to work on this particular matter of swordfish fishing and subtitling, she suggested the documentary *La Cardata*, by Giuseppe Angileri. The chosen topic carries importance to me since it focuses on a traditional practice in my region and I wanted to choose something meaningful for my thesis, to put into practice the skills I acquired during my studies and, at the same time, pay homage to my land.

Each and every inhabitant of a place knows that it is important to carry on the legacy and traditions of the people who have come before us, even more so if a certain tradition is in danger of disappearing.

I was very happy with her suggestion since the documentary is about something to which I have an important emotional attachment. Working on an audiovisual product made by a young director who knows how much this tradition is important for the people living in this area and who shares my origins, even if just in part, was an added value.

4.2.1 Contacting the client

The first step was to contact the director and ask if he would give permission to work on his documentary since it had not yet been released to the public. He granted me his permission and he was very excited about the project.

He sent all the files necessary to work on an audiovisual translation project: the video file of the documentary, the dialogue list, and the spotting. The problem was that, both the dialogue list and the spotting were not complete, since he told me that he had added a few scenes that were not included in the dialogue list he sent me.

4.2.3 Spotting the subtitles

The second step was doing the spotting from scratch. To do that, I used a free subtitle editor, called Subtitle Edit. After uploading the video on the editor, I used the function “Audio to text” to convert speech to text and obtain a draft of the dialogues.

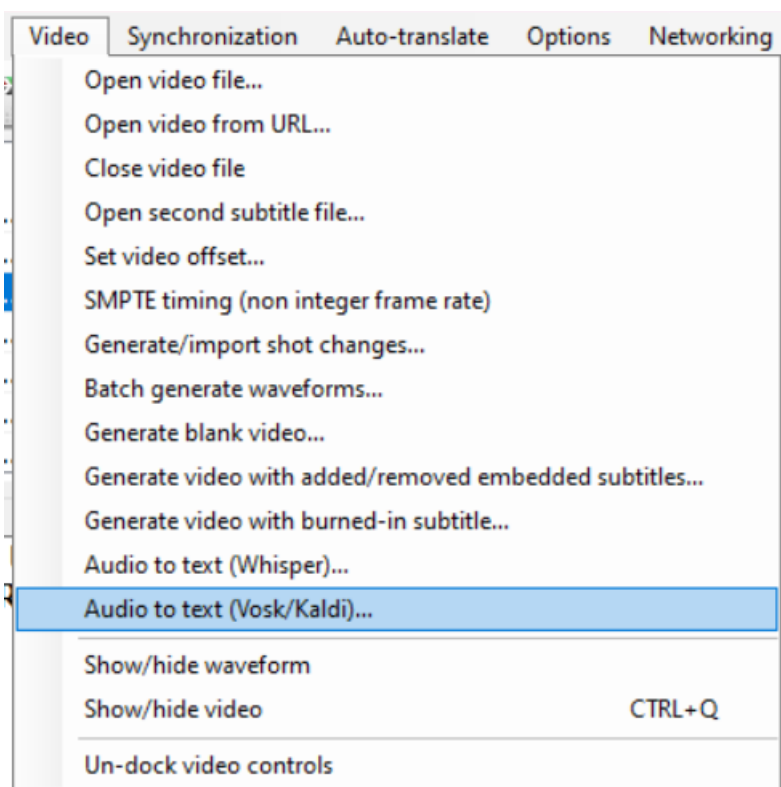


Figure 10 Subtitle Edit - Video options

The dialogues that were generated were extremely imprecise, so they had to be manually adjusted.

#	Start time	End time	Durat...	Text
1	00:00:40,...	00:00:44,670	3,690	Se considerassero da quando stava quando rientriamo
2	00:00:44,...	00:00:46,320	1,650	diceva questi qua in cui vera di del male al senza razzia.
3	00:00:46,...	00:00:50,700	3,990	Ma in realta i momenti di pesca sono dieci secondi dieci
4	00:00:50,...	00:00:52,330	1,600	secondi e poi aspettiamo siamo sempre ad aspettare.

Figure 11 Subtitle Edit – Example of subtitles generated with the option "Audio to text"

4	00:00:40,...	00:00:43,852	3,122	<i>Se considerassero quando usciamo e rientriamo</i>
5	00:00:44,...	00:00:46,361	2,259	dice "neanche i pirati del mare."
6	00:00:46,...	00:00:49,670	2,960	I momenti di pesca sono dieci secondi per volta.
7	00:00:49,...	00:00:52,330	2,483	<i>Poi aspettiamo. Siamo sempre ad aspettare.</i>

Figure 12 Subtitle Edit - Subtitles after making adjustments

Despite that, this function has been helpful since, in generating the text, it also generated the timecodes. An example can be seen in the image below.

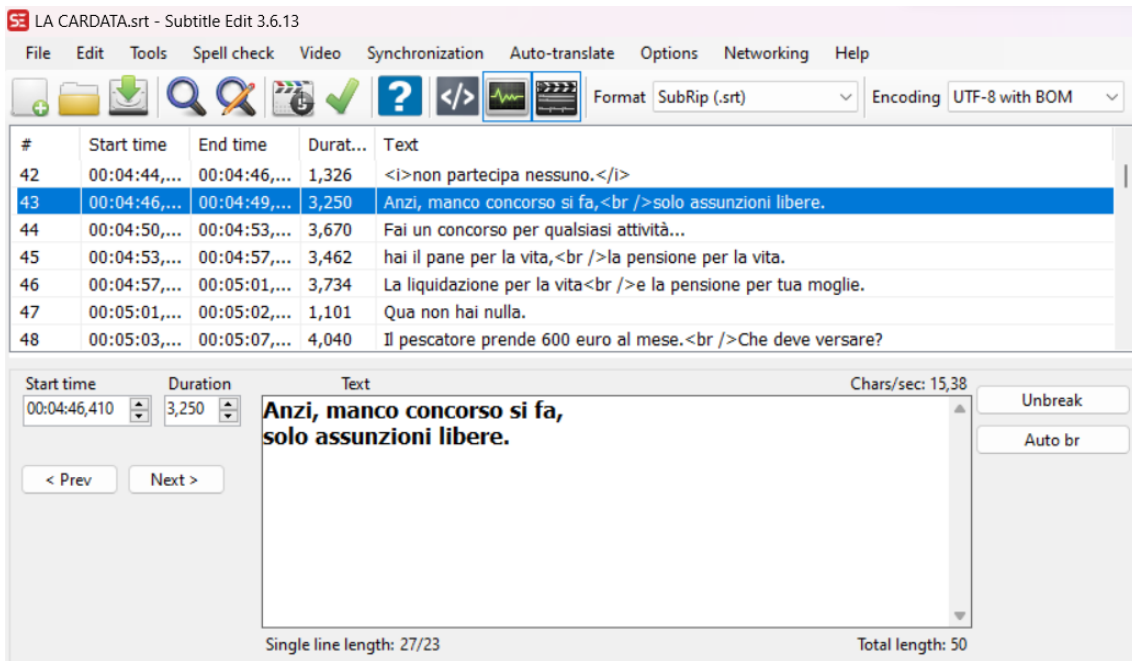


Figure 13 Subtitle Edit - Example of subtitles and their timecodes.

Each subtitle that was generated had its timecode, with the start time and end time and its duration. I had to modify a few timecodes to match the duration of the dialogue and also to make sure that they stayed within the standards of maximum and minimum duration (see Section 2.2.2) and also be coherent with the shot changes (see Section 2.2.5).

The editor also displays a waveform, so adjusting the different subtitles was easier since they could be selected and moved along the waveform⁹ to change their start time and end time and modify their duration.

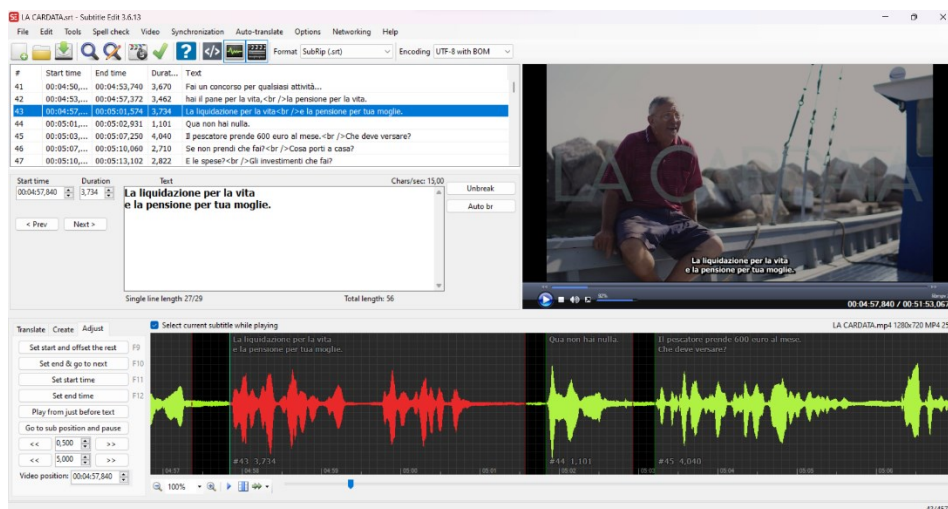


Figure 14 Subtitle Edit - Example of waveforms.

⁹ "A waveform is a graphical representation of a sound wave as it moves through a medium over time" (<https://www.teachmeaudio.com/recording/sound-reproduction/waveforms>).

4.2.4 Creating the corpus

After the spotting was modified and adjusted, before moving onto the translation, I worked on the terminology. To do so, I gathered different texts and articles on the topic of the documentary, both in Italian and in English for the creation of a corpus in each of the two languages. The texts chosen are articles and reports on the practice of swordfish fishing, specifically in Sicily and the area of the Strait of Messina which is the topic of the documentary. One of the texts chosen in Italian is taken from the Geoportale della Cultura Alimentare. It describes the practice of swordfish fishing in Messina and, even though it is a short text, it contains many terms specific to the domain of swordfish fishing, as well as many dialectal terms.

The text “Caccia al pesce spada” taken from the Mare Nostrum website, is a longer text that explains how the crafts used for fishing swordfishes changed and evolved during the years. It also explains what the *cardata da cruci* is.

The text “Rituali nella pesca del Pescespada nello Stretto di Messina” taken from the Cola Pisci website explains how this fishing practice was conducted in the past and it compares it to how it is conducted today.

The text “Pesca del pesce spada nello stretto di Messina” taken from the Taccuini Gastrofisici website, tells the story of swordfish fishing starting from its origins with the Greeks, including ancient writers that have written about this practice. It also includes a poem written in Sicilian on the sacrifices and passion that this fishing practice requires.

The text “...il pesce spada nasconde una storia tutta messinese?” taken from the UniversoMe website, offers a very brief explanation of the story of swordfish fishing with feluccas and it also includes suggestions on how to cook swordfish.

The article “Messina, sulla feluca per mantenere viva la tradizione della pesca al pesce spada” taken from the Gazzetta del Sud website, describes the episode of the tv show “Scirocco” where they talked about the practice of swordfish fishing on board of the felucca *Padron Marco*.

The article “Pesca del pesce spada: tradizione, leggenda e ricette | Messina” taken from the Scorci di Mondo website, describes a typical day fishing for swordfishes on board of the felucca that belongs to the Mancuso family. It describes. It tells how the swordfish caught is sold and offers a review of a few swordfish dishes.

The article “Stretto di Messina. Il fascino eterno della caccia al pescespada: i due messinesi che ne rivoluzionarono il metodo” taken from the L’eco del sud website is a short article about the ancient crafts used in this fishing practice. In the article the first people who upgraded and motorised a felucca for the first time.

The article “La “caccia” al Pescespada tra usi, costumi e leggende nelle acque dello Stretto di Messina” taken from the Il gustosino website, explains in detail the structure of the ancient “luntro” and the tasks performed by the different people on board, before moving onto briefly describing the fishing practice carried out with the modern felucca.

The article “Come in un kolossal: l’arte di catturare i pesci spada nello Stretto a bordo delle feluche” taken from the Cronachedigusto website, describes the time of the year in which swordfishes are caught, how many feluccas conduct this fishing practice, how it is carried out and each component of the crew with their specific job.

The article “La Pesca al Pesce Spada: un rituale che risale all’epoca di Greci e Fenici” taken from the Vanilla Magazine website, explains the origins of this fishing practice and it includes a video that shows the modern fishing practice.

The article “Pesce spada, l’imperatore dello Stretto” taken from I Calabresi website, describes how the practice of swordfish fishing spread in Calabria, how the fish was caught, and it includes extracts taken from the work that different authors conducted on the practice of swordfish fishing.

One surprisingly detailed article found in English is “Swordfish Hunting in the Straits of Messina” taken from the website Morpheus Sailing and it describes the area of the Strait of Messina, the swordfish and also how the fishing practice changed over the years. This one is not a very long article either, so the content is quite summarised, but compared to other texts that I found, it contains quite a few technical terms.

The short report “Mediterranean swordfish: WWF raises the alarm” taken from the WWF website briefly explains how the swordfish is caught and gives some information on the catches in the Mediterranean.

The text “Swordfish hunting in the Straits of Messina –an ancient and noble battle has become very one-sided...” taken from the Kateludlow website, describes the structure of the boats used in ancient times and how the fish was caught, before moving onto briefly describe how the fishing practice is conducted nowadays and the author is critical towards

this practice that, in her opinion, does not consider the capacity of the swordfishes to regenerate.

The article “New investigation revealing horrific harpoon fishing practices” taken from the Eurogroup for Animals website, is critical towards the practice of swordfish fishing, revealing its cruel aspects.

The article “Traditional “Felucca” Fishing Boats of Sicily” taken from the Oceana website briefly describes the experience of the Marviva Med expedition team on board of a felucca in Ganzirri. The article briefly mentions the concerns of the fishermen for their livelihood, since they did not catch many swordfishes.

The text “Sicilian swordfish” taken from the living a life in colour website briefly describes the way in which a swordfish is caught. It also includes the recipe of a typical swordfish dish: *pesce spada alla siciliana*.

“Adrift! Swordfish and driftnets in the Mediterranean Sea” is an extensive report of the Oceana-MarViva Mediterranean Sea Project 2008. The report provides a comprehensive overview of the utilisation of driftnets in the Mediterranean, along with the outcomes of the Oceana and MarViva campaign. Oceana observers travelled to ports in Italy, France, and Morocco to identify, document, assess, and report instances of illegal fishing involving driftnets in the Mediterranean. Furthermore, observations were undertaken aboard the Marviva Med in diverse high seas regions of the Central Mediterranean. The report encompasses the outcomes of Oceana and MarViva's efforts, along with an overview of the fleet's status in different Mediterranean countries that still used driftnets.

“Experiencing Tradition on the Sea” is an article taken from Medium that briefly describes the area of the Strait of Messina and the swordfish fishing practice, including pictures of a felucca and a swordfish that was caught. This article was written after experiencing a summer school on food innovation.

“Harpoon” taken from the Hello Fish website, is a short text that describes how the harpoon is used.

The paper “Evolution, crisis and new scenarios of the Italian swordfish harpoon fishery” accessed on ScienceDirect, examines the evolution of Italian swordfish harpoon fishing, tracing its historical roots to ancient times and noting its artisanal nature with occasional technological updates. However, modern fishing practices like longlines and

driftnets have led to a significant decline in the harpoon fleet over the years. Despite recent management efforts such as bans on driftnets and limitations on longline use, challenges persist due to illegal fishing activities. The cultural significance of swordfish fishing with harpoons underscores the importance of effectively managing both the Mediterranean swordfish stock and this traditional fishing practice.

The paper “Assessment of the Mediterranean swordfish based on the Italian harpoon fishery data” accessed on the ICES (The International Council for the Exploration of the Sea) website, discuss the analysed data gathered from a traditional harpoon fishery in the Strait of Messina using statistical models. Results of the analysis indicate a significant decline in swordfish over the past 30 years, with recent signs of recovery. The study highlights the importance of small-scale fisheries in monitoring fish populations when conventional data are lacking.

In choosing the texts, I made sure that they included technical terms and dialectal terms specific to the domain of swordfish fishing in the Strait of Messina. I was able to select only the texts that were pertinent to the topic of swordfish fishing in the Strait of Messina because I saw the documentary *La Cardata* beforehand, before starting the terminology work, so I knew what to look for in the different texts and, moreover, I already had some knowledge of the topic.

Gathering texts in English has been quite challenging, since most of the articles and texts found online were amateur translations of Italian texts and I wanted to include only texts originally written in English, to work with a terminology that was as accurate as possible. Since there was not much information on the topic of swordfish fishing with feluccas in English, I noticed that many of the articles found online were just translations of articles that I had found written in Italian, so I excluded any kind of article or report of that kind. I tried to take into account only texts published on websites in English and reports that, even if written by Italian people, were academic and written and published in English.

When I was satisfied with the texts I had gathered, I converted and merged the different files in a *.txt file for Italian and a *.txt file for English. I did this step to obtain simple, not formatted texts so as to avoid possible hitches in the analysis, being *.txt a file format that is supported on Sketch Engine.

After this, I proceeded to create a corpus with the Italian file and one with the English file on Sketch Engine and performed a term extraction for both. The corpora that I created are not big, the Italian corpus has 17014 tokens¹⁰ and 14748 words, while the English corpus has 8425 tokens and 7367 words.

4.2.5 Terminology extraction

As indicated in the glossary found on the Sketch Engine website, term extraction is “the process of identifying subject specific vocabulary in a subject specific text usually using specialized software. The finding of one-word and multi-word terms in Sketch Engine is based on a comparison with the frequency of these words and phrases in a reference corpus.”

The result of the term extraction were two lists for each corpus analysed: terms and keywords extracted from the Italian corpus and terms and keywords extracted from the English corpus. As stated on the Sketch Engine website, keywords are “individual words (tokens) which appear more frequently in the focus corpus than in the reference corpus,” while terms are “multi-word expressions which appear more frequently in the focus corpus than in the reference corpus and, additionally, match the typical format of terminology in the language.”

After the term extraction, a manual cleaning was performed on the lists of candidate terms and keywords extracted from the Italian corpus, removing all the plural since in the analysis, the term and keyword have to be lemmas, which is “the basic form of a word, typically the form found in dictionaries.” (Sketch Engine, https://www.sketchengine.eu/my_keywords/lemma/). For example, in the list of the candidate terms and keywords, there was the plural term “feluche” and it was excluded since in the list there was already the singular form “feluca” and this is the form that was analysed. Also, “avvistatori” is excluded since there was already the singular form “avvistatore” and this is the form that was analysed.

The only terms and keywords that were kept were the ones that were more pertinent to the subject and useful for my translation, ranked from more pertinent to less pertinent

¹⁰ “A token is the smallest unit that a corpus consists of. There are two types of tokens: words and nonwords. Corpora contain more tokens than words. Spaces are not tokens. A text is divided into tokens by a tool called atokenizer which is often specific for each language.” (Sketch Engine, https://www.sketchengine.eu/my_keywords/token/)

to the domain of swordfish fishing, with precedence to those that were present in the documentary.

In performing the manual cleaning of the lists of terms and keywords extracted with the aid of Sketch Engine, different criteria were adopted.

For example, in the list of keywords, one of the terms that was excluded is “luntre”. The reason for its exclusion, even though it is pertinent to the domain of swordfish fishing, is that “luntre” is a Calabrian variant of “luntru” which is the Sicilian variant and, since the documentary is set in Sicily, I decided to get rid of “luntre”. However, “luntru” was also excluded because it is not present in the documentary. The Italian variant “luntro” was kept since it is the one used in the documentary.

There are other aspects that were considered in the cleaning. For example, some keywords that were not specific to the domain of swordfish fishing were removed, because they were too general. Some examples of these are “pesce”, “pescatore”, “pesca”, “remare”.

Moreover, some dialectal variants were excluded because they were not present in the documentary. For example, “puppa” is the Sicilian variant of the Italian “poppa”. “puppa” was removed since in the documentary it is not used and instead the Italian variant is used.

In the list of keywords extracted, there were also various archaic variants, for example “prora” which is the archaic variant of “prua”, and this is why it was removed and the modern variant was kept.

Lastly, some of the keywords extracted were not pertinent to the domain of swordfish fishing at all, for example “palamitare”, “traliccio”, “fimminedda”, “ferraiolo”, “calabro”.

Some terms and keywords that were not present in the corpus analysed but that were present in the documentary were added to the list. These are “pesce azzurro”, “tremaglio”, “scandaglio”, “pesce di fondale”, “pesca con rete”, “raccordare”, “pesce pelagico”, “gozzo”, “arpionatore”, “sagola”, “scirocco”, “cima”.

4.2.6 Compiling terminological records on FAIRTerm

Subsequently, I analysed the different terms and keywords and their translation using the web application FAIRTerm. FAIRTerm is a free tool that allows users to compile

multilingual terminological records and it supports a wide variety of languages (Università degli Studi di Padova, <https://shiny.dei.unipd.it/fairterm/compilation.html>).

After logging into FAIRTerm, the first tab visualised is the “create new term” tab.

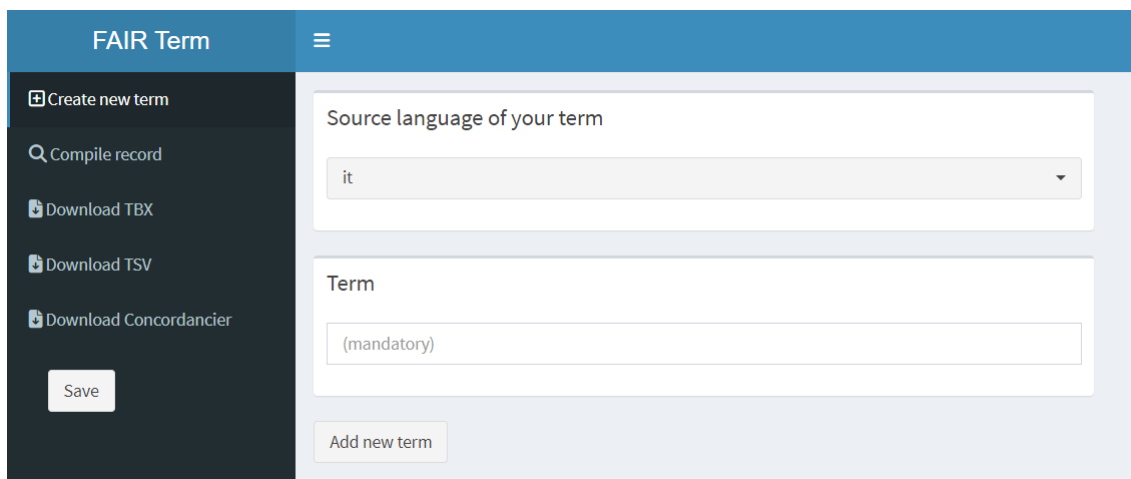


Figure 15 FAIRTerm - "Create new term" tab

In this tab, users can choose the source language of the term they intend to analyse and insert the term in the “Term” section. After inserting the term and clicking on the “Add new term” button, you move onto the “Compile record” tab.

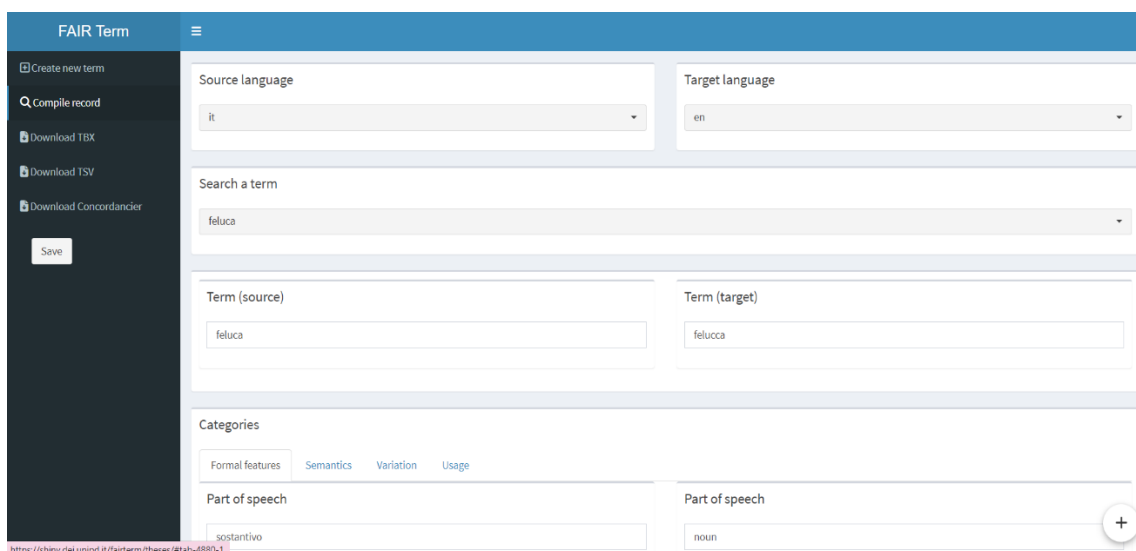


Figure 16 FAIRTerm - "Compile record" tab

In the “Compile record” tab, users can select the source language and target language of the term they want to analyse. The source language has to be the same as the one chosen in the “Create new term” tab. For the analysis of a term, there are four class of data categories to compile.

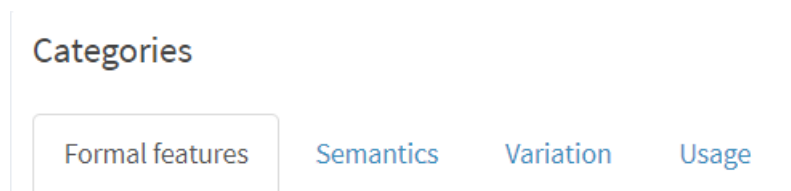


Figure 17 FAIRTerm - "Compile record" - Categories

To start the analysis, users have to search for the term previously added and, only after this, they can start compiling the various panels collecting data categories. These data categories are the same for both the source and target terms.

In the following screenshots, I will offer an example of the terminology record for the Italian term “feluca” and its English equivalent “felucca”.

The different data categories can be compiled in any order the user decides, there is no fixed order, and the user can switch from one category to the other at any moment.

However, I chose to start compiling always the formal features category first and then proceed with the others in the order in which they are displayed on FAIRTerm.

Formal features	Semantics	Variation	Usage
Part of speech <input type="text" value="sostantivo"/>	Part of speech <input type="text" value="noun"/>		
Gender <input type="text" value="femminile"/>	Gender <input type="text"/>		
Number <input type="text" value="singolare"/>	Number <input type="text" value="singular"/>		
Pronunciation <input type="text" value="/feˈluca/"/>	Pronunciation <input type="text" value="/feˈlʌkə/"/>		
Etymology <input type="text" value="voce di origine araba, attrav. lo spagn. faluca e il fr. felouque"/>	Etymology <input type="text" value="early 17th century: from Italian feluc(c)a, probably from obsolete Spanish faluca, of Arabic ori"/>		

Figure 18 FAIRTerm - Example of the terminology record of the term "feluca", “Formal features”

Derivative <input type="text" value="feluchetta, felucone"/>	Derivative <input type="text"/>
Notes (term) <input type="text"/>	Notes (term) <input type="text"/>

Figure 19 FAIRTerm - Example of the terminology record of the term "feluca", "Formal features"

Not all of the different sections of each data category are mandatory to compile because sometimes we do not have the information required. For example, for the English terms, I did not compile the "Gender" section in the Formal Features, since English does not retain grammatical gender.

