



UNIVERSITÀ  
DEGLI STUDI  
DI PADOVA

## **Università degli Studi di Padova**

Dipartimento di Studi Linguistici e Letterari

Corso di Laurea Magistrale in  
Lingue Moderne per la Comunicazione e la Cooperazione Internazionale  
Classe LM-38

Tesi di Laurea

# *Audiovisual Translation: An Analysis of Subtitling in the TED Talks*

Relatrice  
Prof.ssa Maria Teresa Musacchio

Laureanda  
Chiara Tosatto  
n° matr.1182224 / LMLCC

Anno Accademico 2018 / 2019



<b>INTRODUCTION</b>	<b>1</b>
<b>CHAPTER ONE - AUDIOVISUAL TRANSLATION</b>	<b>4</b>
1.1 HISTORY AND CLASSIFICATION	4
1.2 MODES OF TRANSLATION	7
1.2.1 Voiceover	7
1.2.1.1 Documentaries	9
1.2.1.2 Interviews	9
1.2.2 Simil Sync	10
1.2.3 Dubbing and Subtitling - Introduction	11
1.2.3.1 Dubbing	13
1.2.3.2 Subtitling	15
1.2.3.3 Surtitling	21
1.2.4 Conclusions	23
<b>CHAPTER TWO – SUBTITLING: TECHNICAL CHARACTERISTICS AND TRANSLATION STRATEGIES</b>	<b>25</b>
2.1 GENERAL CHARACTERISTICS	25
2.2 TECHNICAL PARAMETERS	26
2.2.1 Spatial constraints	27
2.2.2 Time constraints	29
2.3 TRANSLATION STRATEGIES	32
2.3.1 Text reduction	32
2.3.1.1 Condensation and reformulation	34
2.3.1.2 Omission	38
2.4 TEXT COHERENCE AND COHESION	39
2.5 TRANSLATION ISSUES	39
<b>CHAPTER THREE – SPEECH AND SUBTITLES: THE CASE OF TED TALKS</b>	<b>45</b>

3.1 WHAT IS TED? _____	45
3.2 CHARACTERISTICS OF A TED SPEECH _____	48
3.3 AMARA _____	50
3.4 COMPARISON BETWEEN WRITTEN AND SPOKEN TEXT _____	53
3.5 “THE GREATEST INVENTION IN THE HISTORY OF THE WORLD” – ITALIAN SUBTITLES ANALYSIS _____	54
<b>CONCLUSION</b> _____	<b>65</b>
<b>REFERENCES</b> _____	<b>67</b>
<b>AUDIOVISUAL REFERENCES</b> _____	<b>71</b>
<b>APPENDICES</b> _____	<b>73</b>
<b>RIASSUNTO</b> _____	<b>121</b>

## Introduction

The audiovisual translation (AVT) field developed faster in the last few years and it is one of the most recent field of research regarding translation. Over the years, many studies have been conducted, expanding this academic area. The more traditional modes of audiovisual translation have been largely studied by scholars whereas the most recent ones, such as subtitling for the deaf, *fansubbing* or audio description, are still being analysed.

Since the beginning, the audiovisual translation has had a fundamental role in making any audiovisual product accessible for different audiences with different languages. All these products have to be available in different languages, but the language is strictly connected to culture and it changes and develops rapidly. Consequently, all the translation modes had - and still have - to consider the cultural environment and the language itself.

As a foreign languages and translation student, I have always been interested in finding the differences between two or more languages and see how they are adjusted according to culture. During my studies at university, I learned not only how to translate properly, but also how to analyse a language and translate it while considering the cultural elements of both the source and target language. When we started a course on audiovisual translation, I discovered a whole new translation “world”. Every day, we watch films, TV series and other types of programme that are dubbed or subtitled in Italian so that we can understand what the original actors are saying in their native language. When I started practising and working in this translation field, I did not know how much effort and work stands behind a dubbed or subtitle product. I started applying what I learned in my traditional translation courses to the translation of multimedia products and I was amazed and curious at the same time. Audiovisual translation requires the knowledge of a series of elements such as, for example, time and space constraints - as for subtitles - or lip synchronization for dubbing. However, it also permits the translator to use his or her

creativity and imagination to translate: it is possible to manipulate an original sentence by omitting some words, condense or rephrasing while maintaining the same initial idea.

The main goal of this dissertation is to present the field of audiovisual translation, focusing on subtitling. As a matter of fact, after the initial description of the AVT discipline, the dissertation continues with the analysis of the process and constraints of subtitling. To do so, I decided to include both a theoretical and practical approach thanks to the translation of the subtitles of a TED Talk. I choose to subtitle one of their talks because, when I first saw one of their videos, I was astonished by how the speaker talked, how much passionate she was and, moreover, the topic was interesting. I also thought of how a translator could have included those characteristics of the speech in the subtitles. Therefore, I started watching other videos and, then, I discovered the TED translator programme. This programme allows translators to volunteer and subtitle all the videos uploaded on the website. I decided to apply for this group, and, after the subscription, I started creating subtitles for the TED Talks. It allows me to practise and improve my translation skills and use my creativity to create subtitle.

In Chapter One, the audiovisual translation field is presented. This chapter is focused on giving a general idea of what this field of translation is about and describing the different modes of translation. It includes the history and classification of the most common AVT modes – voice-over, symil sync, dubbing, subtitling and surtitling - and their comparison.

Chapter Two discusses subtitling, the main topic of this dissertation. It includes the theoretical approach to this AVT mode. First, the general characteristics are presented together with the distinction between interlingual and intralingual subtitles and a brief description of what *fansubbing* is. Then, the chapter continues with the analysis of the technical parameters of subtitles. In this section, the time and space constraints are described using also some examples. The last part presents the principal translation strategies used when subtitling and it also includes the most common translation issues a translator has to face.

To conclude, Chapter Three focuses on the practical perspective. Since my translation concerns a TED Talk video, the first section contains the history of the TED organization. It continues with the description of its translation workflow and with the comparison between written and spoken speech. This chapter also mentions the Amara

platform used by TED translators to subtitle. The last part of this chapter presents the concrete analysis of the Italian subtitles created for the TED Talk “The greatest invention in the history of the world”. In this section, the most typical subtitling issues encountered in the translation are described using some examples. Moreover, the analysis refers to the strategies I decided to use for the translation also included in Chapter Two.

# Chapter One - Audiovisual Translation

## 1.1 History and classification

The term audiovisual translation (AVT) was created in 2013 by Yves Gambier, a French linguist, and it refers to film or television programme translation. It started in the early 1930s thanks to the beginning of sound films and the consequent need to translate and make them accessible to the foreign audience. The largest production companies in the USA wanted to enter the European film market but they had to take into consideration different ways of translating their footages without losing their quality.

As regards Italy, tv channels started to acquire films or tv series and imported them. (especially from the United States). Consequently, these products had to be dubbed or subtitled in Italian in order to be available for the audience. Therefore, since the early 1930s, audiovisual translation started its development and became a real branch of translation over time.

First of all, it is fundamental to define this new concept of text as polysemic, which means that it communicates information using different channels. As a matter of fact, all of the contents are expressed through both one or more verbal codes and non-verbal codes such as images, sounds, music and gesture. This peculiarity of audiovisual texts also affects the translation process by adding a new code (as with subtitles) or by intervening with the addition of a narrator's voice as for the voiceover.

AVT has many additional aspects compared to literary or technical translation, but it disregards some others at the same time. On one hand, the translator has to include non – verbal elements to the work and transmit them through others channel. On the other hand, not all the aspects and nuances of the original are maintained in the final product because of the restrictions that every audiovisual translation technique has. However, these restrictions do not imply any loss of relevant content (Perego and Taylor, 2012: 11).

Over the years, various terms were used to refer to this field of translation. At first, scholars preferred using the terms 'film translation' or 'cinema translation' although they did not include other kinds of programmes such as documentaries or realities.



Consequently, these designations became obsolete and restricting until the coinage of the term ‘screen translation’ and the subsequent ‘multimedia translation’. These denominations opened the doors to the establishment of interconnections between translation, localization and the translation of programmes and multimedia products. The translation of multimedia texts should be considered as a flexible and evolving science, especially if we consider AVT and it could be considered as an adaption, not only a translation itself, or, as defined by Gambier, as a ‘transadaptation’. This denomination refers to the “hybrid nature characterizing all the different audiovisual translation types and can be perceived as yet another effort to grant translation status” (Díaz Cintas, Remael 2014: 11). However, in more recent times, scholars decided to use the term audiovisual translation, abbreviated to AVT, due to its connection to the semiotic dimension and its inclusion of all types of programmes. It involves the translation of an audiovisual media from a source to a target language which considers also the interaction between images, sounds and dialogues.

The peculiarity of multimedia translation is that the linguistic transfer occurs in type of texts that are characterised by the presence of an interrelation between different codes: visual, verbal and auditory. Indeed, as Perego and Taylor state, the audiovisual text adopts multiple channels to be effective. For this reason, the main characteristic of AVT is the compresence of images and spoken language and it is fundamental not to create discordance between them and the final translation to convey the same message from the source to the target language. The term audiovisual translation is preferred since it links and invokes various categories of audiovisual texts and includes not only films but also documentaries, commercials and tv programmes. It is also a clear and neutral term that refers to particular translations that can be less traditional such as the audio description for the deaf or interpreting the sign language.

Audiovisual texts have three main codes: a linguistic code, which is the text that will be translated according to its register, a paralinguistic code, which includes all the non-verbal elements such as breathes, silence and tone of voice, and an iconographic code, which is the most important at a visual level and represents a crucial element for the translator. The interaction with sound and images is taken into consideration when translating using any AVT method. The most popular techniques in the profession and the most popular among audiences are dubbing and subtitling, but other methods exist.

According to Gambier, it is possible to count up to thirteen methods of linguistic transfer that can be divided into two categories: dominant and challenging. The dominant section involves interlinguistic subtitling, dubbing, simultaneous and consecutive interpreting, voiceover, simultaneous translation and multilingual production whereas the challenging consist of simultaneous subtitling, surtitling, audio description and the interlinguistic subtitling for the deaf. If we consider this classification, the dominant section includes the most used techniques for the translation of audiovisual texts, which will be analysed in the next paragraphs.

As mentioned before, audiovisual programmes use two main codes (image and sound) and subtitling, voiceover and dubbing are “constrained by the respect it owes to synchrony in these new translational parameters of image, sound [...] and time” (Díaz Cintas, Remael 2014: 9). Nonetheless, translating implies not only the effective translation and the respect of audiovisual elements, but it also needs the adaptation of cultural elements which can be as challenging as the translation itself.

AVT makes large use of technology and, since the 1990s, digital development has had an important role as regards the translation of multimedia products. Thanks to the transition from analogue to digital technology, the production and distribution of video products have been easier and, therefore, AVT. The creation of pay-tv, YouTube, Netflix and Ted Talks increased the necessity of audiovisual translation in order to distribute them worldwide. As said, the digital revolution has had and continues to have consequences in the AVT market because, for example, the need for quicker translations and the recourse to the digital process made the Internet a place full of non-professional subtitles and the created the phenomenon called fansubbing, that is the subtitling of audiovisual products made by fans of a programme. Nevertheless, this translating practice is considered unofficial because it is not made by real translators who have studied translation. Fans are volunteers and not paid for their subtitles, consequently, they do not always create a good quality translation. Moreover, they tend not to follow the rules and restrictions of subtitles and prefer their translations to be source-oriented as regards culture and expressions. Technology has developed to the point that nowadays, for example, YouTube can use speech-recognition technology and create subtitles for all videos and all languages. They are generated by machine-learning programs, so their quality is not always excellent or comparable to the translation made by professionals of

fans. The presence of automatic subtitles is a clear sign of the technology development and the wish to automate the process, if possible.