<p>Formal features Semantics Variation Usage</p>	
Definition Termine arabo, dalla corruzione del greco palischermo, imbarcazione a due alberi a vela latina pontata di dimensioni contenute; in passato era a bordo delle galee per comunicazioni fra navi. Veloce ed adatta alla navigazione sotto costa, ebbe grande diffusione nel Mediterraneo ed è ancora molto usata in Sicilia e diffusa lungo il Nilo a fini turistici armata con un solo albero. Questo tipo di imbarcazione ha trovato largo uso anche nella tradizione siciliana e calabrese.	Definition Undecked boat of Mediterranean. Has long beak, lateen sails and may pull up to 12 oars a side. The so-called "feluche" are boats about 15 m long, with a very high sighting mast and a long prow gangway from where the fish is harpooned.
External cross-ref (definition) https://www.heinrichfleck.net/marineria/marineria.pdf https://www.nautipedia.it/index.php/FELUCA	External cross-ref (definition) https://www.academia.edu/30534845/DICTIONARY_OF_NAUTICAL_WORDS_AND_TERMS https://archimer.ifremer.fr/doc/00042/15299/12659.pdf
Source (definition) Dizionario di Nautica e Marineria Nautipedia	Source (definition) Dictionary of Nautical Words and Terms Diversifying fishing effort in Sicilian fisheries: the case of Fish Aggregating Devices (FADs)

Figure 20 FAIRTem - Example of the terminology record of the term "feluca", "Semantics"

<p>Notes (definition)</p> <p>La definizione del termine feluca è stata redatta unendo le definizioni riportate nelle due fonti citate. Ho optato per questa soluzione così da dare una definizione più completa che tenesse conto del significato che questo termine ha nell'ambito della pesca del pesc spada.</p>	<p>Notes (definition)</p> <p>The definition of the term feluca results from joining a definition found in a specialised dictionary and a brief description found in a scientific paper. This choice has been made in order to offer a broader understanding of what a feluca is.</p>
<p>Semic analysis</p> <input type="text"/>	<p>Semic analysis</p> <input type="text"/>
<p>Synonym</p> <input type="text" value="passerella"/>	<p>Synonym</p> <input type="text"/>
<p>Quasi-synonym</p> <input type="text"/>	<p>Quasi-synonym</p> <input type="text"/>

Figure 21 FAIRTem - Example of the terminology record of the term "feluca", "Semantics"

<p>Hypernym</p> <input type="text" value="imbarcazione"/>	<p>Hypernym</p> <input type="text" value="sailing vessel"/>
<p>Hyponym</p> <input type="text"/>	<p>Hyponym</p> <input type="text"/>
<p>Meronym</p> <input type="text"/>	<p>Meronym</p> <input type="text"/>
<p>Olonym</p> <input type="text"/>	<p>Olonym</p> <input type="text"/>

Figure 22 FAIRTem - Example of the terminology record of the term "feluca", "Semantics"

Undoubtedly, the most difficult and time-consuming part was finding the definition of each term and keyword analysed, also because, to translate them as precisely as possible, I had to find equivalent definitions for the corresponding terms and keywords in English. I mostly used specialised glossaries and websites to find the various definitions.

However, it was not always possible to find what I needed, so I had to write a few definitions by myself, precisely for “pesca con rete”, “raccordare”, “pesce azzurro”, “pesce di fondale”, “pesce pelagico”. In doing so, I wrote an intensional definition, which is a “definition that conveys the intension of a concept by stating the immediate generic concept and the delimiting characteristic(s)” (ISO 1087:2019).

EXAMPLE pesce di fondale: pesce la cui vita si svolge prevalentemente sul o vicino al fondo marino o lacustre.

Categories

Formal features Semantics **Variation** Usage

Common name feluca	Common name felucca
Scientific name	Scientific name
Orthographic variant	Orthographic variant
Acronym	Acronym

Figure 23 FAIRTerm - Example of the terminology record of the term "feluca", "Variation"

Full form	Full form
Abbreviation	Abbreviation

+

Figure 24 FAIRTerm - Example of the terminology record of the term "feluca", "Variation"

Categories

Formal features Semantics Variation **Usage**

Subject field nautica	Subject field nautical
Subdomain imbarcazione	Subdomain watercraft
Register comune	Register formal
Context Dalla cima dell'albero di una feluca, lo ntinneri, l'avvistatore, scruta una porzione di acque dello	Context Every summer in the Strait of Messina, the feluccas (typical swordfish fishing boats) set sail to ca

+

Figure 25 FAIRTerm - Example of the terminology record of the term "feluca", "Usage"

<p>External cross-ref (context)</p> <p>https://culturalimentare.benculturali.it/sources/pesca-del-pesce-spada-nello-stretto-di-messina</p>	<p>External cross-ref (context)</p> <p>https://www.eurogroupforanimals.org/news/new-investigation-revealing-horrific-harpoon-fishing-practices</p>
<p>Source (context)</p> <p>Geoportale della Cultura Alimentare</p>	<p>Source (context)</p> <p>Eurogroup for Animals</p>
<p>Collocation</p> <p></p>	<p>Collocation</p> <p></p>

Figure 26 FAIRTerm - Example of the terminology record of the term "feluca", "Usage"

The various terminology records compiled can then be exported in two formats: TBX and TSV.

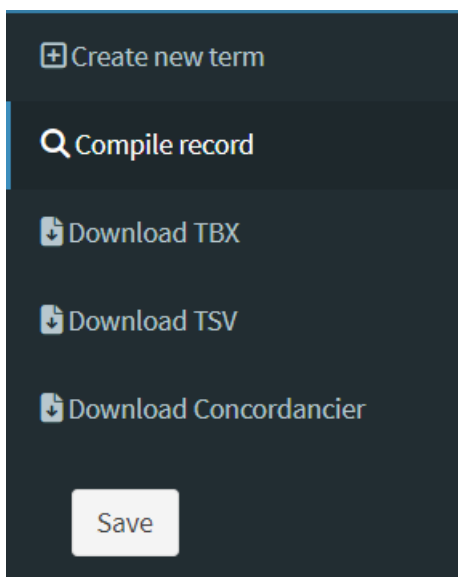


Figure 27 FAIRTerm - Download options

Working on terminology on FAIRTerm has been useful to help me have a better understanding of the different terms analysed and choose the most suitable translation in English for them. The analysis of the various terms highlighted how the topic of swordfish fishing with feluccas is extremely unknown in the English-speaking world. In fact, I had various difficulties in finding the information required to compile the different data categories for the target terms since I found very little references in English. Many of the Italian terms did not have an equivalent in English, for example “luntro” or “gozzo” that

had no translation. Moreover, in analysing the different terms, it resulted that many of them were dialectal terms or terms that had a meaning in standard Italian and a corresponding one in English and another in Sicilian and, more specifically, in the domain of swordfish fishing with feluccas.

One example can be “feluca” which is translated as “felucca” in English. In the *Dictionary of Nautical Words and Terms* (Layton), “felucca” is defined as “Undecked boat of Mediterranean. Has long beak, lateen, sails and may pull up to 12 oars a side.” This definition, however, does not reflect the meaning and usage of the term in Sicilian, so I had to add another definition that takes into account the actual meaning in the domain of swordfish fishing with feluccas which is “The so-called "feluche" are boats about 15 m long, with a very high sighting mast and a long prow gangway from where the fish is harpooned.” (Bono, Cannizzaro, Celesti, Potoschi, Rizzo 2000).

4.2.7 Creating a MultiTerm termbase

Before moving onto the translation, for which I used Trados Studio, I created a bilingual termbase on MultiTerm 2022. In the termbase entries, I entered the source term and target term manually, employing the work done on FAIRTerm.

A termbase functions as a glossary or searchable archive, containing multilingual terms accompanied by reference notes and usage rules. The process involves identifying, archiving, and managing terms, including activities such as adding new entries, modifying existing ones, and removing obsolete terms. This systematic approach ensures the precise use of terms in translations to achieve consistency throughout the translation (Trados, <https://www.trados.com/it/learning/topic/terminology-management/>).

4.2.8 Translating with Trados Studio 2022

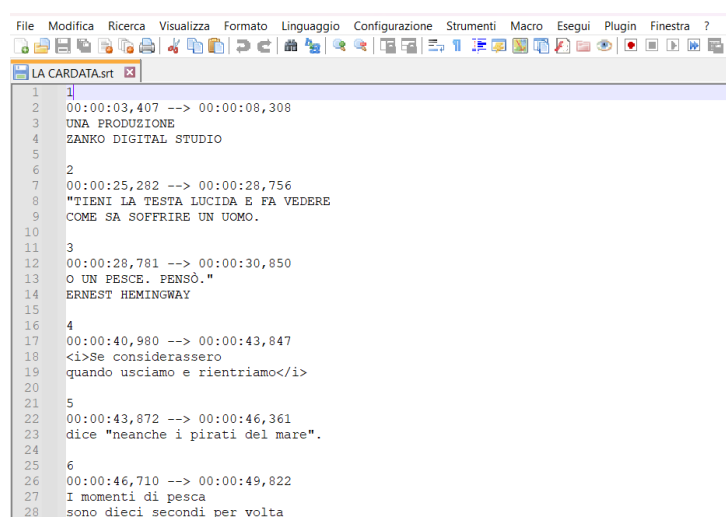
As mentioned, I used Trados Studio 2022 to translate the subtitles from Italian to English.

Trados Studio is a computer-assisted translation (CAT) tool. It is widely used by translators, language service providers, and enterprises to streamline the translation process, improve efficiency and ensure consistency across translated content.

Trados Studio offers features such as translation memory, terminology management, project management, quality assurance checks and integration with other

translation tools and resources. It supports various file formats commonly used in translation projects, making it versatile for different types of content translation, such as documents, websites, software, and multimedia. It helps translators work more efficiently by providing tools to manage and automate various aspects of the translation process, ultimately leading to faster turnaround times and higher quality translations.

Being familiar with this CAT tool, since the University of Padua offered various courses on its various features, I chose it for my translation. However, to translate a subtitling file on Trados Studio, it is necessary to have a *.srt file format of the subtitles you want to translate.



```
File Modifica Ricerca Visualizza Formato Linguaggio Configurazione Strumenti Macro Esegui Plugin Finestra ?
LA CARDATA.srt
1 1
2 00:00:03,407 --> 00:00:08,308
3 UNA PRODUZIONE
4 ZANKO DIGITAL STUDIO
5
6 2
7 00:00:25,282 --> 00:00:28,756
8 "TIENI LA TESTA LUCIDA E FA VEDERE
9 COME SA SOFFRIRE UN UOMO.
10
11 3
12 00:00:28,781 --> 00:00:30,850
13 O UN PESCE. PENSÒ."
14 ERNEST HEMINGWAY
15
16 4
17 00:00:40,980 --> 00:00:43,847
18 <i>Se considerassero
19 quando usciamo e rientriamo</i>
20
21 5
22 00:00:43,872 --> 00:00:46,361
23 dice "neanche i pirati del mare".
24
25 6
26 00:00:46,710 --> 00:00:49,822
27 I momenti di pesca
28 sono dieci secondi per volta
```

Figure 28 Example of a *.srt file format on Notepad ++

“SRT is a text format that contains the text of the subtitles themselves and the time codes that determine when and for how long each subtitle will appear on the screen.” (RWS 2022: 2). This is the reason why I used Subtitle Edit to do the spotting, since I was able to export the subtitling file in a *.srt format.

Trados Studio does not come with built-in subtitling features by default, but a specialized subtitling plug-in can be installed from the RWS AppStore.

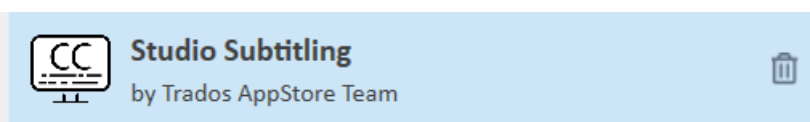


Figure 29 Studio Subtitling plug-in.

Actually, Studio Subtitling supports a variety of subtitling file format, but I decided to use the *.srt file format because it is the only one that I have some experience with.

The process of creating a project for a subtitling file is pretty much the same as any file type.

I created a project with the Italian subtitles in a *.srt file format and the documentary in a *.mp4 file format. I set Italian as the source language and English (United Kingdom) as the target language.

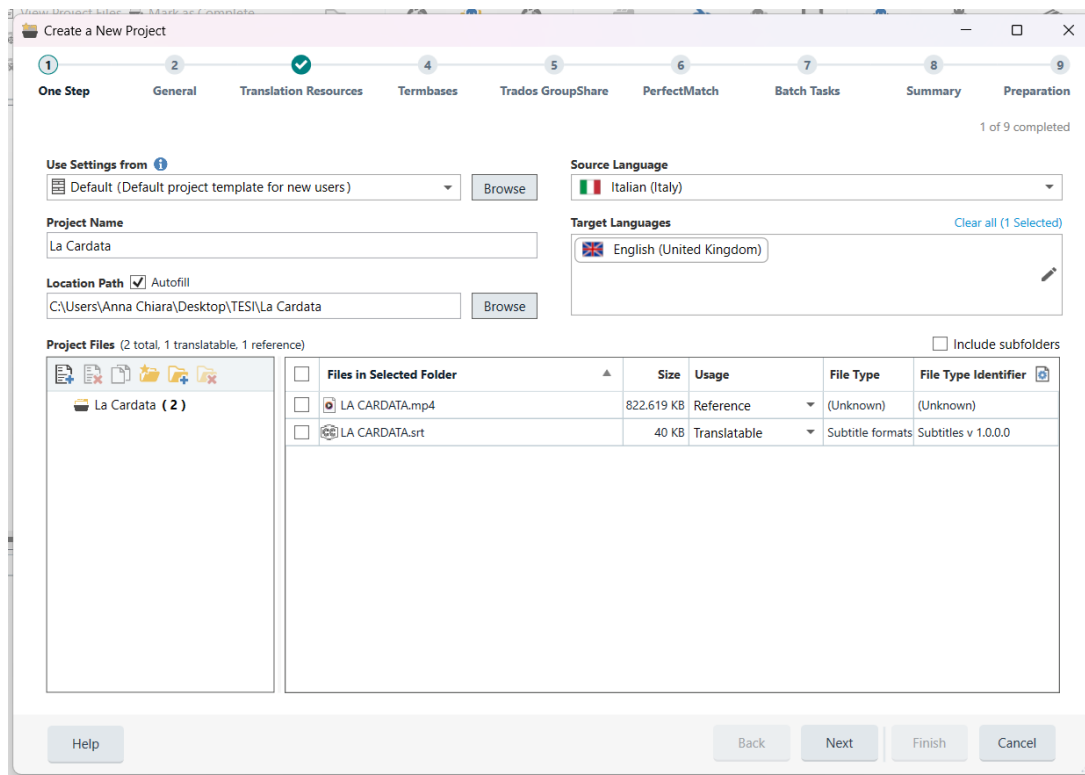


Figure 30 Trados Studio 2022 - Create a New Project - One Step

The *.srt file is marked as a translatable document, while the *.mp4 file is marked as a reference.

I created and added a Translation Memory and the Termbase that I had previously created on MultiTerm 2022.

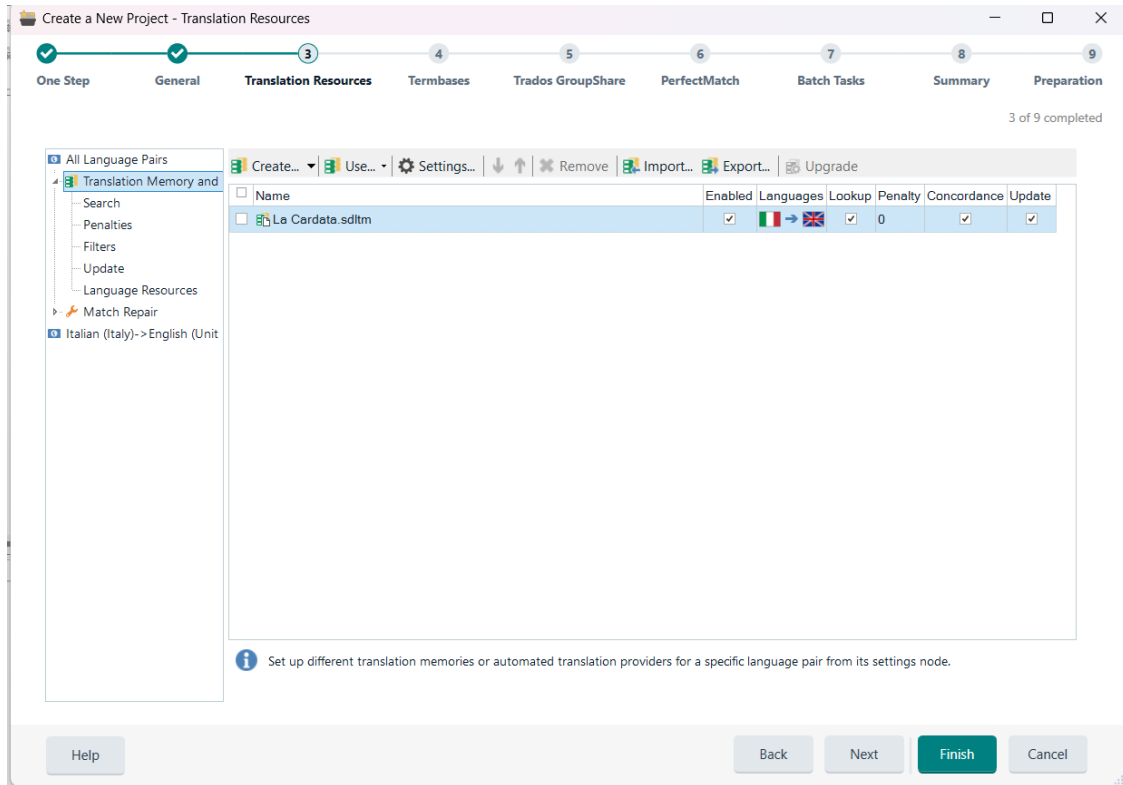


Figure 22 Trados Studio 2022 - Create a New Project - Translation Resources

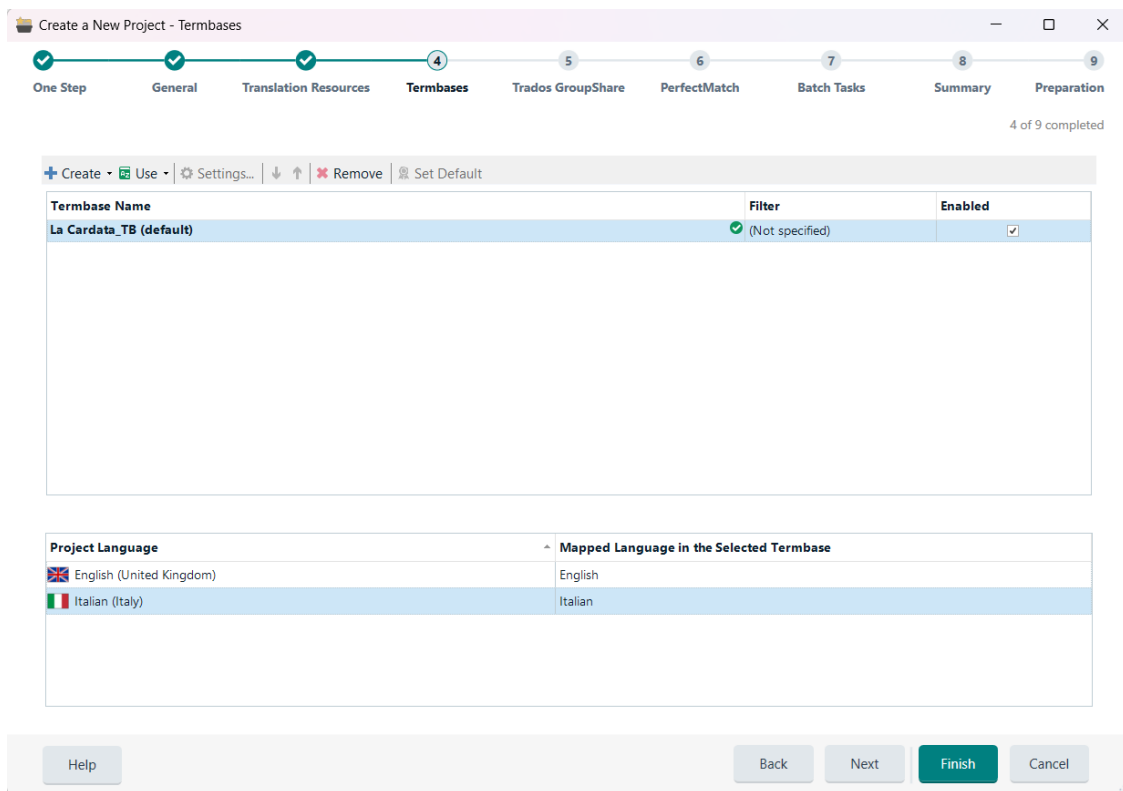


Figure 23 Trados Studio 2022 - Create a New Project - Termbases

After setting up all these general settings, I set up the settings specific to subtitling, such

as the maximum number of characters per seconds (cps) at 17 and maximum number of characters per line (cpl) at 42.

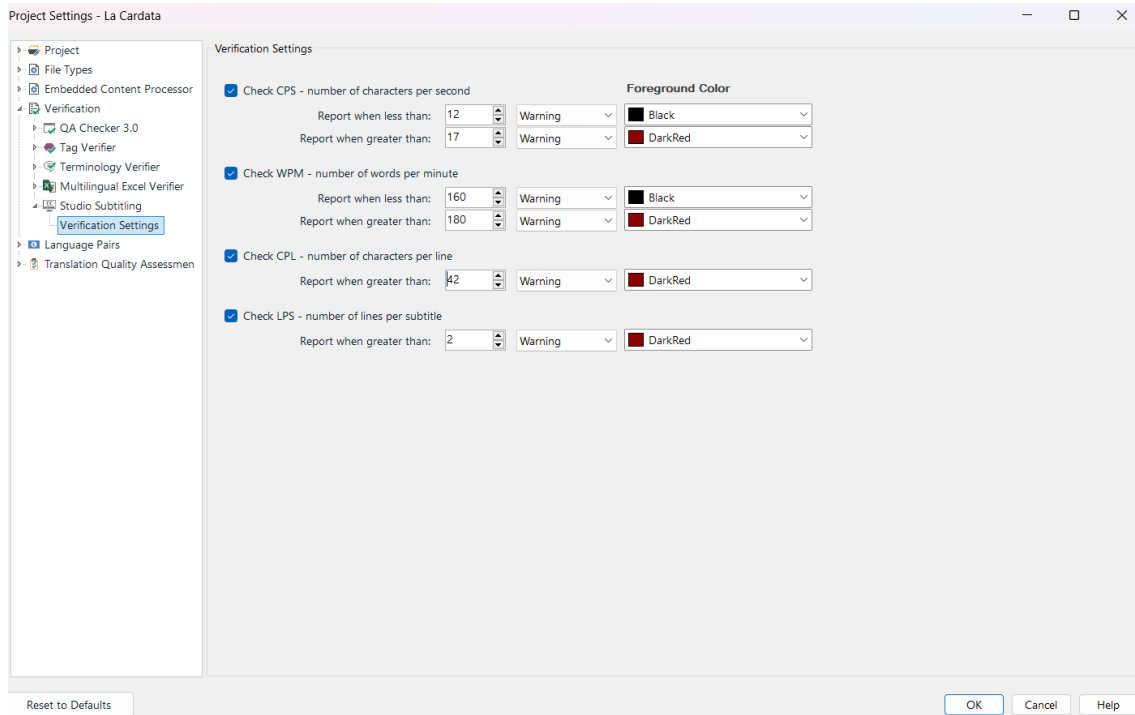


Figure 24 Trados Studio 2022 - Project Settings - Studio Subtitling verification settings

After completing all these steps, I created the project and I was ready to start translating the subtitling file.

In the image below, we can see how the project appears in the Editor view.

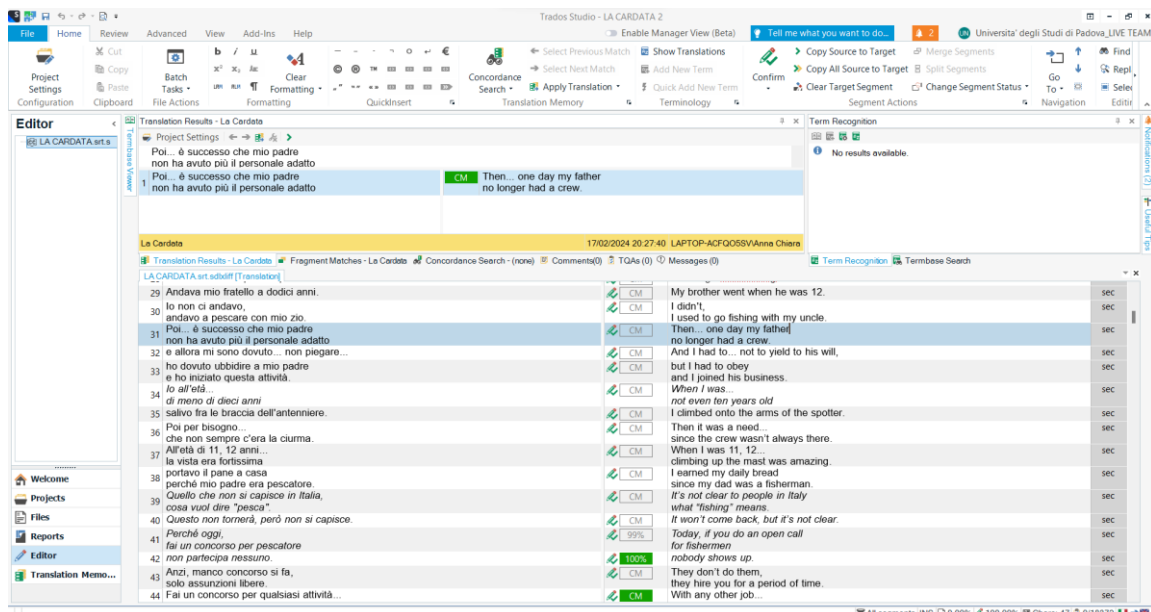


Figure 25 Trados Studio 2022 - Editor view of the project

We have two columns: on the left column we have the subtitles in the source language (which is Italian in this case) and on the right we translate the subtitles in the target language (which is English in this case). Above the column with the segments in the target language, there is the “Term recognition” window. Termbases operate through a systematic and streamlined process known as “active term recognition”. This process is designed to enhance the accuracy and efficiency of translation by harnessing the power of specialised terminology.

The termbases automatically scan the sentences of the source text. This search is optimised to identify relevant terms, crucial for accurate translation. Once the automatic search is completed, the system presents a list of suggested terms. These suggestions include words, phrases, or specific expressions recognised as relevant to the translated content. Translators can easily integrate the suggested target terms into the translation process. The seamless insertion is facilitated by an intuitive interface and shortcut keys. By integrating established and standardised terminology, termbases contribute to the overall quality and consistency of translations. The use of precise terms eliminates uncertainties and maintains a uniform tone throughout the translated material (Trados, <https://www.trados.com/it/learning/topic/terminology-management/>).

As we can notice, the timecodes are not displayed in this window. If we want to see them, to check if we are complying with the different settings, we can display them by clicking on Subtitling Data in the View tab.

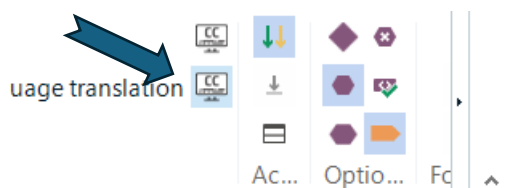


Figure 26 Trados Studio 2022 – View tab - Subtitling Data

Once we click on the Subtitling Data button, the Subtitling Data window will look like this.

▲	Start	End	Start Frames	End Frames	Chars	Words	WPM	CPS	LPS	CPL	Text
104	0:09:31.830	0:09:33.202	28592	28660	22	5	219	16	1	22	You know how we began?
105	0:09:33.428	0:09:35.380	28671	28769	34	7	215	17	1	34	The spotter, one and a half share.
106	0:09:35.580	0:09:37.897	28779	28895	41	9	233	18	2	15 26	You, a quarter. You know how much that is?
107	0:09:37.991	0:09:42.790	28900	29140	21	5	63	4	1	21	<i>A quarter of a share.</i>
108	0:09:44.460	0:09:49.670	29223	29484	51	11	127	10	2	32 19	<i>You wanted one and a half share, so you worked hard.</i>
109	0:09:49.950	0:09:53.350	29498	29668	53	11	194	16	2	25 28	To make a good impression and to bring home the money.
110	0:09:53.520	0:09:58.090	29676	29904	56	10	131	12	2	28 28	Young people don't care now. They just open the drawer...
111	0:09:58.267	0:10:00.714	29913	30036	43	9	221	18	2	19 24	"Mum, give me money or I'll take it myself."
112	0:10:00.735	0:10:03.815	30037	30191	19	3	58	6	1	19	The usual bullshit.
113	0:10:04.167	0:10:07.543	30208	30377	61	12	213	18	2	26 35	The spotter can't take it. When he steps on board the felucca,
114	0:10:08.414	0:10:10.104	30421	30505	27	6	213	16	2	8 19	<i>he says: "You don't get it."</i>
115	0:10:10.326	0:10:14.104	30516	30705	63	15	238	17	2	37 26	<i>"Why does he get one and a half share and I get less than that?"</i>
116	0:10:15.458	0:10:16.465	30773	30823	18	3	179	18	1	18	<i>Do you understand?</i>

Figure 27 Trados Studio 2022 - Subtitling Data

We can see the text, the number of the subtitle, the start and end time and all the other subtitling parameters that Trados Studio considers. If we see numbers marked in red, it means that we have exceeded the limit that we set for that value in the verification settings. This, however, will not prevent us from generating the target file, but it alerts us to modify a subtitle accordingly if we need to strictly respect these standards.