To conclude, every audiovisual translation can be considered as a polysemous activity that includes different aspects: visual, spoken and written. Consequently, it is based on phonetic (verbal elements), temporal (timing of the lines) and kinesic (movements of the actors) elements. AVT can be an interlinguistic or intralinguistic activity that requires technical competences and helps to make available a multimedia product made in a different language. There are several techniques to translate, all of which will be analysed in the next paragraphs.

## **1.2 Modes of translation**

An audiovisual text communicates a message using various channels with different redundancy levels. The sound and visual channels are the most used, but they do not only concern scenes or dialogues. The first, with its verbal and non-verbal form, includes dialogues with music, noises and silence included, whereas the other encompasses subtitles, and captions on the screen. For this reason, the translation of a multimodal text can maintain the same transmission medium (which will support the communication of the source text), or it can be introduced with a different one than the original. Therefore, in the audiovisual translation field, various methods of translation were created in order to comply with the needs of the audience. In the following sections, will be presented the most common techniques of AVT such as voiceover, simil sync, dubbing, subtitling and surtitling.

### **1.2.1 Voiceover**

Voiceover, or oversound, is a modality which creates an overlapping of one or more voices to the original soundtrack. In other words, “from a translational perspective, voiceover consists in presenting orally a translation in a TL, which can be heard simultaneously over the SL voice” (Díaz Cintas, Orero 2010: 441). Voiceover is also

defined as ‘semidubbing’ since it does not imply that the target voice is synchronised with the lip movement of the people on the screen.

In this modality, the voices of the ST and the TT can be synchronised with several methods; most of the times, the original volume of the soundtrack is reduced (but it is still heard by the audience) while the translation of the text is being read. Usually, the audience can hear the original voice for some seconds at the beginning of the speech and, then, the volume is reduced in order for the viewer to hear the translation with the soundtrack in the background. The translation also finishes before the actual end of the original speech and the volume is raised again so that the audience can hear again a short part of the ST. This method is typically applied to give to the audiovisual product a more truthful aspect and its application includes, for example, documentaries, news, and interviews. It is less complex and challenging as regards the technique involved because the translation is not as restricted as for dubbing or subtitling since it does not need to follow and fit the lip movement or have a maximum number of characters. The media, however, impose limitations but they are not as stringent as in other AVT modes.

As a form of audiovisual translation, voiceover necessitates a high level of synchrony between the images on the screen and the movements of the people on the screen. Since it is not a mere translation of the source text, it employs various strategies, such as condensation, in order to fit the required time slots of the product. It is often chosen due to reducing the costs of production, providing to the audience a version in their language anyway. Moreover, it is cheaper than other translation methods and reasonably faster.

This particular AVT mode can be analysed according to the way it is carried out. As regards the voiceover for TVs or radios, the speech is translated into the target language to transmit the content while making it authentic. According to Franco (2001: 290):

... the type of delivery we hear in voice-over translation is an important strategic way of reassuring viewers that what they are being told in their own language is what is being said in the original language, although it is known that what they will be listening to is in fact only a representation of the original discourse.

Another method of carrying out voiceover is in the post-production phase as a narration or re-voiced narration. The peculiarity of this translation is that the product is already finished, and the translator is given the dialogue list and all the materials that, most of the times, is unedited, rough and urgent. Sometimes, the translator could be asked to go to the TV station in order to do the translation on-site, instead of being sent the script or the document with dialogues.

As mentioned before, voiceover has only a few constraints that are related to timing and images. The timing refers not only to the duration of the original and the target speech but also to the tight schedule within the translation have to be done. Images are related to the visual aspect of the product, which means that the translator needs to take also into consideration what happens on the screen and relate it to the written material.

### **1.2.1.1 Documentaries**

The voiceover of documentaries is read by a speaker whose voice does not have to maintain the same vocal characteristics of the original, but it has to convey the same ideas and content using also the same tone of voice and register of the ST. The translator does not always have all the information on the topic, which will be useful in order to choose the right technical lexicon and register. It is important to know if the audiovisual product is created for a generic audience or for experts in order to select the vocabulary according to the level of knowledge of the viewers. The translator should make sure to provide an adequate translation with appropriate terminology and style which are fundamental elements for a good quality of a voiceover that reflects the original soundtrack.

### **1.2.1.2 Interviews**

Interviews to which the voiceover is applied are usually those of the news, current affairs programmes, sports and tv shows. Since the conversation is spoken, there could be some grammar mistakes or hesitations that the translator has to minimize and cover, synchronizing the voiceover with the video at the same time. Some researchers and translators believe that including that incoherence in a speech gives more truthfulness to

the target text but, at the same time, it could make the translator appear non-professional or competent.

### **1.2.2 Simil Sync**

This modality implies the replacement of the original soundtrack with a new one that uses the target language. Unlike dubbing, it is not as tied to the images and it does not require the perfect synchronization between the translated soundtrack and the lip movement of the people on the screen. Simil sync is a technique which is halfway between dubbing and voiceover and it is usually adopted for ‘docurealities’ (programmes that show various real-life situations using hidden cameras that film the participants throughout the day). It is less refined than other modes because it requires quicker processing times and does not need to be ‘artistic’ as it is used for less relevant programmes (that are classified as realities).

The simil sync translation has to follow the same duration and length of the original dialogues. It takes into consideration all the pauses, hesitations and other cries (laughter, snorts, etc.) and therefore, it forces the translator to notice every word or sound emitted by the protagonists. The audience should not be able to hear the original voices in any moment and no lip movement has to remain ‘empty’.

As other AVT modes, the TL observes the same register and specific language used. Since it is a translation that often entails the presence of realia, it is important to make references to two specific strategies that can help to translate them. The first one is domestication, which focuses on the target languages and involves the substitution of the foreign term with a ‘cultural substitute’. The advantage is that the understanding of the product is more immediate but there is a loss of the cultural aspect. On the other hand, foreignization, the second strategy, maintains the cultural term in the foreign language, preserving the cultural connotation of the ST, even though the understanding of the translated product can be more difficult.

The language of the TT should follow the same register, but it is subject to a linguistic model which established a revision of the spoken language. That is to say, the target language often undergoes a standardization process that transforms its variety for

public purposes and makes it clearer and correct from a grammatical and morphosyntactic point of view.

### 1.2.3 Dubbing and Subtitling - Introduction

Dubbing and subtitling are two of the main audiovisual modes of translation. They are used differently according to their aim and target audience. The presence of one technique or another is specific for each country. As a matter of fact, a distinction can be made between dubbing countries and subtitling countries (Pedersen 2011). This division is created following the AVT mode that is used more in a certain country and has historical and cultural roots. According to the study on dubbing and subtitling needs and practices in the European audiovisual industry conducted by Media Consulting Group in 2008, countries that choose to dub are Belgium, Italy, Spain and Germany whereas subtitling is more common in the Scandinavian countries and the Netherlands, as we can see in picture 1.

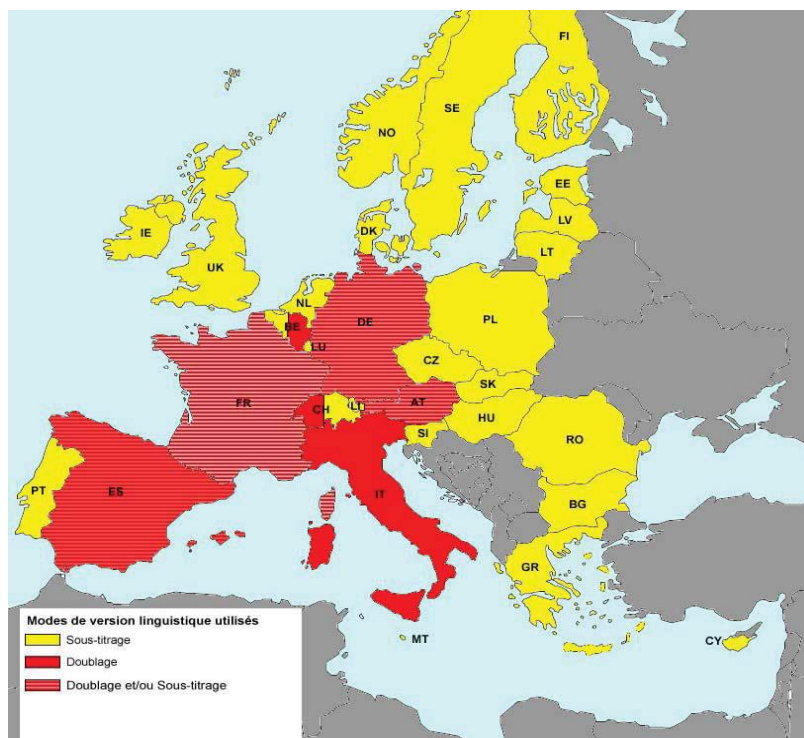


Figure 1 - European map of dubbing and subtitling countries (Source: Media Consulting Group, 2008)

Though the distinction is clear, nowadays the situation described in the picture is changing due to the digital and technological progress and countries tend to use both the modes of translating their audiovisual products. The shift from one mode to another reflects the need of the audience for making use of subtitled products, for example, in order to learn a new language or for cinephilia. Consequently, in countries where dubbing dominates such as Italy, the most important foreign films are both offered in the dubbed and subtitled version on television as well (Díaz Cintas 2014).

As briefly introduced before, one of the reasons for a country to chose dubbing or subtitling is related to history. During the early years of the spreading of cinema, films needed to be translated in order to enter foreign markets. Nonetheless, countries with totalitarian or authoritarian regimes only considered foreign film if dubbed in their respective languages, supporting dubbing and its development. The choice of one technique or another continued for years and influenced the audiovisual translation traditions of every country as well as the audience preferences. However, the viewers' preferences also vary according to age, education level and the knowledge of one or more languages.

One more reason for a country to select one mode or another regards the economic aspect; as a matter of fact, all foreign films have to be translated and the costs for dubbing and subtitling differ from country to country. Moreover, in a nation where dubbing is used more, it will cost less than subtitling even though the first mode is, generally speaking, more expensive than the second one and vice versa (Pedersen 2011). Dubbing is more expensive since it involves not only the professional figure of the translator, but it also needs dubbers, directors and adapters.

The last aspect that influences the mode choice is the multimedia product genre. Only for important cultural films where the language is fundamental and for art films in film festivals subtitles are preferred ((Díaz Cintas 2014) whereas comedies, soap operas, tv series and action films are usually dubbed for their characteristics.

To conclude, the general picture of dubbing and subtitling could be defined as miscellaneous and if a country prefers one audiovisual translation mode to another, it does not mean that it will never use the other for translating foreign multimedia products.



### 1.2.3.1 Dubbing

Dubbing is a revoicing technique of translating a multimedia product. Díaz Cintas and Orero define it as a method which “involves replacing the original soundtrack containing the actors’ dialogue with a TL recording that reproduces the original message, ensuring that the TL sounds and the actors’ lip movements are synchronised in such a way that target viewers are led to believe that the actors on screen are actually speaking their language.” Consequently, we could state that dubbing has some constraints that concern lip synchronization, film rhythm and correspondence between dialogues and images. This mode makes the viewer think that the actors are actually speaking in his or her native language, activating the phenomenon defined as suspension of disbelief that consists in the suspension of the doubt or incredulity from the viewer who has to put aside his or her critical thinking to ignore all the inconsistencies of the audiovisual product.