Studio Subtitling has another feature: Subtitling Preview. It can be found right above the Subtitling Data button in the View tab.

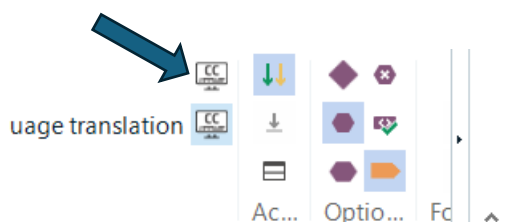


Figure 28 Trados Studio 2022 - View tab - Subtitling Preview

By clicking on this button, we can preview our translated subtitles in the video file, the one we added as a reference when creating the project and it will appear like this.

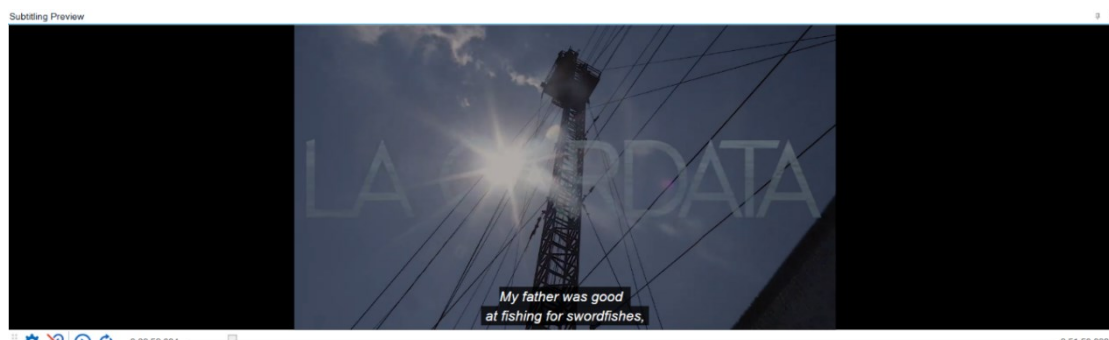


Figure 29 Trados Studio 2022 - Subtitling Preview

After completing my translation, I finalised the project, creating the target file which has the same file format of the original, so *.srt in this case. It does not generate, however, the video file with the subtitles since it is only used as a reference.

The Studio Subtitling plug-in's features and functions are quite useful especially for the people who are approaching the field of subtitling and do not have much experience, but it also has its limits since there are other subtitling editors that allow users to do more things. This is why I used different tools for my work, to have an outcome as precise and complete as possible.

4.3 Techniques used in translating subtitles

In Section 2.4 the different techniques available to the subtitlers to allow the subtitles to comply with the different standards and limitations of time and space were outlined. Considering the maximum value of 42 cpl and 17 cps, in my work, different techniques were used to make sure that the translated subtitles did not exceed these values and make sure that the translated subtitles appeared more natural to the target audience.

4.3.1 Condensation and reformulation

4	Se considerassero quando usciamo e rientriamo	If one thinks how long we're out at sea during the day
---	--	---

In this subtitle, the contracted form “we’re” used, instead of the full form “we are”, to comply with the maximum value of 17 cps. Moreover, the target subtitle appears reformulated. As we can see, the translation is not literal, and some information has been added to make the meaning of the sentence clearer.

34	All'età di 11, 12 anni... la vista era fortissima	When I was 11, 12... climbing up the mast was amazing
----	--	--

Here, the second half of the subtitle is reformulated since translating it literally would not have expressed the same sense that it had in Italian.

42	hai il pane per la vita, la pensione per la vita.	you're set for life, you get your old age pension.
----	--	---

The reformulation that was made in this subtitle was because translating “hai il pane per la vita” literally in English, would have not made much sense because it is not an expression that exists in the English language. So, I had to come up with an equivalent expression that conveyed the same meaning as the Italian and this is the expression “you’re set for life”, using a contracted form to stay within the limit of 17 cps.

58	In realtà dentro la famiglia, la donna non viene esclusa.	Actually, women aren't excluded from their family.
----	--	---

In this subtitle, in translating, the target text is reformulated, and the order of the segments is changed, to obtain a target text that appeared more natural to the target audience.

197	C'era un particolare, quando ha cominciato a innalzarsi.	Something peculiar happened, when the pylon was being built.
-----	---	---

The translation of this subtitle is completely different from the subtitle in the source language. Some context is added, specifying that the speaker was talking about the construction of the pylon since in the previous subtitle they were talking about Torre Faro, which is a place in Messina that houses the pylon that the speaker was referring to. Since the reference might not be clear to the target audience, I decided to add some context to make it explicit.

357	Per lui, tre metri di profondità non sono nulla.	A depth of three metres is nothing to it.
-----	---	---

Here, we can see another example of reformulation. the order of the translated sentence is rearranged to make it sound and appear more natural in the target audience language.

4.3.2 Omissions

87	Vederlo catturare la prima volta, la tecnica di pesca,	Witnessing the catch, the fishing technique,
----	---	---

In the translation of this subtitle, the expression “la prima volta” is omitted to save space while at the same time making sure that the meaning remained the same. This information could be omitted since in an earlier subtitle, it is stated that it was the first time that they witnessed this practice.

283	La chitarra ha cinque corde, o mi sbaglio?	A guitar has five strings.
-----	--	----------------------------

Here, the sentence “o mi sbaglio?” is omitted, as it can be considered a tag question. In terms of space and time constraints, I could have kept it without having any problems, but since it was not relevant for the discourse and the meaning remained unchanged, it was removed to obtain more readability.

357	Per lui, tre metri di profondità non sono nulla.	A depth of three metres is nothing to it.
-----	---	---

Reformulating the source text when translating it, is one of the techniques I used the most throughout the translation. Here, we can see another example of it. I rearranged the order of the sentence to make it sound and appear more natural in the target audience language.

417	Ti fa bestemmiare, come dice la canzone. Però... è tutta un'altra cosa.	It makes you swear. But... it's something amazing.
-----	--	---

In this subtitle, the sentence “come dice la canzone” is omitted, since the reference would not be clear to the target audience. The meaning, however, remains unchanged and keeping that reference would just have caused unnecessary confusion to the target viewer.

422	quando c'erano altre barche, "lo notate subito...	When there were other boats, "you'll notice..."
-----	--	--

In the translated subtitle, the word "subito" is omitted since if I kept it in the translation, the maximum value of 17 cps would have been exceeded and it was a word that could be removed without changing the meaning of the sentence.

These extracts from my work show how being familiar with source and target language is essential, but it is also essential to be able to know how to deal with the different obstacles that you can encounter in the subtitling field. So, it is important to be flexible and know how to shape the language to come up with creative, but useful solutions without paying the price of lacking cohesion and coherence in the final product.

4.4 Considerations on Subtitle Edit and Trados Studio 2022

As described in Section 4.2, Subtitle Edit was used for spotting the subtitles and Trados Studio 2022 for the translation. Each one has its pro and cons, and it has not been very easy and straightforward to switch from one to another depending on the different types of tasks to perform.

Subtitle Edit was extremely helpful when for the spotting task thanks to the feature that allows users to generate the text from the video and the fact that it was intuitive and user friendly was another pro.

For the translation task, however, Subtitle Edit was not suitable at all. It is possible to modify the text of the subtitles in Subtitle Edit, so I could have done my translation with it, but I chose Trados Studio 2022 instead. Having the source text displayed and the possibility to translate it all in the same window was more practical in my opinion and it made the translation process much easier and faster.

Moreover, using a Translation Memory (TM) and a Termbase (TB) helped speed up the process. The TM stored my translations so, each time a segment had the same or similar text, a translation suggestion would come up and I could modify it to suit the segment I was working on, copy it if it was the same or just ignore it and translate from scratch. The TB was useful since it had the translation of all the terms needed and they would come up every time the term was in the source segment. These features were very helpful.

A problem with Trados Studio 2022 was that, after completing the translation, I noticed that there were quite a few spotting problems, such as subtitles that exceeded 17 cps or the gap between consecutive subtitles was too small. In some cases, the cps problem was resolved simply by reformulating the subtitle, in other cases it was necessary to modify the timecodes. The Studio Subtitling plug-in in Trados Studio 2022 offers the possibility to modify the start time and end time of a subtitle in Trados Studio, but it was not very practical, also because I had to adjust the gap between subtitles to comply with the minimum value of two frames. Moreover, I decided not to translate some subtitles that were previously included, so they had to be deleted from the spotting list and it cannot be done in Trados Studio 2022.

All these problems were resolved on Subtitle Edit because some could not be resolved in Trados Studio 2022 and, for the ones that could, Trados Studio 2022 was not very practical. Subtitle Edit gives users the possibility to see a list with all the errors in the subtitles and it is useful since users can select the problematic subtitle and jump to it without having to scroll through all of them until reaching the one to modify. Also, the waveform feature was very helpful since the duration of the subtitles could be easily modified from there.

Any change in the spotting done outside of Trados Studio 2022 is not automatically uploaded in the CAT tool, but users have to recreate the project from the beginning with the updated version of the *.srt file. But thanks to the TM users do not have to do the translation from scratch.

This whole process of switching back and forth from one tool to another has been quite tedious and time-consuming, but it allowed me to do all the modifications and adjustments necessary to produce the best final product possible.

Conclusion

The aim of my thesis was to explore the various features of subtitling and apply them in a subtitling project, following the various steps that should be carried out in doing such work.

The practical work that has been carried out can be divided into three important components: spotting the subtitles, carrying out the terminology work and translating the subtitles.

Spotting the subtitles has not been an easy task, since I had no previous experience in this field, and it took me quite some time to complete it.

As explained in Section 4.2.3, the spotting of the Italian subtitles was performed from scratch with the subtitle editor Subtitle Edit. There are a few considerations that can be done on this task and on the tool used.

First of all, the editor is quite intuitive and user-friendly, but it is necessary to have appropriate technological skills to operate it. According to Cerezo Merchán (2019), in fact, one of the skills that an audiovisual translator should possess is instrumental competence.

Spotting the subtitles is a time-consuming task, but it is the most important step in a subtitling project. Usually, it is the client that should provide this file, but the subtitler should be capable of carrying out this task by himself or herself if the spotting list is not provided or unsuitable for being used, like in my case.

It is important to pay attention to the differences in spotting between the source and target language. In my work, I could notice that, in the subtitles translated in English, in more than one occasion, it was necessary to adjust the timecodes to adapt them to the target language. This is a very important step to make sure that the final product is as precise as possible.

So, the spotting task does not end after doing the initial spotting of the subtitles in the source language, but it is an aspect that should be checked throughout the subtitling project and adjusted and modified whenever necessary.

An important part of every translation project is terminology. Usually, in a translation project, there is an expert in terminology. This is the professional figure of the terminologist. At times, when this figure is not present, the translator can carry out the

terminology work. This step is important to achieve consistency throughout the translation.

In my case, since I carried out all steps of the project, I was responsible for the terminology research.

In researching terminology on the topic of swordfish fishing with feluccas, I noticed how extremely unknown this topic is, so it has been a very difficult step to carry out. There are not many texts available online on this topic, especially in English. Specialised glossaries and dictionaries are not many either.

Another difficulty is that swordfish fishing with feluccas is a practice that is carried out in two different regions, both in the area of the Strait of Messina, but each one with its specific procedures and terminology. Luckily, I have had the chance to talk to an expert in the field to solve these difficulties whenever the material found online was not appropriate.

A very useful resource used in the terminology research was FAIRTerm. As outlined in Section 4.2.6, it allows users to conduct a thorough analysis of a term and it is a very important step to do for the realisation of a high-quality translation.

An ulterior task in my project was the translation of the subtitles. As explained in Section 4.2.8, different tools have been used in the spotting task and in the translation task.

In translating the subtitles from Italian to English, some of the techniques outlined in Section 2.4 were used.

According to Cerezo Merchán (2019), another one of the competences that an audiovisual translator should possess is contrastive competence. It is a competence that all translators in general should possess. This includes the mastery of the source and target language that the translator works with.

This is an essential competence when it comes to translating subtitles, since the space and time available for the translation are very restricted. So, it is important have an extensive knowledge of the languages and techniques used in editing the text.

The documentary that I have worked on is not very long, the translated subtitles were a total of 498.

Throughout the translation, the most used technique has been that of reformulation, due to the fact that Italian and English do not share the same structures in the language.

Contracted forms of verbs instead of full forms were also frequently used whenever possible to stay within the limits of 42 cpl and 17 cps. Also, to achieve consistency in the translation, contracted forms of verbs were used even if they were not necessary in terms of dealing with space and time constraints.

In some cases, the technique of omitting words or sentences has been adopted, but not as frequently as reformulation. Nonetheless, this technique was useful in those occasions in which complying with the limits of cpl and cps was not possible just by reformulating the text.

The work I conducted explores just a portion of the field of audiovisual translation. Being such an essential part of our everyday life, audiovisual translation should be studied more in universities, with specific courses offered on the various types of AVT.

There could be arrangements made between distributors and universities where students can take part in an audiovisual translation project where they can apply the notions learned at university.

In the specific case of the project that I carried out, so the translation and subtitling of the documentary *La Cardata*, by Giuseppe Angileri, a more extensive terminology research could be conducted in the future.

To do so, it could be useful to visit the places where the practice of swordfish fishing with feluccas is still carried out, to gather information on the specific procedures involved in this practice and research more in depth the specific terms.

One thing that could be interesting to do, is a comparative analysis of the terms and their usage and meaning in Calabria and in Sicily, which are the two regions that carry on this tradition. It would not be an impossible project, since the area in which this practice is carried out is very restricted and there are not many people involved in this practice anymore.

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Summary in Italian

La pratica della Traduzione Audiovisiva (TAV) è diventata ampiamente diffusa ai giorni nostri, a partire dall'invenzione del cinema e ancor di più con la diffusione dei mezzi di comunicazione moderni e può servire a diversi scopi.

La traduzione ha sempre svolto un ruolo importante nella storia dell'umanità; ha reso possibile la comunicazione tra persone di culture diverse. Senza la traduzione, il mondo sarebbe semplicemente un pianeta abitato da popoli diversi che non comunicano e vivono confinati nei loro territori. Grazie alla traduzione, nel corso dei secoli, è stato possibile plasmare il mondo in cui viviamo oggi, un mondo in cui popoli diversi convivono e si sono influenzati reciprocamente nella lingua, nella cultura, nelle abitudini. Senza la traduzione ciò non sarebbe stato possibile.

Con la diffusione dei nuovi media, Internet e la globalizzazione, la pratica della traduzione è diventata ancora più importante, poiché attraverso i diversi media possiamo accedere a contenuti prodotti in tutto il mondo in lingue che potremmo non conoscere.

I prodotti audiovisivi sono la forma di comunicazione ed espressione più utilizzata al giorno d'oggi ed è qui che la TAV svolge un ruolo centrale. La traduzione è sempre stata essenziale nella storia e, in un mondo in continua evoluzione, anche la pratica della traduzione cambia, adattandosi alle diverse esigenze della società.

La diffusione della TAV ha subito una significativa espansione riguardo al numero di persone a cui si rivolge, al consumo di produzioni audiovisive e alla qualità dei programmi che vengono tradotti. Al giorno d'oggi, praticamente ogni genere audiovisivo viene tradotto e per qualsiasi scopo.

La pratica della traduzione audiovisiva esiste fin dall'avvento dei film alla fine del XIX secolo. Tuttavia, gli studi sulla traduzione audiovisiva e il suo riconoscimento come un settore e una disciplina indipendente nei Translation Studies hanno avuto inizio molto più tardi, non prima degli anni '80, dopo un lungo periodo in cui la TAV era stata trascurata dalla teoria della traduzione (Perego e Pacinotti 2020).

Le prime forme di traduzione audiovisiva vengono introdotte con i film muti. I film muti erano considerati universali perché mancava il dialogo; erano composti da immagini che venivano interpretate senza troppe difficoltà da spettatori di diversi contesti culturali.

Si potrebbe pensare che, non essendoci dialoghi nei film muti, non ci siano pratiche di traduzione coinvolte. Tuttavia, come ha osservato Tessa Dwyer, "l'internazionalismo e

il presunto universalismo dell'era del cinema muto erano infatti sostenuti da una vasta gamma di pratiche di traduzione” (2005: 301, tradotto da me, in O'Sullivan e Cornu 2019). Queste pratiche includevano “la presenza di narratori dal vivo, la riorganizzazione degli intertitoli e la modifica delle trame, compresa la fornitura di finali alternativi” (O'Sullivan e Cornu 2019: 15, tradotto da me).

Con l'introduzione del suono nel film si presenta il problema della lingua. I primi film sonori vennero prodotti in inglese perché Hollywood si trovava in una posizione egemonica per quanto riguardava la produzione e distribuzione cinematografica.

Il doppiaggio nasce negli anni '30 (Cornu 2014: 91–133, 177–220, in Gambier e Jin 2022). Quasi in contemporanea con il doppiaggio, si sviluppa il sottotitolaggio.

Il sottotitolaggio è più veloce e più economico rispetto al doppiaggio, poiché non richiede particolari competenze tecniche e può essere eseguito da una sola persona che si occupa sia della traduzione che del posizionamento dei sottotitoli. Questo è il motivo per cui il sottotitolaggio è la modalità di TAV più diffusa nell'industria dell'intrattenimento oggi (Orrego-Carmona 2018, in Perego e Pacinotti 2020).

La traduzione audiovisiva ha avuto origine come mezzo per facilitare la distribuzione internazionale dei film, ma oggi è impiegata nella distribuzione di una vasta gamma di prodotti audiovisivi. Anche se la traduzione audiovisiva è stata ampiamente studiata negli ultimi anni, non tutti gli studiosi concordano sullo stesso numero di modalità della TAV, infatti esse variano a seconda dei diversi autori presi in considerazione.

Secondo Pérez-González (2014), la traduzione audiovisiva oggi comprende varie modalità, che possono essere suddivise in tre gruppi principali: risonorizzazione (che include il doppiaggio, il voice-over, la narrazione, il commento libero e l'interpretazione simultanea), sottotitolaggio e forme di traduzione audiovisiva che aiutano a rendere accessibili vari contenuti audiovisivi (che includono il sottotitolaggio per non udenti, il *respeaking* e l'audio-descrizione).

L'eterogeneità è da tempo un problema nella pratica del sottotitolaggio. La mancanza di standard ha contribuito allo sviluppo di variazioni nel sottotitolaggio sia a livello tecnico, sia nel layout dei sottotitoli. Questo è stato spesso percepito come una mancanza di qualità ed è per questo che nel corso degli anni sono stati proposti diversi standard nel tentativo di conferire omogeneità a questa pratica.

Uno dei limiti nei sottotitoli è lo spazio a disposizione e questo è un vincolo non trascurabile. Queste limitazioni di solito non sono gestite dai traduttori, ma piuttosto da tecnici, produttori e project manager. Pur non essendoci regole fisse riguardo al layout dei sottotitoli, ci sono alcune tendenze che possono essere osservate.

Oltre alle limitazioni spaziali, i sottotitoli presentano anche vincoli temporali. I sottotitoli posseggono determinate caratteristiche temporali che riguardano il tempo disponibile per l'apparizione e la permanenza dei sottotitoli sullo schermo.

La lettura dei sottotitoli non è così facile e fluida come quella di un romanzo, poiché ciascun sottotitolo appare come un testo isolato e, inoltre, su immagini in movimento, il che rende la lettura ancora meno lineare. È per questo che i sottotitolatori e i traduttori adottano determinati principi al fine di rendere l'esperienza di lettura dei sottotitoli il più piacevole possibile per il pubblico.

Come per tutte le altre caratteristiche dei sottotitoli, anche per le caratteristiche formali c'è una mancanza di omogeneità, specialmente perché dipendono dalle diverse regole di punteggiatura e stilistiche che esistono in ciascuna lingua.

La pratica del sottotitolaggio è spesso accusata di semplificare il linguaggio a causa delle limitazioni di spazio e tempo. La necessità di fare rientrare il testo in un'area limitata e sincronizzarlo con il dialogo possono limitare la ricchezza del linguaggio. Tuttavia, alcuni credono che la creatività possa prosperare all'interno di queste limitazioni. Una traduzione fedele potrebbe non sempre catturare la vera essenza del messaggio; quindi, un adattamento creativo nel sottotitolaggio può essere più efficace nel trasmettere il messaggio o le emozioni desiderate. È un dibattito tra l'aderire rigidamente alla traduzione e l'abbracciare l'adattamento creativo all'interno dei confini del sottotitolaggio. Entrambe le prospettive hanno i loro meriti e possono dipendere dal contesto e dallo scopo dei sottotitoli.

Esistono diverse tecniche adottate dai traduttori e sottotitolatori (spesso queste due figure possono coincidere) per adattare il testo dei sottotitoli in base alla lingua di arrivo.

Quando si modificano i sottotitoli per adattarli alla lingua di arrivo, la condensazione e la riformulazione sono due strategie impiegate che possono essere impiegate, spesso necessarie a causa delle differenze linguistiche tra le lingue. L'obiettivo è quello di ottenere una frase che suoni naturale per il pubblico target.

Un'altra strategia adottata è quella di omettere parole o intere frasi. I sottotitolatori devono possedere una certa competenza nel discernere informazioni rilevanti da contenuti irrilevanti per poter essere in grado di prendere decisioni informate nel momento in cui sia necessario omettere degli elementi. Questo implica fare scelte consapevoli per garantire che il contenuto essenziale venga mantenuto, mentre gli elementi non necessari vengano omessi, mantenendo chiarezza e concisione nei sottotitoli.

L'ambiente di lavoro nel settore del sottotitolaggio ha delle caratteristiche ben precise ed è composto da diverse figure professionali che collaborano tra loro.

Il sottotitolaggio, infatti, è il risultato di un processo collaborativo che si estende attraverso diverse fasi, dalla commissione del progetto alla presentazione del contenuto audiovisivo sullo schermo. Comprendere in modo esaustivo il flusso di lavoro di questo settore e rimanere costantemente aggiornati può essere difficile a causa dei diversi approcci adottati dalle aziende. Inoltre, i nuovi e frequenti progressi tecnologici ridefiniscono costantemente il settore del sottotitolaggio, portando spesso a cambiamenti immediati.

La concezione tradizionale e accademica della traduzione come un'attività solitaria spesso entra in conflitto con la realtà pratica del sottotitolaggio, dove il risultato finale è raggiunto attraverso uno sforzo collaborativo che coinvolge un gruppo di vari professionisti. Nell'ambito accademico, la traduzione viene tipicamente presentata come un'attività individuale, concentrandosi sulla competenza linguistica e culturale, così come sulla capacità di trasmettere efficacemente il significato.

D'altra parte, il sottotitolaggio richiede un approccio collettivo che va oltre le capacità di un singolo traduttore. Questo processo coinvolge una varietà di professionisti, ognuno dei quali contribuisce alla produzione di un prodotto finale che non solo traduce accuratamente i dialoghi, ma tiene conto anche dei vincoli visivi e temporali.

I sottotitolatori hanno varie opzioni per offrire i loro servizi. Possono decidere di lavorare freelance, in un'azienda oppure optare per un mix dei due.

I fornitori di servizi linguistici specializzati nel sottotitolaggio e in altre tipologie di traduzione audiovisiva sono una scelta diffusa per coloro che desiderano entrare in questo settore. I fornitori di servizi linguistici fanno da intermediario tra il cliente e il sottotitolatore. Lavorare con fornitori di servizi linguistici ha i suoi vantaggi, come un flusso costante di progetti e una rete di clienti. Tuttavia, c'è anche un lato negativo: i

sottotitolatori potrebbero ricevere un compenso ridotto a causa della commissione di intermediazione.

D'altra parte, lavorare direttamente con clienti che necessitano di servizi di sottotitolaggio può essere più impegnativo, specialmente nei primi anni della propria carriera professionale. Costruirsi una rete di clienti e stabilire una reputazione può richiedere tempo e sforzo. Tuttavia, l'approccio diretto con il cliente può essere più gratificante finanziariamente poiché i sottotitolatori possono negoziare direttamente le loro tariffe con il cliente e ricevere un compenso maggiore.

In definitiva, la scelta tra lavorare con fornitori di servizi linguistici o perseguire relazioni dirette con i clienti dipende dalle preferenze personali, dagli obiettivi professionali e dalla fase del proprio percorso professionale.

Una questione spinosa all'interno del settore del sottotitolaggio è quella dei diritti d'autore dei sottotitolatori.

Nel contesto dei diritti dei traduttori, la Francia si contraddistingue. Per la legge francese, sia i traduttori per il doppiaggio che i sottotitolatori sono riconosciuti come autori a pieno titolo. Ciò significa che essi possiedono i diritti sulle loro opere a tempo indeterminato, comprendenti sia i diritti morali che economici. Idealmente, anche se l'attuazione pratica può essere più intricata, questi traduttori e sottotitolatori hanno piena autorità di decidere cosa può o non può essere fatto con le loro traduzioni. Essenzialmente, concedono il diritto di utilizzare il loro lavoro ai clienti, in cambio di un compenso precedentemente concordato. Questo consente loro di avere un alto grado di controllo sulle loro creazioni, distinguendo l'approccio francese dalle pratiche in altre giurisdizioni. Purtroppo, però, non è così dappertutto e i diversi livelli di riconoscimento cambiano notevolmente in base alle norme culturali e di mercato.

La sopravvivenza di questa professione dipende dalla formazione di esperti del settore. Tuttavia, molte università non hanno preparato adeguatamente gli studenti in questo settore. Di conseguenza, gli individui interessati alla traduzione audiovisiva hanno dovuto acquisire competenze attraverso esperienze pratiche e di apprendimento al di fuori dell'educazione formale, con il risultato di un settore che spesso manca di una solida base accademica.

Nonostante le sfide nell'insegnamento e nell'apprendimento della traduzione audiovisiva nell'istruzione superiore, ci sono stati progressi notevoli negli ultimi anni. La

formazione in questo campo ha subito uno sviluppo sostanziale, guadagnando maggiore riconoscimento e importanza nei programmi di studio dei corsi di laurea e post-lauream in traduzione, con un'enfasi particolare in Europa.

Dopo aver delineato i diversi aspetti tecnici e linguistici, così come il flusso di lavoro nel sottotitolaggio, nell'ultimo capitolo della mia tesi verranno descritti i vari passaggi svolti nel mio progetto. L'ultimo capitolo si concentrerà sul processo che ho seguito per la traduzione e il sottotitolaggio del documentario *La Cardata* del regista siciliano Giuseppe Angileri.

Il documentario racconta la storia di Antonella e Giusy, due pescatrici siciliane, proprietarie di una feluca utilizzata nella pesca del pescespada. Insieme al loro equipaggio e ad altri pescatori, parlano di questa pratica di pesca, di come è iniziata e di come si è sviluppata, delle emozioni che provano quando sono a bordo della feluca e di cosa accade a bordo.

Il motivo per cui ho scelto di lavorare su questo documentario è perché l'argomento che tratta è molto importante per me. La pesca del pescespada con le feluche è una tipologia di pesca tradizionale svolta nella zona in cui vivo, lo Stretto di Messina.

Oltre alla traduzione dei dialoghi dall'italiano/siciliano all'inglese, è stato svolto un difficile lavoro terminologico. Dopo la creazione di un corpus in italiano e uno in inglese, sono stati estratti i diversi termini utili ai fini della traduzione con Sketch Engine e successivamente analizzati utilizzando FAIRTerm, compilando delle schede terminologiche per ciascun termine e per l'equivalente in inglese.

Le diverse fasi del progetto sono state svolte proprio come farebbe un sottotitolatore professionista, ad eccezione del fatto che non ho lavorato in gruppo. Ho curato tutti gli aspetti del progetto autonomamente: il rapporto con il regista, lo spotting dei sottotitoli poiché i file inviati erano incompleti e imprecisi, il lavoro terminologico, la traduzione e il sottotitolaggio del documentario

Per compiere questi passaggi, sono stati utilizzati diversi strumenti durante l'intero processo, come Subtitle Edit per l'attività di spotting e per eventuali modifiche e aggiustamenti nei timecode dei sottotitoli e Trados Studio 2022 per l'attività di traduzione.

Il lavoro svolto è dettagliatamente descritto nell'ultimo capitolo della tesi. Sono descritti tutti i passaggi effettuati, dai primi contatti con il regista alla produzione del

prodotto finale. Verrà fornita anche un'analisi di alcuni dei sottotitoli prodotti, analizzando le varie tecniche utilizzate nella loro produzione.

Completare un progetto del genere non è stato facile, specialmente non avendo alcuna reale esperienza nel campo della traduzione audiovisiva. Nonostante ciò, ho deciso di portare avanti questo lavoro per vari motivi. Innanzitutto, il grande valore che l'argomento trattato nel documentario ha per me, trattandosi di una tradizione della mia terra, unica nel suo genere.

Inoltre, è stata un'opportunità per mettermi in gioco e sperimentare in un campo nuovo, cercando comunque di mettere in pratica le conoscenze e abilità acquisite lungo il mio percorso di studi.

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3. List of terms

Source term	Target term
antenna	mast
antenniere	spotter
arpionatore	harpooner
arpione	harpoon
barca	boat
cima	rope
ciurma	crew
farere	farere
feluca	felucca
gozzo	gozzo
imbarcazione	craft
luntro	luntro
pesca con rete	net fishing
pesce azzurro	oily fish
pesce di fondale	groundfish
pesce pelagico	pelagic fish
pescespada	swordfish
ponte	deck
poppa	stern
prua	bow
raccordare	rig
sagola	line
scandaglio	lead line
scirocco	sirocco
tremaglio	trammel

4. Spotting list (Italian)

1

00:00:03,407 --> 00:00:08,308

UNA PRODUZIONE ZANKO DIGITAL STUDIO

2

00:00:24,758 --> 00:00:28,232

"TIENI LA TESTA LUCIDA E FA VEDERE
COME SA SOFFRIRE UN UOMO.

3

00:00:28,781 --> 00:00:30,850

O UN PESCE. PENSÒ."

ERNEST HEMINGWAY

4

00:00:40,730 --> 00:00:43,852

<i>Se considerassero
quando usciamo e rientriamo</i>

5

00:00:44,102 --> 00:00:46,361

dice "neanche i pirati del mare."

6

00:00:46,710 --> 00:00:49,670

I momenti di pesca
sono dieci secondi per volta.

7

00:00:49,847 --> 00:00:52,330

<i>Poi aspettiamo.

Siamo sempre ad aspettare.</i>

8

00:01:02,040 --> 00:01:04,447

Un errore può essere fatale.

9

00:01:27,690 --> 00:01:30,560

<i>Riccardo chiama Giuseppe, subito!</i>

10

00:01:35,640 --> 00:01:37,480

Solo Dio è infallibile.

11

00:02:21,480 --> 00:02:22,980

Prepara la cima!

12

00:02:45,846 --> 00:02:48,625

*<i>Io, figlio di pescatori,
ho vissuto con il mare.</i>*

13

00:02:48,773 --> 00:02:51,768

*<i>Mio padre era un grande pescatore,
sia di pescespada</i>*

14

00:02:52,230 --> 00:02:53,920

ma di più con le reti.

15

00:02:54,120 --> 00:02:58,287

Da piccoli si andava con entrambi.

16

00:02:58,920 --> 00:03:02,802

*Ad agosto smetteva la pesca del pescespada
e iniziavano le reti.*

17

00:03:03,150 --> 00:03:04,150

Noi abitiamo

18

00:03:05,370 --> 00:03:07,060

a 30 metri dal mare.

19

00:03:08,190 --> 00:03:11,970

Tante volte quando lo scirocco è forte
ci arriva vicino.

20

00:03:12,360 --> 00:03:14,740

Da piccoli, io e mio fratello,

21

00:03:16,080 --> 00:03:17,710

mio padre era pescatore,

22

00:03:18,840 --> 00:03:22,990

piccoli, piccoli, piccoli,
noi volevamo andare a pescare.

23

00:03:31,080 --> 00:03:34,060

Quando poi siamo cresciuti un pochettino,

24

00:03:35,100 --> 00:03:39,097

c'era la possibilità di andare a pescare
a pesc spada o con la rete.

25

00:03:39,191 --> 00:03:40,847

Io non andavo a pesce spada.

26

00:03:40,980 --> 00:03:43,274

Andava mio fratello a 12 anni.

27

00:03:43,715 --> 00:03:46,950

Io non ci andavo,
andavo a pescare con mio zio.

28

00:03:47,940 --> 00:03:53,140

Poi... è successo che mio padre
non ha avuto più il personale adatto.

29

00:03:53,260 --> 00:03:57,255

Allora mi sono dovuto... non piegare,

30

00:03:57,870 --> 00:04:03,700

ho dovuto ubbidire a mio padre
e ho iniziato questa attività.

31

00:04:12,090 --> 00:04:16,000

<i>Io all'età...

di meno di dieci anni</i>

32

00:04:16,590 --> 00:04:21,430

salivo fra le braccia dell'antenniere.

33

00:04:22,620 --> 00:04:25,840

Poi per bisogno,
che non sempre c'era la ciurma.

34

00:04:26,100 --> 00:04:30,080

All'età di 11, 12 anni...
la vista era fortissima.

35

00:04:30,740 --> 00:04:33,890

Portavo il pane a casa
perché mio padre era pescatore.

36

00:04:34,110 --> 00:04:37,660

<i>Quello che non si capisce in Italia,
cosa vuol dire "pesca".</i>

37

00:04:38,617 --> 00:04:41,435

<i>Questo non tornerà, però non si capisce.</i>

38

00:04:41,829 --> 00:04:44,534

<i>Perché oggi,
fai un concorso per pescatore,</i>

39

00:04:44,730 --> 00:04:46,056

<i>non partecipa nessuno.</i>

40

00:04:46,410 --> 00:04:49,660

Anzi, manco concorso si fa,
solo assunzioni libere.

41

00:04:50,070 --> 00:04:53,740

Fai un concorso per qualsiasi attività...

42

00:04:53,910 --> 00:04:57,372

hai il pane per la vita,
la pensione per la vita.

43

00:04:57,840 --> 00:05:01,574

La liquidazione per la vita
e la pensione per tua moglie.

44

00:05:01,830 --> 00:05:02,931

Qua non hai nulla.

45

00:05:03,210 --> 00:05:07,250

Il pescatore prende 600 euro al mese.
Che deve versare?

46

00:05:07,350 --> 00:05:10,060

Se non prendi che fai?
Cosa porti a casa?

47

00:05:10,280 --> 00:05:13,102

E le spese?
Gli investimenti che fai?

48

00:05:21,408 --> 00:05:23,275

<i>Intervista uno, "prima".</i>

49

00:05:23,688 --> 00:05:29,660

Il mestiere del pescatore
non è inteso come mestiere femminile.

50

00:05:31,140 --> 00:05:35,680

Però... in realtà...

51

00:05:36,210 --> 00:05:40,324

all'interno delle famiglie,

52

00:05:40,407 --> 00:05:43,830

a meno che non ci sia qualche maschilista,

53

00:05:44,100 --> 00:05:49,770

le donne hanno sempre lavorato.

54

00:05:49,950 --> 00:05:54,273

Lavori per forza,
come qualsiasi donna che lavora in casa.

55

00:05:54,501 --> 00:05:57,671

Lavori perché comunque

56

00:05:57,754 --> 00:06:02,460

immagini piatti adatti
a ciò che viene pescato.

57

00:06:02,760 --> 00:06:06,210

Se c'è troppo pesce
magari prepari le conserve.

58

00:06:06,600 --> 00:06:12,190

In realtà dentro la famiglia,
la donna non viene esclusa.

59

00:06:12,390 --> 00:06:15,622

Questo è un borgo marinaro

60

00:06:15,875 --> 00:06:20,160

*come un tempo, in questo
siamo rimasti abbastanza radicali.*

61

00:06:20,580 --> 00:06:25,627

*Hai a che fare con altri pescatori
che non sono della famiglia*

62

00:06:25,776 --> 00:06:31,770

ma hanno il tuo stesso punto di vista,
sanno che le loro donne lavorano.

63

00:06:32,900 --> 00:06:37,218

Non gli fa tanta differenza.
All'inizio era un po' strano.

64

00:06:37,601 --> 00:06:40,723

Non immaginavano
chi fossero quelle persone in mare

65

00:06:40,980 --> 00:06:42,910

e si avvicinano alla barca.

66

00:06:43,170 --> 00:06:45,750

O chiedevano:
"«*tu*» stai andando a pescare?".

67

00:06:46,140 --> 00:06:49,614

All'inizio un attimino di stranezza.

68

00:06:49,872 --> 00:06:53,677

C'è meno maschilismo, paradossalmente,

69

00:06:53,773 --> 00:06:57,466

tra i pescatori che negli uffici.

70

00:06:57,712 --> 00:07:00,703

In un ufficio,

mi è successo di sentirmi dire

71

00:07:00,869 --> 00:07:04,289

"mai visto una donna

che si occupa di pratiche di pesca."

72

00:07:04,565 --> 00:07:08,507

Volevo dirgli: "Non mi occupo di pratiche,

io sono un pescatore."

73

00:07:22,890 --> 00:07:24,840

Tra i miei primi ricordi del mare

74

00:07:25,110 --> 00:07:29,008

c'è il nonno che tornava

con la barca con il tremaglio.

75

00:07:29,523 --> 00:07:32,465

<i>E una cosa carina che ricordo,</i>

76

00:07:32,548 --> 00:07:37,129

<i>aveva un piccolo polpo che aveva pescato</i>

77

00:07:37,800 --> 00:07:43,729

e c'era lei in spiaggia con me.

Passava di poppa, lui aveva appena tirato.

78

00:07:44,154 --> 00:07:47,987

Ha preso il polpo, lo ha gettato in acqua

79

00:07:48,270 --> 00:07:51,150

e lei fa "Giusy, Giusy!",

era pazza per i polpi.

80

00:07:51,643 --> 00:07:52,644

"Guarda Giusy!".

81

00:07:52,768 --> 00:07:57,198

Ha provato a prenderlo,

ma era terrorizzata.

82

00:07:57,664 --> 00:07:58,680

L'ho pescato io.

83

00:07:58,830 --> 00:08:01,121

Era convinta di averlo preso lei.

84

00:08:01,533 --> 00:08:04,810

È stato molto emozionante
prendere il primo pesce spada.

85

00:08:04,905 --> 00:08:09,537

Eravamo su un'altra barca
e l'ho visto per la prima volta da adulta.

86

00:08:09,870 --> 00:08:15,810

Quello mi ha emozionato.
È una cosa sconvolgente secondo me.

87

00:08:15,894 --> 00:08:18,901

Vederlo catturare la prima volta,
la tecnica di pesca,

88

00:08:18,985 --> 00:08:22,170

il momento molto adrenalinico
e quando sale su...

89

00:08:22,620 --> 00:08:25,480

è stato l'unico momento toccante.

90

00:08:36,450 --> 00:08:41,340

Il nonno ispirava tanto orgoglio,
anche da piccoline.

91

00:08:44,168 --> 00:08:47,302

Sapeva tutto,
quindi tanti chiedevano a lui.

92

00:08:47,386 --> 00:08:52,210

Aveva un'esperienza importante,
era un punto di riferimento.

93

00:08:52,326 --> 00:08:53,990

É la passione più che altro.

94

00:08:54,510 --> 00:08:56,640

É una pesca bellissima, ma faticosa.

95

00:08:56,880 --> 00:08:59,290

<i>- Molto faticosa.

Molto impegnativa.</i>

96

00:09:00,420 --> 00:09:02,597

<i>Parti la mattina e torni la sera.</i>

97

00:09:02,940 --> 00:09:06,730

Quando l'Italia è in ferie, tu lavori.

Senza ferie.

98

00:09:07,050 --> 00:09:09,182

Qualche giornata, ma non sono ferie.

99

00:09:09,540 --> 00:09:11,623

Inizi a maggio e finisci ad agosto.

100

00:09:11,970 --> 00:09:13,350

<i>Sacrifici e non altro.</i>

101

00:09:13,620 --> 00:09:17,432

<i>Infatti se giri tutte le barche,
non trovi un ragazzo di 20-30 anni.</i>

102

00:09:17,633 --> 00:09:20,953

Mio padre era tra i migliori con la rete.

103

00:09:21,140 --> 00:09:23,890

Qua era bravo,
ma con la rete era speciale.

104

00:09:24,660 --> 00:09:26,686

Diceva sempre...

105

00:09:26,769 --> 00:09:31,449

"vi dovete impiegare,
dovete trovare un posto di lavoro".

106

00:09:31,830 --> 00:09:33,202

Sai come si iniziava?

107

00:09:33,428 --> 00:09:35,380

L'antenniere, una parte e mezza.

108

00:09:35,580 --> 00:09:37,897

Tu, una quarta.

Sai quanto è una quarta?

109

00:09:37,991 --> 00:09:42,790

Un quarto di una parte.

110

00:09:44,460 --> 00:09:49,670

*Eri spronato ad arrivare a una e mezza,
perciò ci davi dentro.*

111

00:09:49,950 --> 00:09:53,350

Sia per fare figura,
sia per portare soldi a casa.

112

00:09:53,520 --> 00:09:58,090

Ora ai giovani non importa.
Aprono il cassetto...

113

00:09:58,267 --> 00:10:00,616

"mamma, o mi dai i soldi, o me li prendo."

114

00:10:00,735 --> 00:10:03,815

Le solite minchiate.

115

00:10:04,167 --> 00:10:07,543

L'antenniere non riesce.
Appena sale sulla feluca,

116

00:10:08,414 --> 00:10:10,104

<i>"non capisci un cazzo", dice</i>

117

00:10:10,326 --> 00:10:14,104

<i>"perché lui deve prendere una e mezza
e io devo prendere meno?".</i>

118

00:10:15,346 --> 00:10:16,346

<i>Hai capito?</i>

119

00:10:16,490 --> 00:10:20,393

E allora il giovane si spronava.

Così diventavi in gamba.

120

00:10:20,984 --> 00:10:23,809

<i>Partivi da zero e per contare</i>

121

00:10:23,954 --> 00:10:25,184

dovevi valere.

122

00:10:25,874 --> 00:10:30,367

Oggi invece sei pagato perché?

Per niente.

123

00:10:41,998 --> 00:10:46,224

Abbiamo iniziato pensando

124

00:10:46,412 --> 00:10:51,925

"vediamo se funziona, se ci riusciamo."

125

00:10:52,199 --> 00:10:55,564

Era un punto di riferimento,
non solo per noi, ma per tanti.

126

00:10:55,754 --> 00:10:58,244

E ci sembrava assurdo che si perdesse

127

00:11:00,464 --> 00:11:04,227

*<i>questa tradizione di famiglia,
le barche o le licenze.</i>*

128

00:11:04,387 --> 00:11:07,184

<i>Per noi era una cosa impensabile.</i>

129

00:11:07,381 --> 00:11:09,621

<i>Abbiamo iniziato così, con la barca</i>.

130

00:11:09,826 --> 00:11:15,302

Lui non aveva più la feluca
e abbiamo usato la barca del tremaglio.

131

00:11:27,109 --> 00:11:30,005

La pesca del pescespada con la feluca

132

00:11:30,157 --> 00:11:34,099

nasce dal tempo in cui i greci
attraversavano lo stretto

133

00:11:34,184 --> 00:11:37,644

con le loro barche
che avevano queste vele.

134

00:11:37,771 --> 00:11:41,624

E per raccordarle
non c'era niente di meccanico.

135

00:11:41,864 --> 00:11:47,274

Si raccordavano a mano
legando in cima al palo centrale

136

00:11:47,384 --> 00:11:52,102

e raccordandole davanti.
Per raccordarle più in lunghezza

137

00:11:52,394 --> 00:11:55,694

e per dare più potenza alla vela,

138

00:11:55,994 --> 00:11:59,093

prolungavano le barche
con una sorta di corno.

139

00:11:59,189 --> 00:12:03,574

Un paletto a prua prolungato in avanti,
dove raccordavano le vele.

140

00:12:03,658 --> 00:12:07,750

Probabilmente si sono accorti
che salendo sul palo centrale della vela,

141

00:12:07,874 --> 00:12:10,814

quando la andavano a sistemare,

142

00:12:10,994 --> 00:12:13,700

vedevano il pescespada in superficie.

143

00:12:14,083 --> 00:12:18,849

Il pescespada è un pesce di fondale,
quindi sicuramente per i tempi

144

00:12:18,944 --> 00:12:20,994

era un pesce difficile da pescare.

145

00:12:21,254 --> 00:12:25,514

Trovarlo in superficie
con quelle dimensioni era un vantaggio.

146

00:12:25,634 --> 00:12:29,923

Si sono attrezzati

147

00:12:30,006 --> 00:12:31,674

per catturarlo con le lance.

148

00:12:32,298 --> 00:12:34,298

BARCA GRECA

149

00:12:44,917 --> 00:12:47,354

Per prenderlo bene si andava anche avanti.

150

00:12:47,438 --> 00:12:51,474

Si utilizzava ogni parte della barca,
anche il paletto di prua.

151

00:12:51,944 --> 00:12:55,983

I pescatori della zona
che vedevano questi movimenti

152

00:12:56,105 --> 00:13:01,674

hanno pensato
di realizzare barche simili a quelle.

153

00:13:03,044 --> 00:13:08,774

Queste barche però erano mosse
dalle vele e dai vogatori.

154

00:13:09,148 --> 00:13:14,604

In questo caso non potevano avere
questo tipo di spostamento.

155

00:13:14,804 --> 00:13:17,094

Quindi cosa hanno pensato?

156

00:13:17,234 --> 00:13:21,764

*Di dividere lo spazio della costa
in "poste", cioè in zone di mare*

157

00:13:21,864 --> 00:13:25,611

con punti di riferimento a terra e a mare.

158

00:13:26,054 --> 00:13:29,334

*Ideali quelli a mare,
fisici quelli a terra.*

159

00:13:30,074 --> 00:13:35,984

E per prendere tutto il transito
e cercare di vederne il più possibile

160

00:13:36,176 --> 00:13:40,734

per il sostentamento delle famiglie,
posizionare tre imbarcazioni.

161

00:13:40,994 --> 00:13:43,724

La *feluca fissa*, perché era ancorata

162

00:13:43,874 --> 00:13:49,074

di terra, di centro e di fuori.

163

00:13:49,364 --> 00:13:51,797

Sui pali,

164

00:13:51,880 --> 00:13:57,096

posizionati al centro,
salivano due avvistatori per barca

165

00:13:57,644 --> 00:14:02,594

che cercavano di vedere il pescespada
mentre transitava vicino alla barca.

166

00:14:02,712 --> 00:14:05,703

Poi direzionavano delle barchette

167

00:14:05,786 --> 00:14:08,740

destinate all'inseguimento del pesce.

168

00:14:10,064 --> 00:14:12,713

Erano i "luntri",

169

00:14:12,796 --> 00:14:17,228

*barche più affusolate
dei tradizionali gozzi odierni*

170

00:14:17,594 --> 00:14:22,464

*con cinque, sei rematori per barca
e un avvistatore sul paletto centrale.*

171

00:14:22,694 --> 00:14:28,595

Quando la feluca avvistava il pesce,
direzionava il luntro per inseguirlo.

172

00:14:28,920 --> 00:14:31,888

L'avvistatore doveva prenderlo di mira

173

00:14:31,971 --> 00:14:35,415

e direzionare i vogatori verso di lui.

174

00:14:45,494 --> 00:14:50,034

E quindi andavano dietro al pescespada.

175

00:14:50,264 --> 00:14:54,597

E non c'era, come oggi,
quello con il telefonino o la radiolina

176

00:14:54,681 --> 00:14:56,550

che dice "a destra, a sinistra."

177

00:14:57,104 --> 00:15:01,276

Quello della barchetta, con i rematori

178

00:15:01,417 --> 00:15:04,551

aveva il cosiddetto <i>farere</i>.

179

00:15:05,106 --> 00:15:08,080

Era un piccolo palo,

180

00:15:08,163 --> 00:15:12,194

non più lungo di quattro metri.

181

00:15:12,554 --> 00:15:14,959

Da lì lui ascoltava

182

00:15:15,042 --> 00:15:18,870

quello sull'antenna della feluca.

183

00:15:19,004 --> 00:15:22,374

"Vai avanti, vai indietro"

"vai a destra, vai a sinistra."

184

00:15:22,592 --> 00:15:26,720

Gli faceva capire il colore,
come doveva fare con i comandi.

185

00:15:26,945 --> 00:15:30,024

Ora ci sono i comandi sull'antenna,

186

00:15:30,107 --> 00:15:32,874

ma prima era tutto a voce.

187

00:15:33,614 --> 00:15:36,864

Dalla voce,

dai movimenti delle braccia,

188

00:15:40,146 --> 00:15:42,644

dalle pronunce marinaresche
che si facevano,

189

00:15:42,812 --> 00:15:44,504

si portava...

- <i>Che si diceva?</i>

190

00:15:44,685 --> 00:15:50,215

Non saremmo fermi qua,
siamo troppo a terra.

191

00:15:50,894 --> 00:15:52,874

Venivano ancorate più fuori.

192

00:15:53,024 --> 00:15:56,274

Passava il pescespada
e passava da questo lato,

193

00:15:57,104 --> 00:15:58,904

l'antenniere faceva "n'tera".

194

00:15:58,989 --> 00:16:01,007

"N'tera" significa che c'è la terra.

195

00:16:01,113 --> 00:16:04,064

Poi "va jùsu", significava verso Messina.

196

00:16:04,207 --> 00:16:08,496

"Va sùsu", verso la punta di Torre Faro.

197

00:16:16,304 --> 00:16:21,884

<i>C'era un particolare,
quando ha cominciato a innalzarsi.</i>

198

00:16:22,032 --> 00:16:24,587

Gli operai avvistavano il pescespada

199

00:16:24,696 --> 00:16:28,831

e le feluche
che erano ancorate nella prima posta

200

00:16:28,956 --> 00:16:30,924

che si chiamava <i>punta</i>

201

00:16:33,991 --> 00:16:37,556

andavano dove facevano voce

202

00:16:37,639 --> 00:16:41,204

oppure l'antenniere capiva dov'era.

203

00:16:41,525 --> 00:16:47,474

Spesso erano loro

a indicare il passaggio del pescespada.

204

00:16:47,774 --> 00:16:51,301

Sulla prua si metteva il <i>lanzaturi</i>

205

00:16:51,524 --> 00:16:54,174

che sarebbe l'arpionatore

206

00:16:54,584 --> 00:16:57,574

e doveva rimanere in piedi

mentre gli altri remavano.

207

00:16:57,854 --> 00:17:00,884

Cosa non facile, perché quando uno rema

208

00:17:01,296 --> 00:17:04,845

dà la scossa e il contraccolpo,

perché andavano veloci.

209

00:17:18,104 --> 00:17:20,714

Una volta avvicinato, facevano le manovre

210

00:17:20,954 --> 00:17:23,270

in maniera tale che per colpirlo

211

00:17:24,284 --> 00:17:26,904

doveva mostrare più pesce.

212

00:17:27,224 --> 00:17:31,644

Se io lo punto sul dorso,

è questo il pesce.

213

00:17:31,869 --> 00:17:36,689

Ma se faccio in modo che il pesce è così,

è di più il bersaglio.

214

00:17:36,773 --> 00:17:41,685

Loro sapevano cosa fare,

come portarlo a quello che lo colpiva.

215

00:17:41,910 --> 00:17:45,021

Quello che tirava, aveva un arpione solo

216

00:17:45,944 --> 00:17:48,984

e un'asta di quattro metri.

217

00:17:49,574 --> 00:17:53,694

Non so di preciso,

ma quattro metri di sicuro, e di legno!

218

00:17:54,584 --> 00:17:57,048

Però quando lo colpiva, era certo.

219

00:17:57,194 --> 00:18:00,601

Perché entrava un arpione solo

ed entrava profondamente.

220

00:18:12,614 --> 00:18:15,094

Si metteva una tavoletta sulla prua.

221

00:18:15,314 --> 00:18:20,194

L'arpionatore ci incastrava le gambe,

222

00:18:20,397 --> 00:18:22,164

sperando di restare dritto

223

00:18:22,424 --> 00:18:25,864

per essere pronto
quando raggiungevano il pesce.

224

00:18:25,989 --> 00:18:29,334

Il pesce non si fermava
e non si fermavano neanche loro.

225

00:18:29,594 --> 00:18:35,574

Era un gran lavoro
ma dava lavoro a moltissime famiglie.

226

00:18:35,924 --> 00:18:40,754

Poi con l'avvento dei motori
si è pensato di motorizzare le feluche.

227

00:18:40,934 --> 00:18:43,224

<i>Quindi non c'era più bisogno dei "luntri".</i>

228

00:18:43,334 --> 00:18:48,344

Gli equipaggi erano tutti su una feluca
mossa dal motore.

229

00:18:48,469 --> 00:18:53,303

L'hanno perfezionata
con questo tipo di arpione.

230

00:18:54,764 --> 00:18:57,894

Prima tiravano con uno,
poi tiravano con due.

231

00:18:59,204 --> 00:19:04,464

Ultimamente tirano con questo,
perché così il pesce viene tramortito.

232

00:19:04,874 --> 00:19:10,424

*Lo prendono subito e sono pronti
per prenderne un altro, se possibile.*

233

00:19:10,604 --> 00:19:14,664

*Con questo si perde più tempo,
perché devono armeggiare*

234

00:19:15,104 --> 00:19:18,054

e devono mollare la barchetta.

235

00:19:18,704 --> 00:19:22,674

Invece con questo lui resta tramortito,
lo colpiscono subito.

236

00:19:23,804 --> 00:19:28,244

E hanno subito la possibilità
di prenderne un altro.

237

00:19:28,514 --> 00:19:33,794

L'altra evoluzione sono stati
il ponte e l'antenna in ferro.

238

00:19:34,094 --> 00:19:39,404

*Permettono di salire con più rapidità
e ridurre il rischio.*

239

00:19:39,794 --> 00:19:43,470

*Hai degli appigli più stabili
di un paletto di legno.*

240

00:19:43,595 --> 00:19:46,796

*E sull'antenna hai più persone,
non soltanto due.*

241

00:19:47,624 --> 00:19:50,024

C'è anche più stabilità sul ponte.

242

00:19:50,151 --> 00:19:53,685

Perché stare in piedi

su un paletto di legno non era comodo.

243

00:20:37,535 --> 00:20:42,770

*Il pesc spada è un pesce che ti attira
quando lo vedi dall'antenna.*

244

00:20:43,090 --> 00:20:46,520

Ti lascia qualcosa di speciale.

245

00:20:48,640 --> 00:20:51,477

Guardi il mare per un po' di tempo

246

00:20:51,561 --> 00:20:52,871

e di colpo

247

00:20:53,053 --> 00:20:57,389

vedi questo colore nell'acqua,

sul celestino.

248

00:20:57,730 --> 00:21:00,010

Quando lui nuota è sul celestino.

249

00:21:00,400 --> 00:21:04,875

In fin dei conti, l'antenniere...

è come un uomo che cerca una donna.

250

00:21:05,000 --> 00:21:07,090

E quando vede la donna, salta in aria.

251

00:21:07,240 --> 00:21:08,240

Così è.

252

00:21:08,365 --> 00:21:12,295

É come se tu cerchi una ragazza

che ti è simpatica, ma non la trovi.

253

00:21:12,550 --> 00:21:16,820

Giri sempre, giri sempre, giri sempre

e la sera arrivi un po' incazzato.

254

00:21:17,650 --> 00:21:20,600

É un grande amore.

Questo è un grande amore.

255

00:21:28,600 --> 00:21:32,440

*Quello sulla passerella
ha una grande responsabilità.*

256

00:21:32,650 --> 00:21:36,490

Ha tutto il lavoro delle due,
tre persone dell'albero.

257

00:21:37,420 --> 00:21:40,460

E quando quello sbaglia...

258

00:21:40,543 --> 00:21:43,542

poverino, è mezzo morto.

259

00:21:43,700 --> 00:21:49,180

Sente tutta la responsabilità
per il lavoro di queste persone.

260

00:21:49,840 --> 00:21:53,780

È una responsabilità abbastanza grande.

261

00:21:58,540 --> 00:21:59,540

Zzicau.

262

00:21:59,800 --> 00:22:00,800

<i>Toglietevi.</i>

263

00:22:00,910 --> 00:22:02,690

<i>A vuoto, cazzo.</i>

264

00:22:03,520 --> 00:22:05,091

<i>A vuoto, non l'ha preso.</i>

265

00:22:05,562 --> 00:22:07,610

*<i>Mannaia la morte,
non lo ha preso.</i>*

266

00:22:10,330 --> 00:22:13,550

L'antenniere, che è là sopra,
si può giustificare...

267

00:22:14,290 --> 00:22:17,480

<i>può dire: "Sai, se ne andava a fondo."</i>

268

00:22:18,316 --> 00:22:20,105

E allora è giustificato.