It is the most commonly used AVT method in Italy since the early 1900s. As a matter of fact, in 1932 the first Italian dubbing studio was founded in Rome and, after the begging of the fascist period, all films dubbed in foreign countries were banned, promoting the development of Italian dubbing. Consequently, between 1930 and 1950, the professional figures of the adaptor and dialogist arose. The target language used during the first years of dubbing is called ‘birignao’ whose main characteristic regards the intonation of the dubbed voice that was very forced and emphatic, almost false. Nonetheless, in the 1950s the second generation of adaptors was born, and it made dubbing more accurate and freer compared to the original language. These aspects led to a reflection regarding the Italian language for dubbing. Italian can be considered one of the languages with the most varieties, dialects and facets which can be challenging when translating from another tongue such as English. The language of dubbing follows specific parameters: firstly, it is subject to an improvement at a diaphasic level, secondly, it is common to find repetitions of proper nouns and vocatives throughout the dialogues and the presence of past simple and future is more common compared to the actual Italian spoken language. Another important feature of the translated dialogue is represented by vowels and consonants; as a matter of fact, the lip movement when pronouncing labiodental and bilabial consonants such as b, m and f, and the open vowels a, e and o,

has to be considered when translating the target version in order to create the illusion of a phonetical concordance that can maintain suspension of disbelief.

As Fodor (1969) pointed out, three strategies can be adopted to fit the lip movement to the phonetics: completely leaving aside the phonetic synchrony to apply a freer translation of the original version which follows the video on the screen anyway or using the kinetic synchrony or the isochrony. The first one implies giving great importance to the gestures, personality and behaviour of the actor on the screen and “the aim here is to guarantee that the dialogue does not contradict the image and that the shaking of a head comes accompanied by a negative statement” (Díaz Cintas, Orero 2010). Isochrony focuses on the timing and duration of the speech as well as the moments in which the protagonists open and close their mouths on the video.

In the TT there can also be a large number of calques (literary translations of one expression) due to the influence of the source language, especially when we translate from English or Spanish into Italian. They are chosen to solve isochrony issues and coordinate the timing and lip movement of the actors. According to Pavesi, during the dubbing process, translational routines are adopted to overlap with calques. Most of the times they derive from reiterated translations of the same original foreign expression which influences the choice of words in the target language. However, “translational routines may include expressions that, strictly speaking, are not calques, although they are inspired by the source language/source text” and “may originate from the same trigger and yet show a degree of patterned variability” (Pavesi 2018). Calques present different levels of proximity to the source language according to their grade of similarity to the original expression.

The language of dubbing can be considered an artificial language created specifically to make an audiovisual product suitable for a specific audience that speaks a different language from the original. Original dialogues are decided in advance, are not spontaneous and they have to be transformed and modified when translating. The text undergoes strategies of explicitation, simplification, neutralization and, sometimes, it is clear the missing of typical elements of the spoken language.

As time went by, the dubbed language changed and became more realistic and natural, introducing some aspects of the everyday language and dialects that nowadays are recognised as normal. Although this artificial language is modernizing, we can still

find calques, as mentioned before, and loans. Because of all these specific characteristics and constructions of the Italian language of dubbing, professionals also call it *doppiagese*.

The process of dubbing has many phases, each one represented by a specific professional role: translators, screenwriters, adaptors, directors, dubbing directors and actors. The dubbing production chain, as other AVT modes, starts with the transcriber who elaborates the script by rewriting the dialogues or texts of the original product in the source language. Then, the script is given to the translator who will be in charge of the linguistic transposition of the original to the target language and, after the translation is finished, the adaptors and dialogue writers revise and adapt it according to the audiovisual technique of translation they have chosen and the tv format. The dubbing director has to select the actors who will dub and act at the same time and do not change the final text in any case. Dubbing is one of the most expensive and difficult audiovisual translation modes and it takes commitment and precision. It also has a lot of potential since it may be applied in many fields of research and multimedia products.

### **1.2.3.2 Subtitling**

The following paragraph will provide a general introduction to subtitles and divide them according to their characteristics and aims. They will be studied and examined deeper in the next chapter. Subtitles represent another mode of AVT translation and they could be defined as the written transposition of the original soundtrack. Usually, they are situated on the lower section of the screen, but they could also be found on the upper part, as for surtitles. Díaz Cintas and Remael (2014) add:

All subtitled programmes are made up of three main components: the spoken word, the image and the subtitles. The interaction of these three components, along with the viewer's ability to read both the images and the written text at a particular speed, and the actual size of the screen, determine the basic characteristics of the audiovisual medium.

It is a rather cheaper technique if compared to others as dubbing and it is one of the most commonly used to translate a multimedia product. The main difference between other audiovisual translations relies on the relation between the original and the translated text together with the transfer from the spoken field to the written. Thus, the original

voices of the actors can be heard and consequently, the content and the message can not be changed or modified.

The audience sees subtitles as a maximum of two text lines that show up on the screen as the original dialogue is being carried out and that report the transcription of the speech or its translation. It is, therefore, necessary to make a distinction between intralinguistic, bilingual and interlinguistic subtitles. The first type does not provide a translation of the script since the text that appears on the screen is in the same language as the audio. The principal users of these subtitles are deaf people and students. The style with which they are presented varies according to the audience: for students, subtitles offer the complete version of the dialogues whereas subtitles for the deaf include additional information concerning elements that are not on the screen such as sounds, laughter or other noises. Other differences can be also found at an orthographic, typographic and linguistic level that influences technical aspects related to subtitles. These limitations concern the choice of terminology and syntactic structures, as well as the decision on how long the subtitle has to be present on screen and the synchronization between text and audio. All lexical choices should take into account the needs of the deaf audience that means adapting subtitles to longer reading time, considering that they must include the reference to other sounds in addition to the voice of the actors. The lexicon should be in line with the age of the viewers and, again, adapted. Using a clear and simple syntax is fundamental as well in order to ensure a quicker reading.

However, subtitles for the deaf also have similar characteristics to other subtitles. For example, the target text is written, transmits the same content using a different semiotic channel and it is added to the original dialogues and soundtrack. As the standard subtitling, it is provided at the same time as the speech, therefore, subtitles appear and disappear when dialogues start or end. In addition, both modalities of subtitling are considered as overt translations because the viewer can easily compare them to the original.