269

00:22:20,230 --> 00:22:23,770

Io, che mollo l'asta in mare,
sono sicuro di prenderlo.

270

00:22:23,950 --> 00:22:26,620

Se non lo prendo,
mi assumo la responsabilità.

271

00:22:27,010 --> 00:22:32,002

Che Antonio abbia sbagliato
è successo un paio di volte.

272

00:22:32,650 --> 00:22:37,190

E sono... arrabbiate e grida.

273

00:22:49,090 --> 00:22:51,920

Poi ti passa, fa parte del gioco.

274

00:22:52,341 --> 00:22:53,740

Solo Dio è infallibile.

275

00:22:54,760 --> 00:23:00,170

*<i>A me piace più stare sull'albero
che sulla passerella.</i>*

276

00:23:00,910 --> 00:23:03,860

<i>Ho meno... responsabilità.</i>

277

00:23:05,740 --> 00:23:07,343

Ad oggi,

278

00:23:07,426 --> 00:23:11,636

non c'è nessuno che sia bravo
in questo lavoro.

279

00:23:12,640 --> 00:23:17,874

Perché se ci fosse un mio figlio,
che non gli piace completamente,

280

00:23:18,220 --> 00:23:24,170

un parente, uno qualsiasi...
appenderei le scarpe al chiodo.

281

00:23:24,760 --> 00:23:29,780

Il lanciatore ammazza il pescespada,
se ha collaborazione di tutti.

282

00:23:29,969 --> 00:23:34,490

Se hai collaborazione di tutti...
Quest'arte è come la chitarra.

283

00:23:35,260 --> 00:23:37,766

La chitarra ha cinque corde, o mi sbaglio?

284

00:23:38,453 --> 00:23:42,830

Se una non è accordata,
la musica non viene buona.

285

00:23:43,120 --> 00:23:48,231

E così è l'arte del pescspada,
si deve essere uno per tutti.

286

00:24:14,230 --> 00:24:18,110

C'è conflittualità con il pescspada,
se andiamo a pesca.

287

00:24:18,250 --> 00:24:21,500

Conflittualità non direi...

288

00:24:21,880 --> 00:24:25,510

Sono animalista e ambientalista,
non la vivo così.

289

00:24:25,930 --> 00:24:30,440

Prima di intraprendere il mestiere,
in generale del pescatore

290

00:24:30,820 --> 00:24:33,884

poi a maggior ragione quello della feluca,

291

00:24:34,009 --> 00:24:37,435

con la feluca hai...

292

00:24:38,755 --> 00:24:41,869

un contatto diretto con il pesce

293

00:24:41,994 --> 00:24:43,653

nel suo finir di vita.

294

00:24:43,895 --> 00:24:46,575

Con la barca non te ne rendi conto.

295

00:24:46,749 --> 00:24:48,760

Salgono vivi, li metti nel ghiaccio

296

00:24:48,880 --> 00:24:54,143

e non ti rendi conto,
se vuoi non riflettere.

297

00:24:54,520 --> 00:24:56,450

Lì non puoi non riflettere.

298

00:24:56,687 --> 00:24:59,702

Però la natura ha un concetto

299

00:24:59,785 --> 00:25:02,800

che è molto diverso dal nostro.

300

00:25:03,310 --> 00:25:06,543

Il ciclo della vita in natura

301

00:25:06,626 --> 00:25:09,860

è connesso alla catena alimentare.

302

00:25:10,300 --> 00:25:14,330

Il pesc spada
non è la fine della catena alimentare.

303

00:25:14,513 --> 00:25:16,544

Lo squalo si ciba del pescespada.

304

00:25:16,675 --> 00:25:20,163

Ho chiesto spesso ai biologi
quanto vive un pesce spada.

305

00:25:20,288 --> 00:25:24,130

Mi rispondono
che non ce n'è uno morto di vecchiaia.

306

00:25:24,556 --> 00:25:27,466

Non ne hanno mai recuperato uno
morto di vecchiaia.

307

00:25:27,653 --> 00:25:31,182

In natura non esiste questa morte,
questo spreco

308

00:25:31,407 --> 00:25:35,240

per un anello della catena alimentare

309

00:25:35,323 --> 00:25:37,960

che può essere mangiato
da uno sopra di lui

310

00:25:38,590 --> 00:25:42,794

Così ho fatto un ragionamento e ho capito.

311

00:25:42,919 --> 00:25:47,590

Noi catturiamo un elemento debole
della catena alimentare.

312

00:25:47,920 --> 00:25:51,880

Stando in barca, ora che abbiamo la nostra

313

00:25:52,300 --> 00:25:54,347

molte volte capita che vadano via

314

00:25:54,572 --> 00:25:58,690

quando li inseguiamo, pronti a tirare,
un attimo e non lo vedi più.

315

00:25:59,200 --> 00:26:00,860

Proprio non lo vedi più.

316

00:26:01,090 --> 00:26:06,265

La possibilità ce l'ha fino all'ultimo.

317

00:26:19,461 --> 00:26:20,615

<i>Che è successo?</i>

318

00:26:20,740 --> 00:26:22,103

<i>Non l'abbiamo preso.</i>

319

00:26:22,228 --> 00:26:25,871

*<i>Ci è "scutulato davanti al ponte",
cioè ci ha sentiti.</i>*

320

00:26:25,955 --> 00:26:29,045

Siamo sostenibili
perché siamo una piccola aggiunta

321

00:26:29,129 --> 00:26:33,180

alla catena alimentare.

Il pesce attento si accorge della barca

322

00:26:33,310 --> 00:26:36,692

anche dell'ombra del ponte e si inabissa.

323

00:26:36,817 --> 00:26:40,560

Pochi metri e non lo raggiungiamo più.

E così è stato.

324

00:26:48,310 --> 00:26:51,469

Riesco a farlo

pur essendo ambientalista e animalista

325

00:26:51,594 --> 00:26:57,350

perché la parità tra l'uomo e il pesce

è quasi totale.

326

00:26:57,550 --> 00:27:01,820

Con un piccolo vantaggio per il pesce.

327

00:27:01,960 --> 00:27:05,510

Ha sempre la possibilità di salvarsi.

328

00:27:05,650 --> 00:27:09,133

Come per tutti gli altri tipi di pesca,

329

00:27:09,216 --> 00:27:12,600

perciò anche quella dei grandi pelagici

330

00:27:12,700 --> 00:27:15,787

quindi del pescespada,

in questo caso con la feluca

331

00:27:16,030 --> 00:27:21,370

hai la possibilità di prendere
soltanto l'elemento debole

332

00:27:21,610 --> 00:27:24,546

e mantenere l'equilibrio della natura.

333

00:27:24,671 --> 00:27:29,476

L'unico che ti potrebbe venire
a chiedere spiegazioni

334

00:27:29,560 --> 00:27:30,660

è lo squalo.

335

00:27:30,760 --> 00:27:35,160

Sicuramente non il pesce azzurro,
perché è preda del pesc spada.

336

00:27:35,290 --> 00:27:37,611

Mantenere l'equilibrio,

337

00:27:37,694 --> 00:27:41,119

non avere troppi esemplari
di grandi pelagici

338

00:27:42,844 --> 00:27:46,130

che uccidono un certo quantitativo
di pesce azzurro

339

00:27:46,270 --> 00:27:50,100

mantiene l'equilibrio delle risorse.

340

00:28:28,510 --> 00:28:31,839

Ultimamente hanno pensato
di definirla caccia.

341

00:28:33,910 --> 00:28:35,993

Tendevano a definirla caccia,

342

00:28:36,077 --> 00:28:40,850

perché speravano avesse la stessa tutela.

343

00:28:41,170 --> 00:28:45,590

Sono contenta
che non sia equiparabile alla caccia

344

00:28:45,790 --> 00:28:47,970

perché l'animale ha più vantaggio.

345

00:28:48,340 --> 00:28:53,207

Noi non ci nascondiamo,
lui sente il rumore del motore

346

00:28:53,332 --> 00:28:57,048

anche perché è un pesce di fondale.

347

00:28:57,181 --> 00:28:59,690

I rumori in superficie, per lui sono cose

348

00:28:59,920 --> 00:29:03,717

che non ci dovrebbero essere,
sono "piccoli pericoli"

349

00:29:03,842 --> 00:29:05,270

o, comunque, novità.

350

00:29:05,440 --> 00:29:06,796

D'istinto,

351

00:29:06,879 --> 00:29:11,030

*qualsiasi animale
sta attento a una novità.*

352

00:29:12,250 --> 00:29:14,736

Anche lui presta attenzione,

353

00:29:14,819 --> 00:29:18,430

vede persino l'ombra del ponte.

354

00:29:18,820 --> 00:29:22,940

*Se vedete i nostri ponti,
alla fine non hanno più le tavolette piene*

355

00:29:23,110 --> 00:29:25,820

perché se ne accorge benissimo del ponte.

356

00:29:26,860 --> 00:29:32,090

É nel suo elemento
e a tre metri di profondità lo perdiamo.

357

00:29:32,260 --> 00:29:37,300

Per lui tre metri di profondità
non sono nulla.

358

00:29:37,450 --> 00:29:41,384

Non lo individuiamo
con mezzi elettronici o meccanici.

359

00:29:41,509 --> 00:29:43,750

Non abbiamo scandagli, sonar, niente.

360

00:29:44,170 --> 00:29:48,396

Quando altre tipologie di pesca
si sono evolute

361

00:29:48,521 --> 00:29:52,475

e hanno iniziato a utilizzare
mezzi aerei per individuare i branchi...

362

00:29:52,600 --> 00:29:55,022

che poi il pescespada
non vive in branco...

363

00:29:55,300 --> 00:29:57,723

ma anche volendo,
non lo abbiamo mai fatto.

364

00:29:57,948 --> 00:29:59,914

Non utilizziamo neanche i droni.

365

00:30:00,039 --> 00:30:04,671

Siamo integralmente fedeli

366

00:30:04,788 --> 00:30:10,108

alla tradizionale pesca del pescespada
con le feluche, artigianale.

367

00:30:10,816 --> 00:30:14,940

Per questo penso ci sia
un vantaggio per l'animale e va bene.

368

00:30:15,040 --> 00:30:18,775

Da ambientalista e animalista,

369

00:30:18,858 --> 00:30:21,584

se non riesco a diventare vegetariana,

370

00:30:21,730 --> 00:30:26,293

*preferisco consumare un animale
che abbia avuto tutte le possibilità*

371

00:30:26,417 --> 00:30:30,870

e che se non fosse stato pescato,
sarebbe stato mangiato da uno squalo.

372

00:30:31,030 --> 00:30:33,160

Alla fine ce la dibattiamo con loro.

373

00:31:22,554 --> 00:31:27,550

C'è uno stretto legame tra la pesca
e la festa del santo patrono, San Nicola,

374

00:31:27,700 --> 00:31:33,688

per vari motivi.

Era tradizione avere a casa una cassetina

375

00:31:34,510 --> 00:31:37,670

dove si metteva

una parte del ricavato della feluca.

376

00:31:37,900 --> 00:31:41,358

Una parte intera, che è tanto,

e veniva data al santo.

377

00:31:41,483 --> 00:31:44,200

C'era questa cassetina con il santino

378

00:31:44,404 --> 00:31:48,650

e ogni barca la donava

direttamente alla parrocchia.

379

00:31:55,038 --> 00:31:57,578

Quando la statua esce in processione,

380

00:31:57,661 --> 00:32:01,400

si appendono dei pesci d'oro
alle mani del santo.

381

00:32:01,540 --> 00:32:05,423

*Sono degli ex voto,
tra cui c'è il pescespada, naturalmente.*

382

00:32:05,547 --> 00:32:08,090

Che venivano fatti con le donazioni.

383

00:32:08,285 --> 00:32:11,750

Si facevano pesci d'oro,
il pescespada d'oro, il tonno d'oro

384

00:32:11,910 --> 00:32:15,262

e poi gli altri pesci tipici,
quasi a protezione

385

00:32:15,387 --> 00:32:19,100

perché il santo provvedesse
a non farli mai mancare.

386

00:32:47,162 --> 00:32:48,540

<i>C'è proprio una feluca...</i>

387

00:32:48,670 --> 00:32:52,240

C'era una feluca fissa,

adesso è una barca moderna

388

00:32:52,510 --> 00:32:57,400

dedicata alla processione,

che è sempre ferma nel lago

389

00:32:57,640 --> 00:33:00,840

<i>che viene varata

la settimana della festa del santo.</i>

390

00:33:00,940 --> 00:33:02,690

Questa settimana in tal caso.

391

00:33:02,822 --> 00:33:07,895

Il giorno della festa

la statua fa il giro del lago sulla feluca

392

00:33:08,050 --> 00:33:10,585

<i>portata a remi da un vecchio luntro.</i>

393

00:34:37,990 --> 00:34:43,070

La *cardata*, ovvero *cardata da cruce*,

394

00:34:43,330 --> 00:34:48,050

è un segno della croce

che noi facciamo con le mani

395

00:34:48,190 --> 00:34:51,828

sulla guancia del pesce,

396

00:34:51,911 --> 00:34:55,450

dopo il "combattimento" tra pari

397

00:34:55,630 --> 00:34:57,740

quando finalmente arriva bordo.

398

00:34:58,000 --> 00:35:03,800

Come un riconoscimento della fine,

noi lo segniamo con la croce.

399

00:35:03,910 --> 00:35:06,386

Quando un nemico, anche in battaglia,

400

00:35:06,470 --> 00:35:09,927

veniva sconfitto

401

00:35:10,052 --> 00:35:15,851

riceveva l'onore delle armi

e lo si seppelliva con la croce.

402

00:35:15,976 --> 00:35:18,990

É come un'arte di guerra,

tu fai la guerra con lui.

403

00:35:22,150 --> 00:35:23,420

Delle volte vinci...

404

00:35:23,650 --> 00:35:26,530

ma qualche volta perdi.

Anche sotto l'orlo...

405

00:35:27,212 --> 00:35:28,880

che dici: "Oh, finalmente!"

406

00:35:30,340 --> 00:35:34,160

in quel momento si leva dal ferro,

succede qualcosa...

407

00:35:34,244 --> 00:35:36,359

non è mai sicuro.

408

00:35:37,013 --> 00:35:40,804

La *cardata* è... diciamo...

409

00:35:40,887 --> 00:35:43,948

contro le congiunture.

410

00:35:44,260 --> 00:35:45,260

Tutte cose, va'.

411

00:35:45,940 --> 00:35:48,518

La fanno tutti.

412

00:35:48,601 --> 00:35:52,566

Risale agli antichi, non è moderna.

413

00:35:53,922 --> 00:35:57,139

Quello è il segno che noi gli facciamo.

414

00:35:58,210 --> 00:36:01,690

A lungo andare ti sembra
come se si fermasse a quel punto.

415

00:36:01,990 --> 00:36:03,440

È una cosa stranissima.

416

00:36:27,719 --> 00:36:30,799

Quando vedi il pesc spada

è sempre una scossa.

417

00:36:31,570 --> 00:36:36,890

Ti fa bestemmiare, come dice la canzone.

Però... è tutta un'altra cosa.

418

00:36:37,450 --> 00:36:38,722

È incredibile.

<i>- Perché?</i>

419

00:36:38,847 --> 00:36:42,722

Quando avvistano, te ne accorgi subito,

ogni barca ha il suo.

420

00:36:43,060 --> 00:36:47,150

Dipende da chi è là sopra,

come prende l'emozione.

421

00:36:47,320 --> 00:36:51,526

C'è chi immediatamente accelera.

Io dicevo sempre a tutti i turisti

422

00:36:51,610 --> 00:36:54,340

quando c'erano altre barche:

"Lo notate subito

423

00:36:54,490 --> 00:36:56,500

perché accelerano d'un colpo."

424

00:36:56,649 --> 00:37:01,250

Da noi, no. Da noi, quando lo vedono...

Si fermano.

425

00:37:01,420 --> 00:37:05,456

Si fermano un attimo

e poi accelerano di colpo.

426

00:37:05,581 --> 00:37:08,880

Quindi senti questa fermata

e poi questa accelerata.

427

00:37:08,964 --> 00:37:10,597

<i>- Poi danno indicazioni.</i>

428

00:37:27,130 --> 00:37:32,380

Cominciano a gridare allo zio:

"Passa a dda banna", e lui che scappa.

429

00:37:33,104 --> 00:37:35,440

É un'emozione, un'adrenalina assurda.

430

00:37:35,830 --> 00:37:37,495

Tutti prendiamo posizione.

431

00:37:37,620 --> 00:37:42,700

C'è chi si fa prendere così tanto,
che non sente neanche

432

00:37:43,180 --> 00:37:46,370

se gli dai un'indicazione.

Proprio non ti recepiscono.

433

00:37:57,850 --> 00:37:59,551

Perché prende, è adrenalino.

434

00:37:59,776 --> 00:38:03,550

Persino le new entry, le persone

435

00:38:04,060 --> 00:38:08,060

che lo fanno per la prima volta,
rimangono così.

436

00:38:08,560 --> 00:38:13,770

A chi viene a vedere, ai turisti,
ogni volta diciamo: "Tranquilli."

437

00:38:13,900 --> 00:38:19,750

"Non vi spaventate."
Appena lo vedono, rimangono stravolti.

438

00:38:20,110 --> 00:38:23,567

Oggettivamente, su una barca
che ha un andamento costante

439

00:38:23,792 --> 00:38:28,930

<i>tutti tranquilli, parliamo,
poi all'improvviso</i>

440

00:38:29,200 --> 00:38:31,396

si alzano tutti, cominciano a scappare.

441

00:38:31,721 --> 00:38:33,840

Meno male che c'è qualcuno dedicato

442

00:38:33,970 --> 00:38:38,920

che li direziona

verso il luogo più sicuro dove aspettare

443

00:38:39,250 --> 00:38:43,050

e lasciare a noi le manovre,

i movimenti per sistemare gli attrezzi.

444

00:38:43,896 --> 00:38:47,455

Quel momento

ti dà una scarica di adrenalina

445

00:38:47,539 --> 00:38:51,260

che non riesci a capire

se non la vedi, se non la vivi.

446

00:38:56,184 --> 00:39:00,752

Due giri fa

abbiamo ucciso un pescespada là.

447

00:39:01,244 --> 00:39:02,606

La feluca era a moto.

448

00:39:02,830 --> 00:39:04,320

Il pescespada è saltato.

449

00:39:04,570 --> 00:39:09,350

Saltando è riuscito a legarsi
con un'altra delle cime

450

00:39:09,473 --> 00:39:13,160

che si è incastrata sul ponte,
dove siete saliti anche voi.

451

00:39:13,419 --> 00:39:17,645

Il pesce è riuscito a incastrare
con la spada

452

00:39:17,729 --> 00:39:19,710

la cima di sinistra.

453

00:39:19,935 --> 00:39:22,745

Ci ha fatto partire
anche la sagola di sinistra.

454

00:39:23,052 --> 00:39:25,652

VIDEO LIVE RIPRESO DA UN TURISTA A BORDO

455

00:39:42,880 --> 00:39:47,630

Entra la spada
fra il cavo di acciaio e la sagola.

456

00:39:47,905 --> 00:39:50,480

Parte questa sagola e Antonella dice

457

00:39:50,860 --> 00:39:53,450

"abbiamo fiocinato di qua
e corre quella."

458

00:39:53,534 --> 00:39:54,969

É una cosa rarissima.

459

00:39:55,094 --> 00:39:58,395

Non me lo aspettavo.

Guardavo di là e dicevo

460

00:39:58,520 --> 00:40:01,503

"non parte il galleggiante,
il rumore è di là."

461

00:40:01,627 --> 00:40:04,634

É una cosa rarissima.

Però il pesce è imprevedibile.

462

00:40:04,774 --> 00:40:07,174

VIDEO LIVE RIPRESO DA UN TURISTA A BORDO

463

00:40:15,190 --> 00:40:18,838

Corre il pallone

e va a incastrarsi a mezzo ponte.

464

00:40:19,041 --> 00:40:21,441

VIDEO LIVE RIPRESO DA UN TURISTA A BORDO

465

00:40:35,348 --> 00:40:38,645

Io gridavo da là sopra

466

00:40:38,728 --> 00:40:40,644

"prendi il coltello!"

467

00:40:40,778 --> 00:40:42,528

Gregorio corre col coltello.

468

00:40:42,685 --> 00:40:45,668

Ho preso il coltello

che usiamo per tagliare

469

00:40:46,058 --> 00:40:49,298

e sono corso sul ponte,

tuffandomi sullo zio

470

00:40:49,538 --> 00:40:52,303

cercando di tagliare la fune
e ci siamo riusciti.

471

00:40:52,827 --> 00:40:54,827

"Prendi un coltello!"

472

00:40:55,109 --> 00:40:57,509

VIDEO LIVE RIPRESO DA UN TURISTA A BORDO

473

00:41:09,994 --> 00:41:12,315

<i>- Si è incastrata?

- Sì.</i>

474

00:41:15,248 --> 00:41:16,888

Poi lo abbiamo tirato su.

475

00:41:17,013 --> 00:41:20,686

Era tra i più grossi che abbiamo preso,
sui 90 chili.

476

00:41:20,998 --> 00:41:23,398

VIDEO LIVE RIPRESO DA UN TURISTA A BORDO

477

00:41:37,718 --> 00:41:40,838

<i>Stiamo cercando in tutti modi di far sì</i>

478

00:41:41,168 --> 00:41:44,461

che ci sia almeno un principio
di ricambio generazionale.

479

00:41:44,586 --> 00:41:48,508

Queste attività sono andate avanti
per la caparbieta di certe famiglie

480

00:41:49,088 --> 00:41:52,078

che alla fine si sono...

481

00:41:52,658 --> 00:41:57,128

prese l'incarico,
nonostante tutte le difficoltà

482

00:41:57,488 --> 00:41:59,890

e i momenti in cui il pescato era ridotto

483

00:41:59,974 --> 00:42:02,578

essendoci altri tipi di pesca
ancora in vigore.

484

00:42:03,248 --> 00:42:07,848

Nonostante quei momenti difficili,
hanno portato avanti

485

00:42:08,048 --> 00:42:10,698

e mantenuto queste imbarcazioni.

486

00:42:11,078 --> 00:42:13,438

La testardaggine ci contraddistingue.

487

00:42:13,986 --> 00:42:16,349

- Tutti quelli...

- Tutti, non solo noi

488

00:42:16,598 --> 00:42:20,584

che hanno portato avanti la tradizione
nonostante le difficoltà.

489

00:42:20,798 --> 00:42:24,597

Però per poterla tenere stretta,

490

00:42:24,680 --> 00:42:27,258

secondo me serve

491

00:42:27,488 --> 00:42:32,318

il legame con la famiglia,
ed essendo donne

492

00:42:32,828 --> 00:42:35,645

abbiamo messo in mezzo
anche altre possibilità.

493

00:42:35,770 --> 00:42:39,355

Anche per chi non ce la fa
a stare in barca dodici ore.

494

00:42:39,878 --> 00:42:44,288

Speriamo di poterle mettere
sempre più in pratica e portarle avanti

495

00:42:44,948 --> 00:42:50,318

permettendo di individuare
queste attività come attività familiari.

496

00:42:50,648 --> 00:42:55,488

Il legame emozionale con questa pesca

497

00:42:55,658 --> 00:43:01,598

ne ha fatto la storia

e ha permesso di portarla avanti.

498

00:43:01,988 --> 00:43:06,858

E sarà uno degli elementi fondamentali

per la sua sopravvivenza.

5. Spotting list (English)

1

00:00:03,407 --> 00:00:08,308

A ZANKO DIGITAL STUDIO PRODUCTION

2

00:00:24,758 --> 00:00:27,299

“KEEP YOUR HEAD CLEAR
AND KNOW HOW TO SUFFER

3

00:00:28,018 --> 00:00:31,022

LIKE A MAN, OR A FISH, HE THOUGHT.”
ERNEST HEMINGWAY

4

00:00:40,730 --> 00:00:43,852

*If one thinks how long
we're out at sea during the day*

5

00:00:44,102 --> 00:00:46,361

one could say “worse than pirates.”

6

00:00:46,710 --> 00:00:49,670

Fishing times

only last ten seconds at a time.

7

00:00:49,847 --> 00:00:52,330

<i>Then we wait.

We're always waiting.</i>

8

00:01:02,040 --> 00:01:04,447

An error can be fatal.

9

00:01:27,690 --> 00:01:30,560

<i>Riccardo, call Giuseppe, now!</i>

10

00:01:35,640 --> 00:01:37,480

Only God is unfailing.

11

00:02:21,480 --> 00:02:22,980

Get the rope ready!

12

00:02:46,018 --> 00:02:48,625

<i>As a fisherman's son,

I lived with the sea.</i>

13

00:02:48,773 --> 00:02:51,768

<i>My father was good

at fishing for swordfishes,</i>

14

00:02:52,230 --> 00:02:53,920

but better at net fishing.

15

00:02:54,120 --> 00:02:58,287

When we were little we used to do both.

16

00:02:58,920 --> 00:03:02,802

*In August, swordfish fishing stopped
and net fishing started.*

17

00:03:03,150 --> 00:03:04,150

We live

18

00:03:05,370 --> 00:03:07,060

within 30 metres from the sea.

19

00:03:08,190 --> 00:03:11,970

Often, the sirocco wind's so strong,
that we can feel it close.

20

00:03:12,360 --> 00:03:14,740

When me and my brother were children,

21

00:03:16,080 --> 00:03:17,710

my dad was a fisherman.

22

00:03:18,840 --> 00:03:22,990

*We were little kids
and we wanted to go fishing.*

23

00:03:31,080 --> 00:03:34,060

Then, we grew up,

24

00:03:35,100 --> 00:03:39,097

and there was the possibility
to either go swordfishing or net fishing.

25

00:03:39,245 --> 00:03:40,777

I didn't go swordfishing.

26

00:03:40,980 --> 00:03:43,274

My brother went when he was 12.

27

00:03:43,715 --> 00:03:46,950

I didn't,
I used to go fishing with my uncle.

28

00:03:47,940 --> 00:03:53,140

Then... one day my father
no longer had a crew.

29

00:03:53,260 --> 00:03:57,255

And I had to... not to yield to his will,

30

00:03:57,870 --> 00:04:03,700

but I had to obey
and I joined his business.

31

00:04:12,090 --> 00:04:16,000

When I was...
not even ten years old

32

00:04:16,590 --> 00:04:21,430

I climbed onto the arms of the spotter.

33

00:04:22,620 --> 00:04:25,840

Then it was a need,
since the crew wasn't always there.

34

00:04:26,100 --> 00:04:30,080

When I was 11, 12...
climbing up the mast was amazing.

35

00:04:30,740 --> 00:04:33,890

I earned my daily bread
since my dad was a fisherman.

36

00:04:34,110 --> 00:04:37,660

*It's not clear to people in Italy
what "fishing" means.*

37

00:04:38,617 --> 00:04:41,435

It won't come back, but it's not clear.

38

00:04:41,829 --> 00:04:44,534

*Today, if you do an open call
for fishermen*

39

00:04:44,730 --> 00:04:46,056

nobody shows up.

40

00:04:46,410 --> 00:04:49,660

They don't do them,
they hire you for a period of time.

41

00:04:50,070 --> 00:04:53,740

With any other job...

42

00:04:53,910 --> 00:04:57,372

you're set for life,
you get your old age pension.

43

00:04:57,840 --> 00:05:01,574

You get your severance pay
and the pension for your wife.

44

00:05:01,830 --> 00:05:02,931

Here we don't.

45

00:05:03,210 --> 00:05:07,270

A fisherman earns 600 euros a month.
How can he set up a pension fund?

46

00:05:07,387 --> 00:05:10,060

If you don't catch any fish,
what do you earn?

47

00:05:10,280 --> 00:05:13,102

And your expenses,
the investments you make?

48

00:05:21,408 --> 00:05:23,275

<i>Interview one, take one.</i>

49

00:05:23,688 --> 00:05:29,660

Being a fisherman
is not regarded as women's job.

50

00:05:31,140 --> 00:05:35,680

But... in reality...

51

00:05:36,210 --> 00:05:40,324

within the different families,

52

00:05:40,407 --> 00:05:43,830

unless someone is sexist,

53

00:05:44,100 --> 00:05:49,770

women have always worked.

54

00:05:49,950 --> 00:05:54,273

You have to work,
like any other housewife.

55

00:05:54,501 --> 00:05:57,671

You come up with dishes

56

00:05:57,754 --> 00:06:02,460

to be cooked with the fish caught.

57

00:06:02,760 --> 00:06:06,210

If too much fish has been caught,
you make preserves.

58

00:06:06,600 --> 00:06:12,190

Actually, women aren't excluded
from their family.

59

00:06:12,390 --> 00:06:15,622

This is a maritime village

60

00:06:15,875 --> 00:06:20,160

*and, like in the old times,
we're pretty thorough.*

61

00:06:20,580 --> 00:06:25,627

*You deal with fishermen
that aren't part of your family,*

62

00:06:25,776 --> 00:06:31,770

but they see eye to eye with you,
they know that their women work.

63

00:06:32,900 --> 00:06:37,218

They don't mind.

It was a bit strange at first.

64

00:06:37,601 --> 00:06:40,723

They couldn't imagine

who those people at sea could be

65

00:06:40,980 --> 00:06:42,910

and they approached the boat.

66

00:06:43,170 --> 00:06:45,750

Or they asked:

"Are *you* going fishing?"

67

00:06:46,140 --> 00:06:49,614

It was strange at the beginning.

68

00:06:49,872 --> 00:06:53,677

Paradoxically,

fishermen are less sexist

69

00:06:53,773 --> 00:06:57,466

than office workers.

70

00:06:57,712 --> 00:07:00,703

Once, in an office,
someone said to me

71

00:07:00,869 --> 00:07:04,289

“never seen a woman
handle fishing documents.”

72

00:07:04,565 --> 00:07:08,507

I wanted to say: “I don’t just do that,
I am a fisherman.”

73

00:07:22,890 --> 00:07:24,890

Among my first memories of the sea

74

00:07:25,110 --> 00:07:29,008

is my grandpa
returning on board the trammel boat.

75

00:07:29,523 --> 00:07:32,465

Something nice that I remember,

76

00:07:32,548 --> 00:07:37,129

he had caught a little octopus

77

00:07:37,800 --> 00:07:43,729

and she was on the beach with me,
near the stern, he had just returned.

78

00:07:44,154 --> 00:07:47,987

He threw the octopus in the water

79

00:07:48,270 --> 00:07:51,150

and she went: "Giusy!",
she loved octopuses.

80

00:07:51,643 --> 00:07:52,644

"Look Giusy!".

81

00:07:52,768 --> 00:07:57,198

She tried grabbing it,
but she was terrified.

82

00:07:57,664 --> 00:07:58,680

I caught it.

83

00:07:58,830 --> 00:08:01,121

She was convinced of that.

84

00:08:01,533 --> 00:08:04,710

Catching our first swordfish
has been moving.

85

00:08:04,905 --> 00:08:09,537

We weren't on our boat
the first time I saw it as an adult.

86

00:08:09,870 --> 00:08:15,810

It was exciting.
I think it's an overwhelming experience.

87

00:08:16,249 --> 00:08:18,865

Witnessing the catch,
the fishing technique,

88

00:08:18,985 --> 00:08:22,270

it gives you a kick
and when they brought it on board...

89

00:08:22,620 --> 00:08:25,480

it was touching.

90

00:08:36,450 --> 00:08:41,340

We were proud of our grandpa,
even when we were little kids.

91

00:08:44,168 --> 00:08:47,302

He was a wise man,
so many people asked him questions.

92

00:08:47,386 --> 00:08:52,210

He was a man with a lot of experience,
people relied on him.

93

00:08:52,326 --> 00:08:53,990

Passion is a big component.

94

00:08:54,510 --> 00:08:56,640

It's an amazing practice, but tiring.

95

00:08:56,880 --> 00:08:59,290

- Very tiring.

Very demanding.

96

00:09:00,420 --> 00:09:02,597

You leave early and return late.

97

00:09:02,940 --> 00:09:06,730

When all of Italy is on leave, you work.

No days off.

98

00:09:07,050 --> 00:09:09,200

A few days, but you're not on leave.

99

00:09:09,540 --> 00:09:11,623

From May to August.

100

00:09:11,970 --> 00:09:13,350

Only sacrifices.

101

00:09:13,620 --> 00:09:17,432

*If you look at other boats,
you won't find any 20-30-year-old lads.*

102

00:09:17,633 --> 00:09:20,953

My father was great at net fishing.

103

00:09:21,140 --> 00:09:23,890

Better than at swordfishing.

104

00:09:24,660 --> 00:09:26,686

He used to say...

105

00:09:26,769 --> 00:09:31,449

“find yourselves a steady job.”

106

00:09:31,830 --> 00:09:33,202

You know how we began?

107

00:09:33,428 --> 00:09:35,380

The spotter, one and a half share.

108

00:09:35,580 --> 00:09:37,897

You, a quarter.

You know how much that is?

109

00:09:37,991 --> 00:09:42,790

A quarter of a share.

110

00:09:44,460 --> 00:09:49,670

*You wanted one and a half share,
so you worked hard.*

111

00:09:49,950 --> 00:09:53,350

To make a good impression
and to bring home the money.

112

00:09:53,520 --> 00:09:58,090

Young people don't care now.
They just open the drawer...

113

00:09:58,267 --> 00:10:00,616

"mum, give me money
or I'll take it myself."

114

00:10:00,735 --> 00:10:03,815

The usual bullshit.

115

00:10:04,167 --> 00:10:07,543

The spotter can't take it.
When he steps on board the felucca,

116

00:10:08,414 --> 00:10:10,104

he says:

"You don't get it."

117

00:10:10,326 --> 00:10:14,104

*<i>“Why does he get one and a half share
and I get less than that?”</i>*

118

00:10:15,346 --> 00:10:16,346

<i>D'you understand?</i>

119

00:10:16,490 --> 00:10:20,393

So you worked hard.

This was how you became good.

120

00:10:20,984 --> 00:10:23,809

<i>You started from the bottom and to count</i>

121

00:10:23,954 --> 00:10:25,184

you had to earn it.

122

00:10:25,874 --> 00:10:30,367

Why do they pay you now?

For nothing.

123

00:10:41,998 --> 00:10:46,224

We started this business thinking

124

00:10:46,412 --> 00:10:51,925

“let’s see if this works, if we succeed.”

125

00:10:52,199 --> 00:10:55,564

This business was a touchstone,
for us and for others.

126

00:10:55,754 --> 00:10:58,244

And it seemed absurd to us to loose

127

00:11:00,464 --> 00:11:04,227

this family tradition,
the boats or the permits.

128

00:11:04,387 --> 00:11:07,184

It was unthinkable.

129

00:11:07,381 --> 00:11:09,621

So we started with a boat.

130

00:11:09,826 --> 00:11:15,302

Grandpa didn’t have the felucca anymore,
so we started with the tammel boat.

131

00:11:27,109 --> 00:11:30,005

Fishing swordfishes with the felucca

132

00:11:30,157 --> 00:11:34,099

is a practice that began when the Greeks
crossed the Strait of Messina

133

00:11:34,184 --> 00:11:37,644

with their sailing boats.

134

00:11:37,771 --> 00:11:41,624

To rig the sails
there was no mechanical device.

135

00:11:41,864 --> 00:11:47,274

They were rigged by hand,
tied atop the main mast

136

00:11:47,384 --> 00:11:52,102

and connected to the bow.
To rig the sails more in length

137

00:11:52,394 --> 00:11:55,694

and increase their motive power,

138

00:11:55,994 --> 00:11:59,093

they lengthened the boats
with a kind of horn.

139

00:11:59,189 --> 00:12:03,574

A stake placed on the bow
used to rig the sails.

140

00:12:03,658 --> 00:12:07,750

They probably noticed,
while climbing up the main mast,

141

00:12:07,874 --> 00:12:10,814

when they rigged the sail,

142

00:12:10,994 --> 00:12:13,700

that they could see the fish
on the surface.

143

00:12:14,083 --> 00:12:18,849

The swordfish is a groundfish,
so back then

144

00:12:18,944 --> 00:12:20,994

it was difficult to catch it.

145

00:12:21,254 --> 00:12:25,514

Spotting it on the surface
was a big advantage.

146

00:12:25,634 --> 00:12:29,923

They equipped themselves with spears

147

00:12:30,006 --> 00:12:31,574

to catch it.

148

00:12:32,298 --> 00:12:34,298

GREEK BOAT

149

00:12:44,917 --> 00:12:47,354

They went forward on the boat to catch it.

150

00:12:47,438 --> 00:12:51,474

They used every part of the boat,
even the stake on the bow.

151

00:12:51,944 --> 00:12:55,983

The local fishermen
that saw these movements

152

00:12:56,105 --> 00:13:01,674

figured that they could build
similar boats.

153

00:13:03,044 --> 00:13:08,774

These boats, however,
were moved by sails and rowers.

154

00:13:09,148 --> 00:13:14,604

In this case, they couldn't have
that kind of motion.

155

00:13:14,804 --> 00:13:17,094

So what did they come up with?

156

00:13:17,234 --> 00:13:21,764

*They divided the area of the coast:
into "poste", which are portions of sea*

157

00:13:21,864 --> 00:13:25,611

with landmarks on the land and at sea.

158

00:13:26,054 --> 00:13:29,334

*The ones at sea were abstract,
on the land they were real.*

159

00:13:30,074 --> 00:13:35,984

To catch all the swordfishes that passed
and spot as many of them as they could

160

00:13:36,176 --> 00:13:40,734

to earn something,
they used to position three crafts.

161

00:13:40,994 --> 00:13:43,724

The *fixed felucca*,
because it was anchored

162

00:13:43,874 --> 00:13:49,074

close to shore, offshore
and another one in between.

163

00:13:49,364 --> 00:13:51,797

On the mast,

164

00:13:51,880 --> 00:13:57,096

positioned at the center,
climbed up two spotters per boat

165

00:13:57,644 --> 00:14:02,594

and they tried to spot the swordfish
as it swam near the boat.

166

00:14:02,712 --> 00:14:05,703

Then they gave directions to the boats

167

00:14:05,786 --> 00:14:08,740

designated to chase the swordfish.

168

00:14:10,064 --> 00:14:12,713

They were called "luntri",

169

00:14:12,796 --> 00:14:17,228

slimmer boats than the modern "gozzi"

170

00:14:17,594 --> 00:14:22,464

*with five, six rowers per boat
and a spotter on top of the main mast.*

171

00:14:22,694 --> 00:14:28,595

When a fish was spotted from the felucca,
the *luntro* was positioned for the chase.

172

00:14:28,920 --> 00:14:31,888

The spotter had to spot the fish

173

00:14:31,971 --> 00:14:35,415

and guide the rowers towards it.

174

00:14:45,494 --> 00:14:50,034

So they went after the swordfish.

175

00:14:50,264 --> 00:14:54,597

There wasn't, like today,
anyone with a phone or a radio

176

00:14:54,782 --> 00:14:56,651

that says: "Go right, go left."

177

00:14:57,104 --> 00:15:01,276

On the boat, along with the rowers,

178

00:15:01,417 --> 00:15:04,551

there was the so-called *farere*.

179

00:15:05,106 --> 00:15:08,080

It was a small mast,

180

00:15:08,163 --> 00:15:12,194

no higher than four metres.

181

00:15:12,554 --> 00:15:14,959

From up there, the spotter heard

182

00:15:15,042 --> 00:15:18,870

what was said on the felucca's mast.

183

00:15:19,004 --> 00:15:22,374

“Go forward, go backward”,
“go right, go left.”

184

00:15:22,592 --> 00:15:26,720

They reported the colour of the fish,
the manoeuvres they had to make.

185

00:15:26,945 --> 00:15:30,024

Now everything is operated from the mast,

186

00:15:30,107 --> 00:15:32,874

but back then it was done by voice.

187

00:15:33,614 --> 00:15:36,864

They used their voice, arm movements,

188

00:15:40,146 --> 00:15:42,644

and nautical words.

189

00:15:42,812 --> 00:15:44,504

What did they say?

190

00:15:44,685 --> 00:15:50,215

We wouldn't have stopped here,
we're too close to the shore.

191

00:15:50,894 --> 00:15:52,874

Feluccas were anchored farther.

192

00:15:53,024 --> 00:15:56,274

The swordfish swam
by this side of the boat.

193

00:15:57,104 --> 00:15:58,904

The spotter shouted: *"N'tera."*

194

00:15:58,989 --> 00:16:01,007

<i>“N’tera”</i> meant you were close to shore.

195

00:16:01,113 --> 00:16:04,064

<i>“Va jùsu”</i> meant to go towards Messina.

196

00:16:04,207 --> 00:16:08,496

<i>“Va sùsu”</i> meant to go towards Torre Faro.

197

00:16:16,304 --> 00:16:21,884

<i>Something peculiar happened,
when the pylon was being built.</i>

198

00:16:22,032 --> 00:16:24,587

The workers spotted the swordfish

199

00:16:24,696 --> 00:16:28,831

and the feluccas

anchored in the first <i>posta</i>

200

00:16:28,956 --> 00:16:30,924

called <i>punta</i>

201

00:16:33,991 --> 00:16:37,556

followed the voices they heard

202

00:16:37,639 --> 00:16:41,204

or the spotter located the fish.

203

00:16:41,525 --> 00:16:47,474

Often, it was the workers that signalled
the passage of a swordfish.

204

00:16:47,774 --> 00:16:51,301

The *lanzaturi* was positioned on the bow.

205

00:16:51,524 --> 00:16:54,174

He's the harpooner

206

00:16:54,584 --> 00:16:57,574

and he had to stand still
while the others rowed.

207

00:16:57,854 --> 00:17:00,884

It wasn't easy, because when they rowed,

208

00:17:01,296 --> 00:17:04,845

they caused a jolt and recoil
since they rowed fast.

209

00:17:18,104 --> 00:17:20,714

When the fish was near,
they steered the boat

210

00:17:20,954 --> 00:17:23,270

so as to hit it.

211

00:17:24,284 --> 00:17:26,904

A bigger portion of fish was visible.

212

00:17:27,224 --> 00:17:31,644

If I aim at its back,
this is how much of the fish is visible.

213

00:17:31,869 --> 00:17:36,689

But if the fish is positioned like this,
the target is bigger.

214

00:17:36,773 --> 00:17:41,685

*They knew what to do,
how to bring it to the harpooner.*

215

00:17:41,910 --> 00:17:45,021

The person that hit the fish
only had one harpoon

216

00:17:45,944 --> 00:17:48,984

and a four-metre long spar.

217

00:17:49,574 --> 00:17:53,694

I don't know the exact length,
definitely four metre long and of wood!

218

00:17:54,584 --> 00:17:57,048

When he threw the harpoon, he was sure.

219

00:17:57,194 --> 00:18:00,601

Only one harpoon was thrown
and it entered the fish deeply.

220

00:18:12,614 --> 00:18:15,094

He stood on the board on the bow.

221

00:18:15,314 --> 00:18:20,194

The harpooner fit his legs there,

222

00:18:20,397 --> 00:18:22,164

hoping to stand up straight

223

00:18:22,424 --> 00:18:25,864

to be ready

when they approached the swordfish.

224

00:18:25,989 --> 00:18:29,334

The fish didn't stop

and they didn't either.

225

00:18:29,594 --> 00:18:35,574

It was hard work,

but helped to provide for many families.

226

00:18:35,924 --> 00:18:40,754

With the advent of motors,

they motorised the feluccas.

227

00:18:40,934 --> 00:18:43,224

So the "luntri" weren't needed anymore.

228

00:18:43,334 --> 00:18:48,344

The crew was all on one felucca

that was propelled by a motor.

229

00:18:48,469 --> 00:18:53,303

It was perfected
with this kind of harpoon.

230

00:18:54,764 --> 00:18:57,894

At first they threw one,
then they began using two.

231

00:18:59,204 --> 00:19:04,464

Lately they've been throwing this one,
so that the fish gets knocked out.

232

00:19:04,874 --> 00:19:10,424

They hit it at once and they're ready
to catch another one, if possible.

233

00:19:10,604 --> 00:19:14,664

This one is more time-consuming
because they have to tinker with it.

234

00:19:15,104 --> 00:19:18,054

And they have to lower
the little boat in the sea.

235

00:19:18,704 --> 00:19:22,674

With this one, the fish gets knocked out,
they hit it right away.

236

00:19:23,804 --> 00:19:28,244

And they have the possibility
to catch another one straight away.

237

00:19:28,514 --> 00:19:33,794

The iron deck and mast
were another upgrade.

238

00:19:34,094 --> 00:19:39,404

*You can climb up faster
and reduce the risk.*

239

00:19:39,794 --> 00:19:43,470

*You have firmer handles
than on a wooden pole.*

240

00:19:43,595 --> 00:19:46,796

*And there are more people on the mast,
not only two.*

241

00:19:47,624 --> 00:19:50,024

The deck has more stability, too.

242

00:19:50,151 --> 00:19:53,685

Standing on a wooden pole

wasn't comfortable.

243

00:20:37,535 --> 00:20:42,770

*The swordfish grabs your attention
when you spot it from the mast.*

244

00:20:43,090 --> 00:20:46,520

It's something special.

245

00:20:48,640 --> 00:20:50,820

You observe the sea for a while,

246

00:20:50,945 --> 00:20:52,871

and out of the blue,

247

00:20:53,053 --> 00:20:57,389

you see this bluish colour in the water.

248

00:20:57,730 --> 00:21:00,010

When it's swimming, it's pale blue.

249

00:21:00,400 --> 00:21:04,875

*After all, the spotter...
is like a man looking for a woman.*

250

00:21:05,000 --> 00:21:07,090

And when he sees her, he's excited.

251

00:21:07,240 --> 00:21:08,240

It's like that.

252

00:21:08,365 --> 00:21:12,295

*It's like looking for a girl you fancy,
but not finding her.*

253

00:21:12,550 --> 00:21:16,820

And you go round and round,
and you end the day pissed off.

254

00:21:17,650 --> 00:21:20,600

*It's a great love.
This is a great love.*

255

00:21:28,600 --> 00:21:32,440

The harpooner has a great responsibility.

256

00:21:32,650 --> 00:21:36,490

He's responsible for the work
of the people on the mast.

257

00:21:37,420 --> 00:21:40,460

And when he misses the fish...

258

00:21:40,543 --> 00:21:43,542

poor thing, he's mortified.

259

00:21:43,700 --> 00:21:49,180

He feels responsible for the crew's work.

260

00:21:49,840 --> 00:21:53,780

It's a really great responsibility.

261

00:21:58,540 --> 00:21:59,540

Zzicau.

262

00:21:59,800 --> 00:22:00,800

Go away.

263

00:22:00,910 --> 00:22:02,690

<i>Damn it, he missed.</i>

264

00:22:03,520 --> 00:22:05,091

<i>He didn't catch it.</i>

265

00:22:05,562 --> 00:22:07,610

<i>Bloody hell, he didn't catch it.</i>

266

00:22:10,330 --> 00:22:13,550

The spotter up there can be justified...

267

00:22:14,290 --> 00:22:17,480

<i>He can say: "The fish went under."</i>

268

00:22:18,316 --> 00:22:20,105

And he's justified.

269

00:22:20,230 --> 00:22:23,770

When I throw the harpoon,
I'm sure that I'll hit the fish.

270

00:22:23,950 --> 00:22:26,620

If I don't catch it,
it's my responsibility.

271

00:22:27,010 --> 00:22:32,002

Antonio missed a few times.

272

00:22:32,650 --> 00:22:37,190

And it's... upsetting.

273

00:22:49,090 --> 00:22:51,920

Then you get over it,
it's all part of the game.

274

00:22:52,341 --> 00:22:53,740

Only God is unfailing.

275

00:22:54,760 --> 00:23:00,170

*I prefer to be on the mast
than on the gangway.*

276

00:23:00,910 --> 00:23:03,860

I have less... responsibility.

277

00:23:05,740 --> 00:23:07,343

As of today,

278

00:23:07,426 --> 00:23:11,636

no one we know of can do this job well.

279

00:23:12,640 --> 00:23:17,874

If my son liked it, which he doesn't,

280

00:23:18,220 --> 00:23:24,170

a relative, anyone else...

I'd quit.

281

00:23:24,760 --> 00:23:29,780

The harpooner kills the swordfish,
if everyone cooperates.

282

00:23:29,969 --> 00:23:34,490

This job is like playing the guitar.

283

00:23:35,260 --> 00:23:37,766

A guitar has five strings.

284

00:23:38,453 --> 00:23:42,830

If one's out of tune,
the music doesn't come out well.

285

00:23:43,120 --> 00:23:48,231

And the same goes for this job,
we have to be all for one and one for all.

286

00:24:14,230 --> 00:24:18,110

There is a conflict with the swordfish,
when we go fishing.

287

00:24:18,250 --> 00:24:21,500

I don't agree...

288

00:24:21,880 --> 00:24:25,510

I'm an environmentalist
and I support animal rights.

289

00:24:25,930 --> 00:24:30,440

Before starting this business,
becoming a fisherman in general

290

00:24:30,820 --> 00:24:33,884

and, even more so, on the felucca

291

00:24:34,009 --> 00:24:37,435

fishing with the felucca...

292

00:24:38,755 --> 00:24:41,869

you have a direct contact with the fish,

293

00:24:41,994 --> 00:24:43,653

when it's about to die.

294

00:24:43,895 --> 00:24:46,575

On any other boat, you don't consider it.

295

00:24:46,749 --> 00:24:48,760

The fish is alive, you put it on ice

296

00:24:48,880 --> 00:24:54,143

and you can ignore that, if you want to.

297

00:24:54,520 --> 00:24:56,245

Here, you must think.

298

00:24:56,687 --> 00:24:59,702

But in nature there's a concept

299

00:24:59,785 --> 00:25:02,800

that's very different from ours.

300

00:25:03,310 --> 00:25:06,543

The circle of life in nature

301

00:25:06,626 --> 00:25:09,860

is related to the food chain.

302

00:25:10,300 --> 00:25:13,509

The swordfish isn't at the bottom of it.

303

00:25:14,513 --> 00:25:16,544

The shark feeds on swordfish.

304

00:25:16,675 --> 00:25:20,163

I've often asked biologists
how long a swordfish lives.

305

00:25:20,288 --> 00:25:24,130

They tell me
that they don't die of old age.

306

00:25:24,556 --> 00:25:27,466

They've never retrieved one
that died of old age.

307

00:25:27,653 --> 00:25:31,182

This kind of death, of waste,
doesn't exist in nature

308

00:25:31,407 --> 00:25:35,240

because of a weak link in the food chain

309

00:25:35,323 --> 00:25:37,960

that a stronger one can feed on.

310

00:25:38,590 --> 00:25:42,794

So it became clear to me.

311

00:25:42,919 --> 00:25:47,590

We catch a weak element in the food chain.

312

00:25:47,920 --> 00:25:51,880

When we're on our boat,
now that we have one

313

00:25:52,300 --> 00:25:54,347

they often get away

314

00:25:54,572 --> 00:25:58,690

when we're chasing them,
all of a sudden we loose them.

315

00:25:59,200 --> 00:26:00,860

We don't see them anymore.

316

00:26:01,090 --> 00:26:06,265

Up until the end, it can save itself.

317

00:26:19,461 --> 00:26:20,615

What happened?

318

00:26:20,740 --> 00:26:22,103

We didn't catch it.

319

00:26:22,228 --> 00:26:25,871

It got away, it heard us.

320

00:26:25,955 --> 00:26:29,045

Our fishing practice is sustainable,
we're an addition

321

00:26:29,129 --> 00:26:33,180

to the food chain.

The fish notices the boat,

322

00:26:33,310 --> 00:26:36,692

even the shadow of the deck
and it goes under.

323

00:26:36,817 --> 00:26:40,560

If it's a few metres deep, we lose it.
And this is what happened.

324

00:26:48,310 --> 00:26:51,469

I do it even as an ecologist
and animal-rights supporter

325

00:26:51,594 --> 00:26:57,350

because there's almost full equality
between the fish and the man.

326

00:26:57,550 --> 00:27:01,820

And the fish is more advantaged.

327

00:27:01,960 --> 00:27:05,510

It can always save itself.

328

00:27:05,650 --> 00:27:09,133

Like in other types of fishing,

329

00:27:09,216 --> 00:27:12,600

fishing large pelagic species

330

00:27:12,700 --> 00:27:15,787

so the swordfish,

with the felucca

331

00:27:16,030 --> 00:27:21,370

you have the possibility to catch

only the weak link in the food chain

332

00:27:21,610 --> 00:27:24,546

and keep a balance in nature.

333

00:27:24,671 --> 00:27:29,476

The only one demanding explanations

334

00:27:29,560 --> 00:27:30,660

could be the shark.

335

00:27:30,760 --> 00:27:35,160

The swordfish preys on oily fish.

336

00:27:35,290 --> 00:27:37,611

Keeping a balance,

337

00:27:37,694 --> 00:27:41,119

not having too many large pelagic species

338

00:27:42,844 --> 00:27:46,130

that kill a great amount of oily fish

339

00:27:46,270 --> 00:27:50,100

helps keeping the resources balanced.

340

00:28:28,510 --> 00:28:31,839

They thought of referring
to this practice as hunting.

341

00:28:33,910 --> 00:28:35,993

They used to define it as hunting

342

00:28:36,077 --> 00:28:40,850

hoping to have the same protection.

343

00:28:41,170 --> 00:28:45,590

I'm happy

that this can't be compared to hunting

344

00:28:45,790 --> 00:28:47,970

because the animal is advantaged.

345

00:28:48,340 --> 00:28:53,207

We don't hide, it can hear the motor

346

00:28:53,332 --> 00:28:57,048

since it's a groundfish.

347

00:28:57,181 --> 00:28:59,690

Noises coming from the surface,
are things

348

00:28:59,920 --> 00:29:03,717

that shouldn't be there,
they are "small dangers" to it

349

00:29:03,842 --> 00:29:05,270

or, at least, novelties.

350

00:29:05,440 --> 00:29:06,796

Normally,

351

00:29:06,879 --> 00:29:11,030

animals are aware of their surroundings.

352

00:29:12,250 --> 00:29:14,736

The swordfish is aware too,

353

00:29:14,819 --> 00:29:18,430

it even notices the shadow of the deck.

354

00:29:18,820 --> 00:29:22,940

Our decks
don't have full planks at the end.

355

00:29:23,110 --> 00:29:25,820

<i>It's completely aware of the deck.</i>

356

00:29:26,860 --> 00:29:32,090

It's in its element and we loose it
if it goes three metres under water.

357

00:29:32,260 --> 00:29:37,300

A depth of three metres is nothing to it.

358

00:29:37,450 --> 00:29:41,384

We don't locate it
with the aid of electronic devices.

359

00:29:41,509 --> 00:29:43,750

We don't use lead lines or sonars.

360

00:29:44,170 --> 00:29:48,396

When other types of fishing developed

361

00:29:48,521 --> 00:29:52,475

they started using aerial devices
to locate fish schools...

362

00:29:52,600 --> 00:29:55,022

but swordfishes don't form schools...

363

00:29:55,300 --> 00:29:57,723

but even if, we've never done it.

364

00:29:57,948 --> 00:29:59,914

We don't even use drones.

365

00:30:00,039 --> 00:30:04,671

We remained faithful

366

00:30:04,788 --> 00:30:10,108

to the traditional practice
of fishing swordfish with feluccas.

367

00:30:10,816 --> 00:30:14,940

This is why I think that the animal
is at an advantage, and it's okay.

368

00:30:15,040 --> 00:30:18,775

<i>With the values I hold,</i>

369

00:30:18,858 --> 00:30:21,620

if I can't become a vegetarian,

370

00:30:21,730 --> 00:30:26,293

I prefer eating an animal

that's had all the chances to live

371

00:30:26,417 --> 00:30:30,870

and if it hadn't been fished,

it'd have been eaten by a shark.

372

00:30:31,030 --> 00:30:33,160

We compete with them.

373

00:31:22,554 --> 00:31:27,550

There's a close link between fishing
and the celebrations for Saint Nicola,

374

00:31:27,700 --> 00:31:33,688

for different reasons.

It was a tradition to have a little box

375

00:31:34,510 --> 00:31:37,670

where they put part of the money
earned with the felucca.

376

00:31:37,900 --> 00:31:41,358

A whole share, which is a lot,
and gave it to the Saint.

377

00:31:41,483 --> 00:31:44,200

The box had a picture of the Saint

378

00:31:44,404 --> 00:31:48,650

and each boat donated it to the parish.

379

00:31:55,038 --> 00:31:57,578

When the procession started,

380

00:31:57,661 --> 00:32:01,400

golden fishes hung from the Saint's hands.

381

00:32:01,540 --> 00:32:05,423

*They were votive offerings
and there was a swordfish among them.*

382

00:32:05,547 --> 00:32:08,090

They were crafted thanks to the donations.