As far as bilingual subtitles are concerned, they can be found in countries where people speak different languages (as in Belgium or Switzerland) or at international film festivals. On those occasions, the subtitles are presented as two lines as normal, but each one is dedicated to a specific language. Interlingual subtitles are 'classic' subtitles that

offer the translation of a spoken dialogue that is presented in the form of a two-line written text that uses a different language from the source text.

As already mentioned, one of the features of subtitling is the diamesic variation they bring to the original that sometimes requires the changing of part of the source text with reductions or omissions to make subtitles functional. These strategies also help to transmit the right amount of information without overfilling the screen and attract all the attention of the audience on subtitles only. For this reason, a translation of the product is not only needed, but also an adaptation to the specific techniques of this mode.

Another large element that discriminates subtitles is the channel they have been created for. There are many differences between those created for films and those for tv programmes that concern the reading speed that we expect from the audience which results diverse if we consider cinemas or TVs (also because the dimensions of the screen are completely unlike). For subtitling, translators should also be aware of the six-second rule that defines the reading time that average viewers need to acquire information contained in subtitles that usually are composed of a maximum of 35 or 37 characters. Its implementation is more common in TV programmes as we expect the audience to be more heterogeneous, whereas cinema audience is supposed to have quicker reading time. The increase in speed is due to the larger dimensions of the screen from which subtitles can be read faster and easier and, consequently, they can reach up to 41 characters. Nowadays, researches showed that the six-second rule could be outdated due to the fact that it also depends both from the language proficiency of viewers and the speed rate of film dialogues. The results pointed out that the people interviewed only looked at the subtitles for 30% of the time they were displayed. Accordingly, it has been proved that thanks to the higher level of education and proficiency in languages, viewers are now capable of acquiring the content of a subtitle immediately and reading it faster (Szarkowska, 2019).

Subtitling is subject to constraints that influence the format of subtitles. They refer to space, time and presentation. With regard to space, it is important to know that it is limited, and subtitles do not contemplate long explanations. On the contrary, it is preferred to adopt a condensation strategy since the text is composed of two lines that have a limited number of characters to use. The “ideal subtitle is a sentence long, with the

clauses of which it consists placed on separate lines” (Díaz Cintas and Remael, 2007:172–80).

As for time, it is strictly connected to the original dialogue and its on – air time. A good subtitle should appear and disappear in balance with images, spoken dialogues and, most of all, with the reading time setting. It depends on the viewer that will watch the product. For instance, if we consider children, they will need more time to read the subtitle and understand it. Therefore, the subtitles should use less and easier words per minute. The presentation, on the contrary, regards the actual space given to subtitles that can normally cover up to 20% of the total screen. It also includes the font, legibility and size of the characters chosen. When translating from English into a latin language as Italian and Spanish, the target text created is usually longer than the original. For this reason, translators have to choose reduction as the most important strategy for subtitling (Georgakopoulou 2009). According to Kovačič (1991: 409), there is a three-level hierarchy of discourse elements in subtitling:

- The indispensable elements (that must be translated).
- The partly dispensable elements (that can be condensed).
- The dispensable elements (that can be omitted).

The omissions that translators often do involve primarily repetitions, exclamations during the dialogues such as ‘wow’ and ‘oh’, false starts and appellative constructions since they are not fundamental elements that compromise the comprehension of the content. These linguistic aspects can be omitted, as mentioned, or condensed because they can be useful to distinguish the protagonists and their personalities.

The creation of subtitles does not follow a prearranged method or implies a determined number or variety of strategies. Every translator can decide which strategy to use after the analysis of the source text that means to consider its connotation, function, target audience and media constraints. To these limitations, it is necessary to add the importance and complexity of the original product and its compresence with subtitles. Therefore, the translator often has to resort to manipulations and other creative solutions in order to transmit the same information contained in the source text and maintain its consistency and intersemiotic cohesion.

The text consistency is fundamental for the text to be completely understood. In a consistent text, sentences have to be linked one to the other, ensuring the logic and fluency of it. In subtitling, cohesion is another important element to consider. As a matter of fact, since subtitles, soundtrack and images are inseparable, the presence of the elements of the visual component helps when making a condensation to create a coherent visual and linguistic product.

Unlike dubbing, the subtitling process is usually performed by a single person, the translator, who is in charge of all the many phases that lead to the creation of subtitles. These phases are accurately described by Jan Pedersen in his book *Subtitling Norms for Television* (2011). He states that the process starts with the translation agency that receives the work and then gets in touch with the translator who is given the digital media with the audiovisual product that has to be translated. Together with the product, the agency sometimes gives also the transcript of the original although it may be not always reliable as it could be a previous version of the text or may not take into account the changes during the post-production phase. If not so, the translator has to create transcript the original product, verify the spelling of the names and the cultural references. Subsequently, the process continues with the translation itself and with the activity of spotting which implies the synchronization of the subtitles with the spoken dialogues they refer to. Every subtitle has to be created following a specific timecode based on the start and end of the sentences it represents. To be more accurate when it comes to time coding, the agency gives a digital clock that reports the exact second, minute and hour and frame of the video. Nowadays, many online resources and computer programmes that help with the timecode can be found autonomously by the translator. They can give support to the translator by setting up the time and number of characters parameters as well as check the final subtitles and their on-screen duration. After the translation and creation of subtitles, the final activity regards the editing of the target text which modifies the initial more literal translation, eliminating and summarising the information. The final product is then given to the agency.

The development of technology, the creation of new programmes and the Internet have modified the process of translating and, consequently, of subtitling as well. These tools help when it comes to multimodality in AVT. When studying subtitles translation and a multimodal product, we have to ask ourselves if the principal source of meaning is

only represented by spoken dialogues or if it includes other modes. According to scholars, there is a connection between material aspects and semiotics which reveal not only the main content of a dialogue but also its cultural and social aspects through the mode.

“Mode is developed from materials, each mode has its materiality, affordance, functional specialisation and functional load” and “the materiality of the mode [...] determines its affordance in certain contexts” (Ying-tin 2009). Every mode has a functional specialization that makes it related to its affordance. For instance, if we consider the representation of things in space, an image would be the best mode just like a sound would be the best way to represent things in time (Ying-tin 2009). Thanks to the new technologies, the analysis and the translation process have become quicker and easier.

The subtitler has to work with the meanings of a source text which are created by the multimodality of it. As regards subtitles, multimodality is composed of different semiotic modes such as moving images, sound effects, dialogues, displays and captions each of which has its own meaning that contributes to creating a new, larger and comprehensive meaning that characterized a specific audiovisual product.

As stated in the first part of this paragraph, the translator has the duty to consider the text as a whole when translating and analyse every mode of the source product and, as a consequence, “the relationship between the source text and the target text in subtitle translation is very complex, because it does not deal with one-to-one modal translation, i.e., from dialogues into subtitles, but with multi-modal translation, i.e., from all the involved modes in the source text into all the involved modes in the target text” (Ying-tin 2009).

It is obvious that since subtitles have constraints of space and time, the distribution and representation of the meanings of the modes varies from the ST to the TT. They can be omitted, modified or completely translated. However, it is important for the translator not to omit every meaning otherwise the totality of meanings in the final product will be different from the source product and it could be interpreted differently by the final audience.



### **1.2.3.3 Surtitling**

Surtitles, or supertitles, are a special type of subtitles that, unlike the last ones, are projected in the upper part of a stage during a conference (as for TED Talks) or operas. They can also be displayed on a LED the upper part of a screen when a video is being shown. They first appeared in the 1980s in operas and now, surtitles can be found in other genres. As a matter of fact, they are needed for translating live performances, conferences and major musical performances since the audience has changed during the years and it has become international and heterogeneous. People need to understand what they are watching, and the linguistic content of the performance and surtitles are considered “a tool to access and enjoy the show” (Mele Scorcio 2018: 182).

Surtitles and subtitles are both two modes of audiovisual translation that translate and transform a spoken dialogue into a condensed two-line written text that only contemplates a maximum of 40 characters. Surtitles have similar constraints concerning space and display time as subtitles. Since the audience has to be able to watch the performance and read at the same time, surtitles should avoid repetitions and not using useless words that can be left aside and do not contribute to the general meaning (Díaz Cintas and Remael 2007). As a consequence, the text produced for surtitles should be easily readable and simple to understand in order not to interfere with the vision of the performance.

Nonetheless, some important differences between subtitling and surtitling distinguish one mode to the other. As a matter of fact, audiovisual products such as films or tv programmes are already recorded and finished when translated and subtitled. Consequently, subtitles are standard, maintained in every display and they do not change. On the other hand, during live performance actors can change their lines or there can be unexpected changes to the dialogues (or to the speech of a person in a conference). This makes live performances unique and different one another. As a result, surtitles have to follow the lines that actors or speakers are saying which can be diverse every time. Surtitles are usually prepared before the show, but they can be modified during the rehearsals and during the performance, even though it is very difficult to do so because of the timing.

The environment in which subtitles and surtitles are displayed is also different. In the first instance, they are projected on the same screen as the audiovisual product whereas the second ones are displayed on a LED above the stage which splits the attention of the audience between what is happening on the stage and the reading of surtitles. This aspect also affects the way the audience gets the meaning of the performance or the product. As regards surtitles, being focused on both the stage and the written translation makes it harder to understand everything it is said or to see all of the movements on the stage. “The audience will have to constantly move between the actor and the surtitles if they want to get the meaning of his words, otherwise they will have to make a decision about what is more relevant to them: the actor or the text” (Mele Scorcia 2018).

Scholars, professionals and critics have conflicting opinions regarding surtitles even though they are fundamental to make a performance or conference accessible for all audiences and to overcome linguistic or sensorial barriers. In the beginning, surtitles were not considered an added value to the performance, on the contrary, it was a sort of distraction since the audience “used to take the lack of linguistic accessibility for granted as part of the artistic experience” (Mele Scorcia 2018). Many criticisms regard the fact that surtitles are seen as a way of figuratively ‘feeding’ the audience with the meaning of the performance and that, according to Scorcia:

...can be a visual distraction and surtitle reading can prevent the audience from getting all the elements of the performance. This issue is also critical in spoken theatre surtitling when surtitles present problems of synchronicity with the spoken text or poor visibility: rather than a helpful device to the understanding of the production, they can be seen as a distraction.

Moreover, The Guardian wrote an article entitled “Mind your language: the trouble with theatre surtitles” in which it is said that “great translations make foreign productions accessible, but poor ones are a distraction”. Critics said added that these specific modes of translation can make the viewers more focused on the text on the LED rather than on what is happening on the stage and, as stated in the online article written by Lyn Gardner, “too much reliance on surtitles turns audiences into dummies”.

However, other scholars and experts believe that the arrival of surtitles attracted a larger number of people to operas and other live performances and had a large impact

on its attractiveness. Nowadays, surtitles involve real creativity and a bit of text manipulation that help people understand what is being said and new methods of displaying surtitles have been created in the last few years. As a matter of fact, surtitles can be traditionally displayed on a LED above the stage or they can be also visible individually thanks to a monitor positioned on the back of every seat so that every person can choose whether to read them or not. This method is called the electronic libretto system which allows the audience to decide to switch on or off the monitor according to their preferences.

#### **1.2.4 Conclusions**

After the analysis and description of some of the most common audiovisual translation modes, it is now possible to define AVT as a multimodal translation which includes many translation varieties such as dubbing and subtitling. Moreover, every mode has its own specific characteristics, constraints and, of course, complexity. Each one of them can be considered as a polisemiotic activity, which means that they have to consider the visual, spoken and written aspects of a multimodal product and, therefore, they take into account phonetical and temporal parameters. Moreover, audiovisual translation requires both technical and specific competences and creativity. All translations can be interlinguistic (from one language to another), or intralinguistic (if the translation uses the same language as the source text) and make the multimedia product usable for a wider audience. In the next section, I will focus on subtitles and I will analyse their characteristics and technical aspects more in-depth in order to give a theoretical basis that will be needed as a starting point for the practical section that includes the translation and creation of subtitles of a TED talk speech.