383

00:32:08,285 --> 00:32:11,750

These golden fishes,
golden swordfish, golden tuna

384

00:32:11,910 --> 00:32:15,262

and other species,
were crafted as a sign of protection

385

00:32:15,387 --> 00:32:19,100

to ensure that the Saint
always provided them.

386

00:32:47,162 --> 00:32:48,540

There's a felucca...

387

00:32:48,670 --> 00:32:52,240

There was a fixed felucca,
now it's a modern boat

388

00:32:52,510 --> 00:32:57,400

designated to the procession,
which is anchored in the lake

389

00:32:57,640 --> 00:33:00,840

*<i>*and it's launched
in the week of celebrations.*</i>*

390

00:33:00,940 --> 00:33:02,690

Which happens this week.

391

00:33:02,822 --> 00:33:07,895

On the main day of the celebrations,
the felucca goes around the lake

392

00:33:08,050 --> 00:33:10,585

*<i>*propelled by oars by an old "luntro".*</i>*

393

00:34:37,990 --> 00:34:43,070

The *<i>*cardata*</i>*, or better, *<i>*cardata da cruci*</i>*,

394

00:34:43,330 --> 00:34:48,050

is a cross that we make with our hands

395

00:34:48,190 --> 00:34:51,828

on the fish's cheek,

396

00:34:51,911 --> 00:34:55,450

after our "battle"

397

00:34:55,630 --> 00:34:57,740

after we bring it on board.

398

00:34:58,000 --> 00:35:03,800

We mark it with the cross
as an acknowledgement of its death.

399

00:35:03,910 --> 00:35:06,386

During a battle,

400

00:35:06,470 --> 00:35:09,927

when an enemy was defeated,

401

00:35:10,052 --> 00:35:15,851

he was buried with a cross
and bestowed the honours of war.

402

00:35:15,976 --> 00:35:18,990

This is like the art of war,
you're at war with it.

403

00:35:22,150 --> 00:35:23,420

Sometimes you win...

404

00:35:23,650 --> 00:35:26,530

sometimes you lose.

Even when it's beside the boat...

405

00:35:27,212 --> 00:35:28,880

and you say: "Finally!"

406

00:35:30,340 --> 00:35:34,160

it can escape, anything can happen,

407

00:35:34,244 --> 00:35:36,359

nothing's ever certain.

408

00:35:37,013 --> 00:35:40,804

La *cardata* is done...

409

00:35:40,887 --> 00:35:43,948

against the jinx.

410

00:35:44,260 --> 00:35:45,260

Against anything.

411

00:35:45,940 --> 00:35:48,518

Everyone does it.

412

00:35:48,601 --> 00:35:52,566

It's an ancient tradition.

413

00:35:53,922 --> 00:35:57,139

That's the mark we leave.

414

00:35:58,210 --> 00:36:01,690

In the long term,
it feels as if it stops in that moment.

415

00:36:01,990 --> 00:36:03,440

It's so strange.

416

00:36:27,719 --> 00:36:30,799

Seeing a swordfish is always thrilling.

417

00:36:31,570 --> 00:36:36,890

It makes you swear.
But... it's something amazing.

418

00:36:37,450 --> 00:36:38,722

It's unbelievable.

<i>- Why?</i>

419

00:36:38,847 --> 00:36:42,722

When they spot a swordfish, you notice.

Each boat has its ways.

420

00:36:43,060 --> 00:36:47,150

It depends on who's up there,
on how they deal with the emotion.

421

00:36:47,320 --> 00:36:51,526

Some immediately speed up.
I always used to say to tourists

422

00:36:51,610 --> 00:36:54,340

when there were other boats,
"you'll notice

423

00:36:54,490 --> 00:36:56,500

because they speed up."

424

00:36:56,649 --> 00:37:01,250

On our boat, when they see it...
they stop.

425

00:37:01,420 --> 00:37:05,456

They stop for a while
and then they suddenly speed up.

426

00:37:05,581 --> 00:37:08,880

So you feel the boat stop
and then speed up.

427

00:37:08,964 --> 00:37:10,597

Then they give directions.

428

00:37:27,130 --> 00:37:32,380

They start shouting to my uncle:
“go to that side” and he runs there.

429

00:37:33,104 --> 00:37:35,440

It's touching, it's thrilling.

430

00:37:35,830 --> 00:37:37,495

Everyone gets in position.

431

00:37:37,620 --> 00:37:42,700

There are the ones that are so excited,
that they don't even hear

432

00:37:43,180 --> 00:37:46,370

if you give them directions.
They don't even notice you.

433

00:37:57,850 --> 00:37:59,551

It gives you a kick.

434

00:37:59,776 --> 00:38:03,550

Even the new entries, people...

435

00:38:04,060 --> 00:38:08,060

that do it for the first time,
they're stunned.

436

00:38:08,560 --> 00:38:13,770

To the tourists on board,
we always say: "Don't worry."

437

00:38:13,900 --> 00:38:19,750

"Don't be frightened."
As soon as they see it, they're struck.

438

00:38:20,110 --> 00:38:23,567

Of course, on a boat that's going steadily

439

00:38:23,792 --> 00:38:28,930

where everyone's calm, we chat,

then out of the blue

440

00:38:29,200 --> 00:38:31,396

everyone starts running.

441

00:38:31,721 --> 00:38:33,740

Luckily we have someone designated

442

00:38:33,970 --> 00:38:38,920

that instructs tourists

on the safe place to go and wait

443

00:38:39,250 --> 00:38:43,050

and leave us space for the manoeuvres,

to arrange our tools.

444

00:38:43,896 --> 00:38:47,455

That moment

gives you such an adrenaline rush

445

00:38:47,539 --> 00:38:50,780

that you can't understand it
if you don't experience it.

446

00:38:56,184 --> 00:39:00,752

A while ago we killed a swordfish there.

447

00:39:01,244 --> 00:39:02,606

The motor was running.

448

00:39:02,830 --> 00:39:04,320

The swordfish jumped.

449

00:39:04,570 --> 00:39:09,350

Jumping, it managed
to tie itself to one of the ropes

450

00:39:09,473 --> 00:39:13,160

that got stuck on the deck,
the same one you stepped on.

451

00:39:13,419 --> 00:39:17,645

The sword of the fish

452

00:39:17,729 --> 00:39:19,710

got stuck in the rope on the left.

453

00:39:19,935 --> 00:39:22,745

It also cut the line on the left.

454

00:39:23,052 --> 00:39:25,652

LIVE VIDEO RECORDED BY A TOURIST ON BOARD

455

00:39:42,880 --> 00:39:47,630

The sword was stuck
between the steel wire and the line.

456

00:39:47,905 --> 00:39:50,480

The line set off and Antonella said

457

00:39:50,860 --> 00:39:53,450

"we harpooned it here
and the other rope set off."

458

00:39:53,534 --> 00:39:54,969

It's very rare.

459

00:39:55,094 --> 00:39:58,395

I didn't expect it.

I looked at there and thought

460

00:39:58,520 --> 00:40:01,503

"the buoy's stuck,
the noise comes from that side."

461

00:40:01,627 --> 00:40:04,634

It's very rare.

Its behaviour's unpredictable.

462

00:40:04,774 --> 00:40:07,174

LIVE VIDEO RECORDED BY A TOURIST ON BOARD

463

00:40:15,190 --> 00:40:18,838

It goes over the buoy
and gets stuck mid deck.

464

00:40:19,041 --> 00:40:21,441

LIVE VIDEO RECORDED BY A TOURIST ON BOARD

465

00:40:35,348 --> 00:40:38,645

I was shouting from up there

466

00:40:38,728 --> 00:40:40,644

“grab the knife!”

467

00:40:40,778 --> 00:40:42,528

Gregorio runs with the knife.

468

00:40:42,685 --> 00:40:45,668

I grabbed the knife
that we use for cutting the fish

469

00:40:46,058 --> 00:40:49,298

and I ran on the deck,
throwing myself onto the uncle

470

00:40:49,538 --> 00:40:52,303

trying to cut the rope, and we succeeded.

471

00:40:52,827 --> 00:40:54,827

“Grab the knife!”

472

00:40:55,109 --> 00:40:57,509

LIVE VIDEO RECORDED BY A TOURIST ON BOARD

473

00:41:09,994 --> 00:41:12,315

<i>- Did it get stuck?

- Yes.</i>

474

00:41:15,248 --> 00:41:16,888

Then we brought it on board.

475

00:41:17,013 --> 00:41:20,686

It was one of the biggest catches,
weighing around 90 kilos.

476

00:41:20,998 --> 00:41:23,398

LIVE VIDEO RECORDED BY A TOURIST ON BOARD

477

00:41:37,718 --> 00:41:40,838

<i>We are doing everything we can</i>

478

00:41:41,168 --> 00:41:44,461

to make a generational shift happen.

479

00:41:44,586 --> 00:41:48,508

These activities flourished
due to the stubbornness of some families

480

00:41:49,088 --> 00:41:52,078

that, no matter what...

481

00:41:52,658 --> 00:41:57,128

took charge of them,
despite the difficulties

482

00:41:57,488 --> 00:41:59,890

and times
when they didn't catch much fish

483

00:42:00,015 --> 00:42:02,578

since there were other fishing practices.

484

00:42:03,248 --> 00:42:07,848

Despite those difficult moments,
they continued

485

00:42:08,048 --> 00:42:10,598

and kept these crafts.

486

00:42:11,078 --> 00:42:13,438

The stubbornness characterises us.

487

00:42:13,986 --> 00:42:16,349

- Everyone...

- Everyone, not just us two

488

00:42:16,598 --> 00:42:20,311

everyone who kept the tradition alive,
despite all the problems.

489

00:42:20,798 --> 00:42:24,597

To keep on doing that,

490

00:42:24,680 --> 00:42:27,258

I think we need

491

00:42:27,488 --> 00:42:32,318

a connection with the family,
and us, being women

492

00:42:32,828 --> 00:42:35,645

we've opened up more possibilities.

493

00:42:35,770 --> 00:42:39,355

Even for those
who can't spend 12 hours on a boat.

494

00:42:39,878 --> 00:42:44,288

We hope to put them into practice more
and carry them on

495

00:42:44,948 --> 00:42:50,318

in order to identify these
as family businesses.

496

00:42:50,648 --> 00:42:55,488

The emotional attachment to this activity

497

00:42:55,658 --> 00:43:01,598

has defined our history
and allowed us to carry it on.

498

00:43:01,988 --> 00:43:06,858

And it will be a key factor
for its survival.

6. Translation

	Source segment	Target segment
1	UNA PRODUZIONE ZANKO DIGITAL STUDIO	A ZANKO DIGITAL STUDIO PRODUCTION
2	"TIENI LA TESTA LUCIDA E FA VEDERE COME SA SOFFRIRE UN UOMO.	"KEEP YOUR HEAD CLEAR AND KNOW HOW TO SUFFER
3	O UN PESCE. PENSÒ." ERNEST HEMINGWAY	LIKE A MAN, OR A FISH, HE THOUGHT." ERNEST HEMINGWAY
4	Se considerassero quando usciamo e rientriamo	If one thinks how long we're out at sea during the day
5	dice "neanche i pirati del mare."	one could say "worse than pirates."
6	I momenti di pesca sono dieci secondi per volta.	Fishing times only last ten seconds at a time.
7	Poi aspettiamo. Siamo sempre ad aspettare.	Then we wait. We're always waiting.
8	Un errore può essere fatale.	An error can be fatal.
9	Riccardo chiama Giuseppe, subito!	Riccardo, call Giuseppe, now!
10	Solo Dio è infallibile.	Only God is unfailing.
11	Prepara la cima!	Get the rope ready!
12	Io, figlio di pescatori, ho vissuto con il mare.	As a fisherman's son, I lived with the sea.

13	<i>Mio padre era un grande pescatore, sia di pescespada</i>	<i>My father was good at fishing for swordfishes,</i>
14	ma di più con le reti.	but better at net fishing.
15	Da piccoli si andava con entrambi.	When we were little we used to do both.
16	<i>Ad agosto smetteva la pesca del pescespada e iniziavano le reti.</i>	<i>In August, swordfish fishing stopped and net fishing started.</i>
17	<i>Noi abitiamo</i>	<i>We live</i>
18	<i>a 30 metri dal mare.</i>	<i>within 30 metres from the sea.</i>
19	Tante volte quando lo scirocco è forte ci arriva vicino.	Often, the sirocco wind's so strong, that we can feel it close.
20	Da piccoli, io e mio fratello,	When me and my brother were children,
21	mio padre era pescatore,	my dad was a fisherman.
22	<i>piccoli, piccoli, piccoli, noi volevamo andare a pescare.</i>	<i>We were little kids and we wanted to go fishing.</i>
23	<i>Quando poi siamo cresciuti un pochettino,</i>	<i>Then, we grew up,</i>
24	c'era la possibilità di andare a pescare a pescespada o con la rete.	and there was the possibility to either go swordfishing or net fishing.
25	Io non andavo a pesce spada.	I didn't go swordfishing.
26	Andava mio fratello a 12 anni.	My brother went when he was 12.

27	Io non ci andavo, andavo a pescare con mio zio.	I didn't, I used to go fishing with my uncle.
28	Poi... è successo che mio padre non ha avuto più il personale adatto.	Then... one day my father no longer had a crew.
29	Allora mi sono dovuto... non piegare,	And I had to... not to yield to his will,
30	ho dovuto ubbidire a mio padre e ho iniziato questa attività.	but I had to obey and I joined his business.
31	<i>Io all'età... di meno di dieci ann</i>	<i>When I was... not even ten years old</i>
32	salivo fra le braccia dell'antenniere.	I climbed onto the arms of the spotter.
33	Poi per bisogno, che non sempre c'era la ciurma.	Then it was a need, since the crew wasn't always there.
34	All'età di 11, 12 anni... la vista era fortissima.	When I was 11, 12... climbing up the mast was amazing.
35	Portavo il pane a casa perché mio padre era pescatore.	I earned my daily bread since my dad was a fisherman.
36	<i>Quello che non si capisce in Italia, cosa vuol dire "pesca".</i>	<i>It's not clear to people in Italy what "fishing" means.</i>
37	<i>Questo non tornerà, però non si capisce.</i>	<i>It won't come back, but it's not clear.</i>

38	<i>Perché oggi, fai un concorso per pescatore,</i>	<i>Today, if you do an open call for fishermen</i>
39	<i>non partecipa nessuno.</i>	<i>nobody shows up.</i>
40	Anzi, manco concorso si fa, solo assunzioni libere.	They don't do them, they hire you for a period of time.
41	Fai un concorso per qualsiasi attività...	With any other job...
42	hai il pane per la vita, la pensione per la vita.	you're set for life, you get your old age pension.
43	La liquidazione per la vita e la pensione per tua moglie.	You get your severance pay and the pension for your wife.
44	Qua non hai nulla.	Here we don't.
45	Il pescatore prende 600 euro al mese. Che deve versare?	A fisherman earns 600 euros a month. How can he set up a pension fund?
46	Se non prendi che fai? Cosa porti a casa?	If you don't catch any fish, what do you earn?
47	E le spese? Gli investimenti che fai?	And your expenses, the investments you make?
48	<i>Intervista uno, "prima".</i>	<i>Interview one, take one.</i>

49	Il mestiere del pescatore non è inteso come mestiere femminile.	Being a fisherman is not regarded as women's job.
50	Però... in realtà...	But... in reality...
51	<i>all'interno delle famiglie,</i>	<i>within the different families,</i>
52	<i>a meno che non ci sia qualche maschilista,</i>	<i>unless someone is sexist,</i>
53	le donne hanno sempre lavorato.	women have always worked.
54	Lavori per forza, come qualsiasi donna che lavora in casa.	You have to work, like any other housewife.
55	Lavori perché comunque	You come up with dishes
56	immagini piatti adatti a ciò che viene pescato.	to be cooked with the fish caught.
57	Se c'è troppo pesce magari prepari le conserve.	If too much fish has been caught, you make preserves.
58	In realtà dentro la famiglia, la donna non viene esclusa.	Actually, women aren't excluded from their family.
59	<i>Questo è un borgo marinaro</i>	<i>This is a maritime village</i>
60	<i>come un tempo, in questo siamo rimasti abbastanza radicali.</i>	<i>and, like in the old times, we're pretty thorough.</i>

61	<i>Hai a che fare con altri pescatori che non sono della famiglia</i>	<i>You deal with fishermen that aren't part of your family,</i>
62	ma hanno il tuo stesso punto di vista, sanno che le loro donne lavorano.	but they see eye to eye with you, they know that their women work.
63	Non gli fa tanta differenza. All'inizio era un po' strano.	They don't mind. It was a bit strange at first.
64	Non immaginavano chi fossero quelle persone in mare	They couldn't imagine who those people at sea could be
65	e si avvicinano alla barca.	and they approached the boat.
66	O chiedevano: "Tu stai andando a pescare?".	Or they asked: "Are you going fishing?".
67	All'inizio un attimino di stranezza.	It was strange at the beginning.
68	C'è meno maschilismo, paradossalmente,	Paradoxically, fishermen are less sexist
69	tra i pescatori che negli uffici.	than office workers.
70	In un ufficio, mi è successo di sentirmi dire	Once, in an office, someone said to me
71	"mai visto una donna che si occupa di pratiche di pesca."	"never seen a woman handle fishing documents."

72	Volevo dirgli: "Non mi occupo di pratiche, io sono un pescatore."	I wanted to say: "I don't just do that, I am a fisherman."
73	Tra i miei primi ricordi del mare	Among my first memories of the sea
74	c'è il nonno che tornava con la barca con il tremaglio.	is my grandpa returning on board the trammel boat.
75	<i>E una cosa carina che ricordo,</i>	<i>Something nice that I remember,</i>
76	<i>aveva un piccolo polpo che aveva pescato</i>	<i>he had caught a little octopus</i>
77	e c'era lei in spiaggia con me. Passava di poppa, lui aveva appena tirato.	and she was on the beach with me, near the stern, he had just returned.
78	Ha preso il polpo, lo ha gettato in acqua	He threw the octopus in the water
79	e lei fa "Giusy, Giusy!", era pazza per i polpi.	and she went: "Giusy!", she loved octopuses.
80	"Guarda Giusy!".	"Look Giusy!".
81	Ha provato a prenderlo, ma era terrorizzata.	She tried grabbing it, but she was terrified.
82	L'ho pescato io.	I caught it.
83	Era convinta di averlo preso lei.	She was convinced of that.
84	È stato molto emozionante prendere il primo pesce spada.	Catching our first swordfish has been moving.

85	Eravamo su un'altra barca e l'ho visto per la prima volta da adulta.	We weren't on our boat the first time I saw it as an adult.
86	Quello mi ha emozionato. É una cosa sconvolgente secondo me.	It was exciting. I think it's an overwhelming experience.
87	Vederlo catturare la prima volta, la tecnica di pesca,	Witnessing the catch, the fishing technique,
88	il momento molto adrenalinico e quando sale su...	it gives you a kick and when they brought it on board...
89	è stato l'unico momento toccante.	it was touching.
90	Il nonno ispirava tanto orgoglio, anche da piccoline.	We were proud of our grandpa, even when we were little kids.
91	Sapeva tutto, quindi tanti chiedevano a lui.	He was a wise man, so many people asked him questions.
92	Aveva un'esperienza importante, era un punto di riferimento.	He was a man with a lot of experience, people relied on him.
93	É la passione più che altro.	Passion is a big component.
94	É una pesca bellissima, ma faticosa.	It's an amazing practice, but tiring.
95	- <i>Molto faticosa.</i> <i>Molto impegnativa.</i>	- <i>Very tiring.</i> <i>Very demanding.</i>

96	<i>Parti la mattina e torni la sera.</i>	<i>You leave early and return late.</i>
97	Quando l'Italia è in ferie, tu lavori. Senza ferie.	When all of Italy is on leave, you work. No days off.
98	Qualche giornata, ma non sono ferie.	A few days, but you're not on leave.
99	Inizi a maggio e finisci ad agosto.	From May to August.
100	<i>Sacrifici e non altro.</i>	<i>Only sacrifices.</i>
101	<i>Infatti se giri tutte le barche, non trovi un ragazzo di 20-30 anni.</i>	<i>If you look at other boats, you won't find any 20-30-year-old lads.</i>
102	Mio padre era tra i migliori con la rete.	My father was great at net fishing.
103	Qua era bravo, ma con la rete era speciale.	Better than at swordfishing.
104	Diceva sempre...	He used to say...
105	"vi dovete impiegare, dovete trovare un posto di lavoro".	"find yourselves a steady job."
106	Sai come si iniziava?	You know how we began?
107	L'antenniere, una parte e mezza.	The spotter, one and a half share.
108	Tu, una quarta. Sai quanto è una quarta?	You, a quarter. You know how much that is?
109	<i>Un quarto di una parte.</i>	<i>A quarter of a share.</i>

110	<i>Eri spronato ad arrivare a una e mezza, perciò ci davi dentro.</i>	<i>You wanted one and a half share, so you worked hard.</i>
111	Sia per fare figura, sia per portare soldi a casa.	To make a good impression and to bring home the money.
112	Ora ai giovani non importa. Aprono il cassetto...	Young people don't care now. They just open the drawer...
113	"mamma, o mi dai i soldi, o me li prendo."	"mum, give me money or I'll take it myself."
114	Le solite minchiate.	The usual bullshit.
115	L'antenniere non riesce. Appena sale sulla feluca,	The spotter can't take it. When he steps on board the felucca,
116	<i>non capisci un cazzo", dice</i>	<i>he says: "You don't get it."</i>
117	<i>"perché lui deve prendere una e mezza e io devo prendere meno?"</i>	<i>"Why does he get one and a half share and I get less than that?"</i>
118	<i>Hai capito?</i>	<i>D'you understand?</i>
119	E allora il giovane si spronava. Così diventavi in gamba.	So you worked hard. This was how you became good.
120	<i>Partivi da zero e per contare</i>	<i>You started from the bottom and to count</i>

121	dovevi valere.	you had to earn it.
122	Oggi invece sei pagato perché? Per niente.	Why do they pay you now? For nothing.
123	Abbiamo iniziato pensando	We started this business thinking
124	"vediamo se funziona, se ci riusciamo."	"let's see if this works, if we succeed."
125	Era un punto di riferimento, non solo per noi, ma per tanti.	This business was a touchstone, for us and for others.
126	E ci sembrava assurdo che si perdesse	And it seemed absurd to us to loose
127	<i>questa tradizione di famiglia, le barche o le licenze.</i>	<i>this family tradition, the boats or the permits.</i>
128	<i>Per noi era una cosa impensabile.</i>	<i>It was unthinkable.</i>
129	<i>Abbiamo iniziato così, con la barca.</i>	<i>So we started with a boat.</i>
130	Lui non aveva più la feluca e abbiamo usato la barca del tremaglio.	Grandpa didn't have the felucca anymore, so we started with the tammel boat.
131	La pesca del pescespada con la feluca	Fishing swordfishes with the felucca
132	nasce dal tempo in cui i greci attraversavano lo stretto	is a practice that began when the Greeks crossed the Strait of Messina
133	con le loro barche che avevano queste vele.	with their sailing boats.

134	E per raccordarle non c'era niente di meccanico.	To rig the sails there was no mechanical device.
135	Si raccordavano a mano legando in cima al palo centrale	They were rigged by hand, tied atop the main mast
136	e raccordandole davanti. Per raccordarle più in lunghezza	and connected to the bow. To rig the sails more in length
137	e per dare più potenza alla vela,	and increase their motive power,
138	prolungavano le barche con una sorta di corno.	they lengthened the boats with a kind of horn.
139	Un paletto a prua prolungato in avanti, dove raccordavano le vele.	A stake placed on the bow used to rig the sails.
140	Probabilmente si sono accorti che salendo sul palo centrale della vela,	They probably noticed, while climbing up the main mast,
141	quando la andavano a sistemare,	when they rigged the sail,
142	vedevano il pescespada in superficie.	that they could see the fish on the surface.
143	Il pescespada è un pesce di fondale, quindi sicuramente per i tempi	The swordfish is a groundfish, so back then
144	era un pesce difficile da pescare.	it was difficult to catch it.

145	Trovarlo in superficie con quelle dimensioni era un vantaggio.	Spotting it on the surface was a big advantage.
146	Si sono attrezzati	They equipped themselves with spears
147	per catturarlo con le lance.	to catch it.
148	BARCA GRECA	GREEK BOAT
149	Per prenderlo bene si andava anche avanti.	They went forward on the boat to catch it.
150	Si utilizzava ogni parte della barca, anche il paletto di prua.	They used every part of the boat, even the stake on the bow.
151	I pescatori della zona che vedevano questi movimenti	The local fishermen that saw these movements
152	hanno pensato di realizzare barche simili a quelle.	figured that they could build similar boats.
153	Queste barche però erano mosse dalle vele e dai vogatori.	These boats, however, were moved by sails and rowers.
154	In questo caso non potevano avere questo tipo di spostamento.	In this case, they couldn't have that kind of motion.
155	Quindi cosa hanno pensato?	So what did they come up with?
156	<i>Di dividere lo spazio della costa in "poste", cioè in zone di mare</i>	<i>They divided the area of the coast: into "poste", which are portions of sea</i>

157	<i>con punti di riferimento a terra e a mare.</i>	<i>with landmarks on the land and at sea.</i>
158	<i>Ideali quelli a mare, fisici quelli a terra.</i>	<i>The ones at sea were abstract, on the land they were real.</i>
159	E per prendere tutto il transito e cercare di vederne il più possibile	To catch all the swordfishes that passed and spot as many of them as they could
160	per il sostentamento delle famiglie, posizionare tre imbarcazioni.	to earn something, they used to position three crafts.
161	La <i>feluca fissa</i> , perché era ancorata	The <i>fixed felucca</i> , because it was anchored
162	<i>di terra, di centro e di fuori.</i>	<i>close to shore, offshore and another one in between.</i>
163	<i>Sui pali,</i>	<i>On the mast,</i>
164	<i>posizionati al centro, salivano due avvistatori per barca</i>	<i>positioned at the center, climbed up two spotters per boat</i>
165	<i>che cercavano di vedere il pescespada mentre transitava vicino alla barca.</i>	<i>and they tried to spot the swordfish as it swam near the boat.</i>
166	Poi direzionavano delle barchette	Then they gave directions to the boats
167	destinate all'inseguimento del pesce.	designated to chase the swordfish.
168	<i>Erano i "luntri",</i>	<i>They were called "luntri",</i>

169	<i>barche più affusolate dei tradizionali gozzi odierni</i>	<i>slimmer boats than the modern "gozzi"</i>
170	<i>con cinque, sei rematori per barca e un avvistatore sul paletto centrale.</i>	<i>with five, six rowers per boat and a spotter on top of the main mast.</i>
171	Quando la feluca avvistava il pesce, direzionava il luntro per inseguirlo.	When a fish was spotted from the felucca, the luntro was positioned for the chase.
172	L'avvistatore doveva prenderlo di mira	The spotter had to spot the fish
173	e dirigere i vogatori verso di lui.	and guide the rowers towards it.
174	E quindi andavano dietro al pescespada.	So they went after the swordfish.
175	E non c'era, come oggi, quello con il telefonino o la radiolina	There wasn't, like today, anyone with a phone or a radio
176	che dice "a destra, a sinistra."	that says: "Go right, go left."
177	Quello della barchetta, con i rematori	On the boat, along with the rowers,
178	aveva il cosiddetto <i>farere</i> .	there was the so-called <i>farere</i> .
179	Era un piccolo palo,	It was a small mast,
180	non più lungo di quattro metri.	no higher than four metres.
181	Da lì lui ascoltava	From up there, the spotter heard
182	quello sull'antenna della feluca.	what was said on the felucca's mast.

183	<i>"Vai avanti, vai indietro"</i> <i>"vai a destra, vai a sinistra."</i>	<i>"Go forward, go backward",</i> <i>"go right, go left."</i>
184	Gli faceva capire il colore, come doveva fare con i comandi.	They reported the colour of the fish, the manoeuvres they had to make.
185	Ora ci sono i comandi sull'antenna,	Now everything is operated from the mast,
186	ma prima era tutto a voce.	but back then it was done by voice.
187	<i>Dalla voce,</i> <i>dai movimenti delle braccia,</i>	<i>They used their voice, arm movements,</i>
188	dalle pronunce marinaresche che si facevano,	and nautical words.
189	si portava... - <i>Che si diceva?</i>	<i>What did they say?</i>
190	Non saremmo fermi qua, siamo troppo a terra.	We wouldn't have stopped here, we're too close to the shore.
191	Venivano ancorate più fuori.	Feluccas were anchored farther.
192	Passava il pescespada e passava da questo lato,	The swordfish swam by this side of the boat.
193	l'antenniere faceva "n'tera".	The spotter shouted: "N'tera."
194	"N'tera" significa che c'è la terra.	"N'tera" meant you were close to shore.

195	Poi "va jùsu", significava verso Messina.	"Va jùsu" meant to go towards Messina.
196	"Va sùsu", verso la punta di Torre Faro.	"Va sùsu" meant to go towards Torre Faro.
197	<i>C'era un particolare, quando ha cominciato a innalzarsi.</i>	<i>Something peculiar happened, when the pylon was being built.</i>
198	Gli operai avvistavano il pescespada	The workers spotted the swordfish
199	e le feluche che erano ancorate nella prima posta	and the feluccas anchored in the first posta
200	che si chiamava <i>punta</i>	called <i>punta</i>
201	andavano dove facevano voce	followed the voices they heard
202	oppure l'antenniere capiva dov'era.	or the spotter located the fish.
203	Spesso erano loro a indicare il passaggio del pescespada.	Often, it was the workers that signalled the passage of a swordfish.
204	Sulla prua si metteva il <i>lanzaturi</i>	The <i>lanzaturi</i> was positioned on the bow.
205	che sarebbe l'arpionatore	He's the harpooner
206	e doveva rimanere in piedi mentre gli altri remavano.	and he had to stand still while the others rowed.
207	Cosa non facile, perché quando uno rema	It wasn't easy, because when they rowed,
208	dà la scossa e il contraccolpo, perché andavano veloci.	they caused a jolt and recoil since they rowed fast.

209	Una volta avvicinato, facevano le manovre	When the fish was near, they steered the boat
210	in maniera tale che per colpirlo	so as to hit it.
211	doveva mostrare più pesce.	A bigger portion of fish was visible.
212	Se io lo punto sul dorso, è questo il pesce.	If I aim at its back, this is how much of the fish is visible.
213	Ma se faccio in modo che il pesce è così, è di più il bersaglio.	But if the fish is positioned like this, the target is bigger.
214	<i>Loro sapevano cosa fare, come portarlo a quello che lo colpiva.</i>	<i>They knew what to do, how to bring it to the harpooner.</i>
215	Quello che tirava, aveva un arpione solo	The person that hit the fish only had one harpoon
216	e un'asta di quattro metri.	and a four-metre long spar.
217	Non so di preciso, ma quattro metri di sicuro, e di legno!	I don't know the exact length, definitely four metre long and of wood!
218	Però quando lo colpiva, era certo.	When he threw the harpoon, he was sure.
219	Perché entrava un arpione solo ed entrava profondamente.	Only one harpoon was thrown and it entered the fish deeply.
220	Si metteva una tavoletta sulla prua.	He stood on the board on the bow.

221	L'arpionatore ci incastrava le gambe,	The harpooner fit his legs there,
222	sperando di restare dritto	hoping to stand up straight
223	per essere pronto quando raggiungevano il pesce.	to be ready when they approached the swordfish.
224	Il pesce non si fermava e non si fermavano neanche loro.	The fish didn't stop and they didn't either.
225	Era un gran lavoro ma dava lavoro a moltissime famiglie.	It was hard work, but helped to provide for many families.
226	Poi con l'avvento dei motori si è pensato di motorizzare le feluche.	With the advent of motors, they motorised the feluccas.
227	<i>Quindi non c'era più bisogno dei "luntri".</i>	<i>So the "luntri" weren't needed anymore.</i>
228	Gli equipaggi erano tutti su una feluca mossa dal motore.	The crew was all on one felucca that was propelled by a motor.
229	L'hanno perfezionata con questo tipo di arpione.	It was perfected with this kind of harpoon.
230	Prima tiravano con uno, poi tiravano con due.	At first they threw one, then they began using two.
231	Ultimamente tirano con questo, perché così il pesce viene tramortito.	Lately they've been throwing this one, so that the fish gets knocked out.

232	<i>Lo prendono subito e sono pronti per prenderne un altro, se possibile.</i>	<i>They hit it at once and they're ready to catch another one, if possible.</i>
233	<i>Con questo si perde più tempo, perché devono armeggiare</i>	<i>This one is more time-consuming because they have to tinker with it.</i>
234	e devono mollare la barchetta.	And they have to lower the little boat in the sea.
235	Invece con questo lui resta tramortito, lo colpiscono subito.	With this one, the fish gets knocked out, they hit it right away.
236	E hanno subito la possibilità di prenderne un altro.	And they have the possibility to catch another one straight away.
237	L'altra evoluzione sono stati il ponte e l'antenna in ferro.	The iron deck and mast were another upgrade.
238	<i>Permettono di salire con più rapidità e ridurre il rischio.</i>	<i>You can climb up faster and reduce the risk.</i>
239	<i>Hai degli appigli più stabili di un paletto di legno.</i>	<i>You have firmer handles than on a wooden pole.</i>
240	<i>E sull'antenna hai più persone, non soltanto due.</i>	<i>And there are more people on the mast, not only two.</i>
241	C'è anche più stabilità sul ponte.	The deck has more stability, too.

242	Perché stare in piedi su un paletto di legno non era comodo.	Standing on a wooden pole wasn't comfortable.
243	<i>Il pescespada è un pesce che ti attira quando lo vedi dall'antenna.</i>	<i>The swordfish grabs your attention when you spot it from the mast.</i>
244	Ti lascia qualcosa di speciale.	It's something special.
245	Guardi il mare per un po' di tempo	You observe the sea for a while,
246	e di colpo	and out of the blue,
247	vedi questo colore nell'acqua, sul celestino.	you see this bluish colour in the water.
248	Quando lui nuota è sul celestino.	When it's swimming, it's pale blue.
249	<i>In fin dei conti, l'antenniere... è come un uomo che cerca una donna.</i>	<i>After all, the spotter... is like a man looking for a woman.</i>
250	<i>E quando vede la donna, salta in aria.</i>	<i>And when he sees her, he's excited.</i>
251	<i>Così è.</i>	<i>It's like that.</i>
252	<i>È come se tu cerchi una ragazza che ti è simpatica, ma non la trovi.</i>	<i>It's like looking for a girl you fancy, but not finding her.</i>
253	Giri sempre, giri sempre, giri sempre e la sera arrivi un po' incazzato.	And you go round and round, and you end the day pissed off.

254	<i>È un grande amore. Questo è un grande amore.</i>	<i>It's a great love. This is a great love.</i>
255	<i>Quello sulla passerella ha una grande responsabilità.</i>	<i>The harpooner has a great responsibility.</i>
256	Ha tutto il lavoro delle due, tre persone dell'albero.	He's responsible for the work of the people on the mast.
257	E quando quello sbaglia...	And when he misses the fish...
258	poverino, è mezzo morto.	poor thing, he's mortified.
259	Sente tutta la responsabilità per il lavoro di queste persone.	He feels responsible for the crew's work.
260	È una responsabilità abbastanza grande.	It's a really great responsibility.
261	<i>Zzicau.</i>	<i>Zzicau.</i>
262	<i>Toglietevi.</i>	<i>Go away.</i>
263	<i>A vuoto, cazzo.</i>	<i>Damn it, he missed.</i>
264	<i>A vuoto, non l'ha preso.</i>	<i>He didn't catch it.</i>
265	<i>Mannaia la morte, non lo ha preso.</i>	<i>Bloody hell, he didn't catch it.</i>
266	L'antenniere, che è là sopra, si può giustificare...	The spotter up there can be justified...

267	<i>può dire: "Sai, se ne andava a fondo."</i>	<i>He can say: "The fish went under."</i>
268	E allora è giustificato.	And he's justified.
269	Io, che mollo l'asta in mare, sono sicuro di prenderlo.	When I throw the harpoon, I'm sure that I'll hit the fish.
270	Se non lo prendo, mi assumo la responsabilità.	If I don't catch it, it's my responsibility.
271	Che Antonio abbia sbagliato è successo un paio di volte.	Antonio missed a few times.
272	E sono... arrabbiature e grida.	And it's... upsetting.
273	Poi ti passa, fa parte del gioco.	Then you get over it, it's all part of the game.
274	Solo Dio è infallibile.	Only God is unfailing.
275	<i>A me piace più stare sull'albero che sulla passerella.</i>	<i>I prefer to be on the mast than on the gangway.</i>
276	<i>Ho meno... responsabilità.</i>	<i>I have less... responsibility.</i>
277	Ad oggi,	As of today,
278	non c'è nessuno che sia bravo in questo lavoro.	no one we know of can do this job well.

279	Perché se ci fosse un mio figlio, che non gli piace completamente,	If my son liked it, which he doesn't,
280	un parente, uno qualsiasi... appenderei le scarpe al chiodo.	a relative, anyone else... I'd quit.
281	Il lanciatore ammazza il pescespada, se ha collaborazione di tutti.	The harpooner kills the swordfish, if everyone cooperates.
282	Se hai collaborazione di tutti... Quest'arte è come la chitarra.	This job is like playing the guitar.
283	La chitarra ha cinque corde, o mi sbaglio?	A guitar has five strings.
284	Se una non è accordata, la musica non viene buona.	If one's out of tune, the music doesn't come out well.
285	E così è l'arte del pescespada, si deve essere uno per tutti.	And the same goes for this job, we have to be all for one and one for all.
286	C'è conflittualità con il pescespada, se andiamo a pesca.	There is a conflict with the swordfish, when we go fishing.
287	Conflittualità non direi...	I don't agree...
288	Sono animalista e ambientalista, non la vivo così.	I'm an environmentalist and I support animal rights.

289	Prima di intraprendere il mestiere, in generale del pescatore	Before starting this business, becoming a fisherman in general
290	poi a maggior ragione quello della feluca,	and, even more so, on the felucca
291	con la feluca hai...	fishing with the felucca...
292	un contatto diretto con il pesce	you have a direct contact with the fish,
293	nel suo finir di vita.	when it's about to die.
294	Con la barca non te ne rendi conto.	On any other boat, you don't consider it.
295	Salgono vivi, li metti nel ghiaccio	The fish is alive, you put it on ice
296	e non ti rendi conto, se vuoi non riflettere.	and you can ignore that, if you want to.
297	Lì non puoi non riflettere.	Here, you must think.
298	Però la natura ha un concetto	But in nature there's a concept
299	che è molto diverso dal nostro.	that's very different from ours.
300	Il ciclo della vita in natura	The circle of life in nature
301	è connesso alla catena alimentare.	is related to the food chain.
302	Il pescespada non è la fine della catena alimentare.	The swordfish isn't at the bottom of it.
303	Lo squalo si ciba del pescespada.	The shark feeds on swordfish.

304	Ho chiesto spesso ai biologi quanto vive un pesce spada.	I've often asked biologists how long a swordfish lives.
305	Mi rispondono che non ce n'è uno morto di vecchiaia.	They tell me that they don't die of old age.
306	Non ne hanno mai recuperato uno morto di vecchiaia.	They've never retrieved one that died of old age.
307	In natura non esiste questa morte, questo spreco	This kind of death, of waste, doesn't exist in nature
308	per un anello della catena alimentare	because of a weak link in the food chain
309	che può essere mangiato da uno sopra di lui	that a stronger one can feed on.
310	Così ho fatto un ragionamento e ho capito.	So it became clear to me.
311	Noi catturiamo un elemento debole della catena alimentare.	We catch a weak element in the food chain.
312	Stando in barca, ora che abbiamo la nostra	When we're on our boat, now that we have one
313	molte volte capita che vadano via	they often get away
314	quando li inseguiamo, pronti a tirare, un attimo e non lo vedi più.	when we're chasing them, all of a sudden we loose them.

315	Proprio non lo vedi più.	We don't see them anymore.
316	La possibilità ce l'ha fino all'ultimo.	Up until the end, it can save itself.
317	<i>Che è successo?</i>	<i>What happened?</i>
318	<i>Non l'abbiamo preso.</i>	<i>We didn't catch it.</i>
319	<i>Ci è "scutulato davanti al ponte", cioè ci ha sentiti.</i>	<i>It got away, it heard us.</i>
320	Siamo sostenibili perché siamo una piccola aggiunta	Our fishing practice is sustainable, we're an addition
321	alla catena alimentare. Il pesce attento si accorge della barca	to the food chain. The fish notices the boat,
322	anche dell'ombra del ponte e si inabissa.	even the shadow of the deck and it goes under.
323	Pochi metri e non lo raggiungiamo più. E così è stato.	If it's a few metres deep, we loose it. And this is what happened.
324	Riesco a farlo pur essendo ambientalista e animalista	I do it even as an ecologist and animal-rights supporter
325	perché la parità tra l'uomo e il pesce è quasi totale.	because there's almost full equality between the fish and the man.
326	Con un piccolo vantaggio per il pesce.	And the fish is more advantaged.

327	Ha sempre la possibilità di salvarsi.	It can always save itself.
328	Come per tutti gli altri tipi di pesca,	Like in other types of fishing,
329	perciò anche quella dei grandi pelagici	fishing large pelagic species
330	quindi del pescespada, in questo caso con la feluca	so the swordfish, with the felucca
331	hai la possibilità di prendere soltanto l'elemento debole	you have the possibility to catch only the weak link in the food chain
332	e mantenere l'equilibrio della natura.	and keep a balance in nature.
333	L'unico che ti potrebbe venire a chiedere spiegazioni	The only one demanding explanations
334	è lo squalo.	could be the shark.
335	Sicuramente non il pesce azzurro, perché è preda del pescespada.	The swordfish preys on oily fish.
336	Mantenere l'equilibrio,	Keeping a balance,
337	non avere troppi esemplari di grandi pelagici	not having too many large pelagic species
338	che uccidono un certo quantitativo di pesce azzurro	that kill a great amount of oily fish
339	mantiene l'equilibrio delle risorse.	helps keeping the resources balanced.

340	Ultimamente hanno pensato di definirla caccia.	They thought of referring to this practice as hunting.
341	Tendevano a definirla caccia,	They used to define it as hunting
342	perché speravano avesse la stessa tutela.	hoping to have the same protection.
343	Sono contenta che non sia equiparabile alla caccia	I'm happy that this can't be compared to hunting
344	perché l'animale ha più vantaggio.	because the animal is advantaged.
345	Noi non ci nascondiamo, lui sente il rumore del motore	We don't hide, it can hear the motor
346	anche perché è un pesce di fondale.	since it's a groundfish.
347	I rumori in superficie, per lui sono cose	Noises coming from the surface, are things
348	che non ci dovrebbero essere, sono "piccoli pericoli"	that shouldn't be there, they are "small dangers" to it
349	<i>o, comunque, novità.</i>	<i>or, at least, novelties.</i>
350	<i>D'istinto,</i>	<i>Normally,</i>
351	<i>qualsiasi animale sta attento a una novità.</i>	<i>animals are aware of their surroundings.</i>
352	Anche lui presta attenzione,	The swordfish is aware too,

353	vede persino l'ombra del ponte.	it even notices the shadow of the deck.
354	<i>Se vedete i nostri ponti, alla fine non hanno più le tavolette piene</i>	<i>Our decks don't have full planks at the end.</i>
355	<i>perché se ne accorge benissimo del ponte.</i>	<i>It's completely aware of the deck.</i>
356	É nel suo elemento e a tre metri di profondità lo perdiamo.	It's in its element and we loose it if it goes three metres under water.
357	Per lui tre metri di profondità non sono nulla.	A depth of three metres is nothing to it.
358	Non lo individuiamo con mezzi elettronici o meccanici.	We don't locate it with the aid of electronic devices.
359	Non abbiamo scandagli, sonar, niente.	We don't use lead lines or sonars.
360	Quando altre tipologie di pesca si sono evolute	When other types of fishing developed
361	e hanno iniziato a utilizzare mezzi aerei per individuare i branchi...	they started using aerial devices to locate fish schools...
362	che poi il pescespada non vive in branco...	but swordfishes don't form schools...
363	ma anche volendo, non lo abbiamo mai fatto.	but even if, we've never done it.

364	Non utilizziamo neanche i droni.	We don't even use drones.
365	Siamo integralmente fedeli	We remained faithful
366	alla tradizionale pesca del pescespada con le feluche, artigianale.	to the traditional practice of fishing swordfish with feluccas.
367	Per questo penso ci sia un vantaggio per l'animale e va bene.	This is why I think that the animal is at an advantage, and it's okay.
368	<i>Da ambientalista e animalista,</i>	<i>With the values I hold,</i>
369	<i>se non riesco a diventare vegetariana,</i>	<i>if I can't become a vegetarian,</i>
370	<i>preferisco consumare un animale che abbia avuto tutte le possibilità</i>	<i>I prefer eating an animal that's had all the chances to live</i>
371	e che se non fosse stato pescato, sarebbe stato mangiato da uno squalo.	and if it hadn't been fished, it'd have been eaten by a shark.
372	Alla fine ce la dibattiamo con loro.	We compete with them.
373	C'è uno stretto legame tra la pesca e la festa del santo patrono, San Nicola,	There's a close link between fishing and the celebrations for Saint Nicola,
374	per vari motivi. Era tradizione avere a casa una cassetta	for different reasons. It was a tradition to have a little box
375	dove si metteva una parte del ricavato della feluca.	where they put part of the money earned with the felucca.

376	Una parte intera, che è tanto, e veniva data al santo.	A whole share, which is a lot, and gave it to the Saint.
377	C'era questa cassetina con il santino	The box had a picture of the Saint
378	e ogni barca la donava direttamente alla parrocchia.	and each boat donated it to the parish.
379	Quando la statua esce in processione,	When the procession started,
380	si appendono dei pesci d'oro alle mani del santo.	golden fishes hung from the Saint's hands.
381	<i>Sono degli ex voto, tra cui c'è il pescespada, naturalmente.</i>	<i>They were votive offerings and there was a swordfish among them.</i>
382	<i>Che venivano fatti con le donazioni.</i>	<i>They were crafted thanks to the donations.</i>
383	Si facevano pesci d'oro, il pescespada d'oro, il tonno d'oro	These golden fishes, golden swordfish, golden tuna
384	e poi gli altri pesci tipici, quasi a protezione	and other species, were crafted as a sign of protection
385	perché il santo provvedesse a non farli mai mancare.	to ensure that the Saint always provided them.
386	<i>C'è proprio una feluca...</i>	<i>There's a felucca...</i>

387	C'era una feluca fissa, adesso è una barca moderna	There was a fixed felucca, now it's a modern boat
388	dedicata alla processione, che è sempre ferma nel lago	designated to the procession, which is anchored in the lake
389	<i>che viene varata</i> <i>la settimana della festa del santo.</i>	<i>and it's launched</i> <i>in the week of celebrations.</i>
390	Questa settimana in tal caso.	Which happens this week.
391	Il giorno della festa la statua fa il giro del lago sulla feluca	On the main day of the celebrations, the felucca goes around the lake
392	<i>portata a remi da un vecchio luntro.</i>	<i>propelled by oars by an old "luntro".</i>
393	La <i>cardata</i> , ovvero <i>cardata da cruci</i> ,	The <i>cardata</i> , or better, <i>cardata da cruci</i> ,
394	è un segno della croce che noi facciamo con le mani	is a cross that we make with our hands
395	sulla guancia del pesce,	on the fish's cheek,
396	dopo il "combattimento" tra pari	after our "battle"
397	quando finalmente arriva bordo.	after we bring it on board.
398	Come un riconoscimento della fine, noi lo segniamo con la croce.	We mark it with the cross as an acknowledgement of its death.
399	Quando un nemico, anche in battaglia,	During a battle,

400	veniva sconfitto	when an enemy was defeated,
401	riceveva l'onore delle armi e lo si seppelliva con la croce.	he was buried with a cross and bestowed the honours of war.
402	È come un'arte di guerra, tu fai la guerra con lui.	This is like the art of war, you're at war with it.
403	Delle volte vinci...	Sometimes you win...
404	ma qualche volta perdi. Anche sotto l'orlo...	sometimes you lose. Even when it's beside the boat...
405	che dici: "Oh, finalmente!"	and you say: "Finally!"
406	in quel momento si leva dal ferro, succede qualcosa...	it can escape, anything can happen,
407	non è mai sicuro.	nothing's ever certain.
408	La <i>cardata</i> è... diciamo...	La <i>cardata</i> is done...
409	contro le congiunture.	against the jinx.
410	Tutte cose, va'.	Against anything.
411	La fanno tutti.	Everyone does it.
412	Risale agli antichi, non è moderna.	It's an ancient tradition.
413	Quello è il segno che noi gli facciamo.	That's the mark we leave.

414	A lungo andare ti sembra come se si fermasse a quel punto.	In the long term, it feels as if it stops in that moment.
415	È una cosa stranissima.	It's so strange.
416	Quando vedi il pescespada è sempre una scossa.	Seeing a swordfish is always thrilling.
417	Ti fa bestemmiare, come dice la canzone. Però... è tutta un'altra cosa.	It makes you swear. But... it's something amazing.
418	È incredibile. - <i>Perché?</i>	It's unbelievable. - <i>Why?</i>
419	Quando avvistano, te ne accorgi subito, ogni barca ha il suo.	When they spot a swordfish, you notice. Each boat has its ways.
420	Dipende da chi è là sopra, come prende l'emozione.	It depends on who's up there, on how they deal with the emotion.
421	C'è chi immediatamente accelera. Io dicevo sempre a tutti i turisti	Some immediately speed up. I always used to say to tourists
422	quando c'erano altre barche: "Lo notate subito	when there were other boats, "you'll notice
423	perché accelerano d'un colpo."	because they speed up."

424	Da noi, no. Da noi, quando lo vedono... Si fermano.	On our boat, when they see it... they stop.
425	Si fermano un attimo e poi accelerano di colpo.	They stop for a while and then they suddenly speed up.
426	Quindi senti questa fermata e poi questa accelerata.	So you feel the boat stop and then speed up.
427	<i>- Poi danno indicazioni.</i>	<i>- Then they give directions.</i>
428	Cominciano a gridare allo zio: "Passa a dda banna", e lui che scappa.	They start shouting to my uncle: "go to that side" and he runs there.
429	É un'emozione, un'adrenalina assurda.	It's touching, it's thrilling.
430	Tutti prendiamo posizione.	Everyone gets in position.
431	C'è chi si fa prendere così tanto, che non sente neanche	There are the ones that are so excited, that they don't even hear
432	se gli dai un'indicazione. Proprio non ti recepiscono.	if you give them directions. They don't even notice you.
433	<i>Perché prende, è adrenalinico.</i>	<i>It gives you a kick.</i>
434	<i>Persino le new entry, le persone</i>	<i>Even the new entries, people</i>
435	che lo fanno per la prima volta, rimangono così.	that do it for the first time, they're stunned.

436	A chi viene a vedere, ai turisti, ogni volta diciamo: "Tranquilli."	To the tourists on board, we always say: "Don't worry."
437	"Non vi spaventate." Appena lo vedono, rimangono stravolti.	"Don't be frightened." As soon as they see it, they're struck.
438	Oggettivamente, su una barca che ha un andamento costante	Of course, on a boat that's going steadily
439	<i>tutti tranquilli, parliamo, poi all'improvviso</i>	<i>where everyone's calm, we chat, then out of the blue</i>
440	si alzano tutti, cominciano a scappare.	everyone starts running.
441	Meno male che c'è qualcuno dedicato	Luckily we have someone designated
442	che li direziona verso il luogo più sicuro dove aspettare	that instructs tourists on the safe place to go and wait
443	e lasciare a noi le manovre, i movimenti per sistemare gli attrezzi.	and leave us space for the manoeuvres, to arrange our tools.
444	Quel momento ti dà una scarica di adrenalina	That moment gives you such an adrenaline rush
445	che non riesci a capire se non la vedi, se non la vivi.	that you can't understand it if you don't experience it.

446	Due giri fa abbiamo ucciso un pescespada là.	A while ago we killed a swordfish there.
447	La feluca era a moto.	The motor was running.
448	Il pescespada è saltato.	The swordfish jumped.
449	Saltando è riuscito a legarsi con un'altra delle cime	Jumping, it managed to tie itself to one of the ropes
450	che si è incastrata sul ponte, dove siete saliti anche voi.	that got stuck on the deck, the same one you stepped on.
451	Il pesce è riuscito a incastrare con la spada	The sword of the fish
452	la cima di sinistra.	got stuck in the rope on the left.
453	Ci ha fatto partire anche la sagola di sinistra.	It also cut the line on the left.
454	VIDEO LIVE RIPRESO DA UN TURISTA A BORDO	LIVE VIDEO RECORDED BY A TOURIST ON BOARD
455	Entra la spada fra il cavo di acciaio e la sagola.	The sword was stuck between the steel wire and the line.
456	Parte questa sagola e Antonella dice	The line set off and Antonella said
457	"abbiamo fiocinato di qua e corre quella."	"we harpooned it here and the other rope set off."

458	É una cosa rarissima.	It's very rare.
459	Non me lo aspettavo. Guardavo di là e dicevo	I didn't expect it. I looked at there and thought
460	"non parte il galleggiante, il rumore è di là."	"the buoy's stuck, the noise comes from that side."
461	É una cosa rarissima. Però il pesce è imprevedibile.	It's very rare. Its behaviour's unpredictable.
462	VIDEO LIVE RIPRESO DA UN TURISTA A BORDO	LIVE VIDEO RECORDED BY A TOURIST ON BOARD
463	Corre il pallone e va a incastrarsi a mezzo ponte.	It goes over the buoy and gets stuck mid deck.
464	VIDEO LIVE RIPRESO DA UN TURISTA A BORDO	LIVE VIDEO RECORDED BY A TOURIST ON BOARD
465	Io gridavo da là sopra	I was shouting from up there
466	"prendi il coltello!"	"grab the knife!"
467	Gregorio corre col coltello.	Gregorio runs with the knife.
468	Ho preso il coltello che usiamo per tagliare	I grabbed the knife that we use for cutting the fish
469	e sono corso sul ponte, tuffandomi sullo zio	and I ran on the deck, throwing myself onto the uncle

470	cercando di tagliare la fune e ci siamo riusciti.	trying to cut the rope, and we succeeded.
471	"Prendi un coltello!"	"Grab the knife!"
472	VIDEO LIVE RIPRESO DA UN TURISTA A BORDO	LIVE VIDEO RECORDED BY A TOURIST ON BOARD
473	- <i>Si è incastrata?</i> - <i>Si.</i>	- <i>Did it get stuck?</i> - <i>Yes.</i>
474	Poi lo abbiamo tirato su.	Then we brought it on board.
475	Era tra i più grossi che abbiamo preso, sui 90 chili.	It was one of the biggest catches, weighing around 90 kilos.
476	VIDEO LIVE RIPRESO DA UN TURISTA A BORDO	LIVE VIDEO RECORDED BY A TOURIST ON BOARD
477	<i>Stiamo cercando in tutti modi di far sì</i>	<i>We are doing everything we can</i>
478	che ci sia almeno un principio di ricambio generazionale.	to make a generational shift happen.
479	Queste attività sono andate avanti per la caparbia di certe famiglie	These activities flourished due to the stubbornness of some families
480	che alla fine si sono...	that, no matter what...
481	prese l'incarico, nonostante tutte le difficoltà	took charge of them, despite the difficulties

482	e i momenti in cui il pescato era ridotto	and times when they didn't catch much fish
483	essendoci altri tipi di pesca ancora in vigore.	since there were other fishing practices.
484	Nonostante quei momenti difficili, hanno portato avanti	Despite those difficult moments, they continued
485	e mantenuto queste imbarcazioni.	and kept these crafts.
486	La testardaggine ci contraddistingue.	The stubbornness characterises us.
487	- Tutti quelli... - Tutti, non solo noi	- Everyone... - Everyone, not just us two
488	che hanno portato avanti la tradizione nonostante le difficoltà.	everyone who kept the tradition alive, despite all the problems.
489	Però per poterla tenere stretta,	To keep on doing that,
490	secondo me serve	I think we need
491	il legame con la famiglia, ed essendo donne	a connection with the family, and us, being women
492	abbiamo messo in mezzo anche altre possibilità.	we've opened up more possibilities.

493	Anche per chi non ce la fa a stare in barca dodici ore.	Even for those who can't spend 12 hours on a boat.
494	Speriamo di poterle mettere sempre più in pratica e portarle avanti	We hope to put them into practice more and carry them on
495	permettendo di individuare queste attività come attività familiari.	in order to identify these as family businesses.
496	Il legame emozionale con questa pesca	The emotional attachment to this activity
497	ne ha fatto la storia e ha permesso di portarla avanti.	has defined our history and allowed us to carry it on.
498	E sarà uno degli elementi fondamentali per la sua sopravvivenza.	And it will be a key factor for its survival.