## **Chapter Two – Subtitling: Technical Characteristics and Translation Strategies**

### **2.1 General characteristics**

As already mentioned in the first chapter, subtitling is one of the most commonly used mode of audiovisual translation. Subtitles are usually used in multimedia products that have to be understandable for audiences that do not speak the same language as the original. Moreover, they change the channel of transfer with which dialogues are represented in a product from spoken to written language.

Academics have drawn an initial distinction between intralingual and interlingual subtitles. The first ones are “a form of screen translation which involves the transfer from oral language into written language” (Caimi, 2006), whereas the second ones involve “a cross-media transference of meaning and message” and “a double conversion, traversing from one language to another and from one medium to another” (Fong, 2009: 91). Even Gottlieb (1994: 104) has defined interlingual subtitles as “two-dimensional, ‘jaywalks’ from source-language speech to target-language writing”. Subtitles can be further divided into pre-prepared subtitles (offline subtitling) and live or real-time subtitles (online subtitling). The first category includes “subtitles that are done after the programme has been shot and sometime ahead of its broadcasting or release, giving translators ample time to carry out their work” (Díaz Cintas and Remael, 2007: 19). Online subtitles involve the live performance of the translation which means that subtitles are generated when the original programme or conference is taking place.

In the subtitling field, it is necessary to consider also surtitles and fansubbing. Both maintain the same technical aspects and constraints of subtitles, but the first ones are displayed on a LED placed above the stage and are commonly used, in theatres during operas or concerts or for live conferences. Fansubbing is the other type of translation-related to subtitles. It was born in the 1980s and involves the creation and the free

distribution of subtitles for audiovisual programmes. They are made by ‘fans for fans’ and the development of technology and the Internet in recent decades has given them access to online and offline subtitling programs and “have facilitated the rise and consolidation of translation practices like fansub” (Díaz Cintas and Remael, 2007: 26).

The subtitler has not only to pay attention to the source text but also to every pause, interruption and gesture on the screen. As a matter of fact, each one of those elements has to be compatible with what is written in subtitles, otherwise, they could create interference between the meaning of the dialogue and the written text. Subtitles also “transfer the dialogue from one sub-code (the seemingly unruly spoken language) to another (the more rigid written language)” (Gottlieb, 1994: 106) or vice versa and, if we consider interlingual subtitles, the translation can be even more difficult since other characteristics of the target language, such as cultural meaning and grammar construction, are involved.

Because of the subtitling norms and the switch from one code to another, the translator can choose to modify the oral speech by omitting or manipulating some of its parts in the subtitles while conveying the same message as the original. In spoken dialogues, there may be elements such as *Uhm, well*, etc., which can be omitted in subtitles but the subtitler has to be careful because they can be fundamental to characterize a protagonist and, as a consequence, they should not be deleted and taken into consideration when translating and creating the written text. Although the category of subtitling includes many different types of subtitles and subcategories, they all have in common several technical and translational norms that will be analysed in detail in the next two paragraphs.

## **2.2 Technical parameters**

This section describes and analyses some purely technical aspects related to subtitles. As a matter of fact, this type of audiovisual translation has several restrictions mainly regarding space and time since a subtitler does not only have to consider the linguistic characteristics but s/he has to integrate sound, images, text and speech. As a matter of fact, the interaction between those three elements conveys the general meaning of the

audiovisual product and subtitles are expected to maintain and communicate the same information.

### **2.2.1 Spatial constraints**

In the cinema and multimedia industry, subtitles are considered as a form of translation that should not attract all the attention to itself in order not to leave aside the visual part of the product. Subtitles appears simultaneously with images and, for this reason, the spatial dimension is fundamental when analysing and describing subtitles.

First, subtitles usually appear in white and black as they have to be easily readable and in contrast with the images displayed. Nonetheless, they may be displayed using other colours, such as grey or yellow, if the light used is brighter. They are centred-aligned and positioned horizontally. The number of characters (blank spaces and punctuation included) allowed per line is 37 but, on some occasions, a company may ask for longer subtitles. They are usually displayed as a two-line text in the lower part of the screen (except for intralingual and bilingual subtitles which can be long up to four lines). However, if a sentence of one dialogue is short, one line could be enough. According to Díaz Cintas and Remael (2007: 86-87), there can also be one-line subtitles that are chosen if the length of a sentence if a production company prefers to give more importance to the images by keeping them the clearest possible. We can also state that the decision between using one or two lines for subtitles can be made by a production company. Subtitles should strike a balance between both the semantic and linguistic features and space for making readability easier while following the spatial constraints.

The segmentation of subtitles is still another current burning issue for translators who have to take into consideration the syntactic structure of the target language to give support to the coherence of the text. Line-breaks is a fundamental feature to guarantee the readability of subtitles since a wrong segmentation implies greater effort for the audience to read and understand the subtitle. “In subtitling, segmentation is the division of the ST dialogue, narration etc. into sections or segments – subtitles – that the viewers can understand at a glance” (Díaz Cintas and Remael, 2007: 172). As added by Díaz Cintas and Remael (2007: 88), it is better to have two centred-aligned lines of subtitles than one long line of text because it can force the eye to travel from left to right, especially if we

consider large screens in cinemas. Two-line centred subtitles are usually preferred since all the actions in a programme usually happen in the middle and, consequently, the eyes take less to move from the centre to the bottom of the screen.

As regards the length of the two lines of a subtitle, if it does not coincide for both of them, the first should be shorter than the second creating a pyramidal structure. For the human eye, reading can be more difficult if the lower line is shorter than the first since the distance that it has to travel is longer (Díaz Cintas and Remael, 2007: 89). Segmentation can be also necessary when subtitles include two or more coordinate or subordinate sentences. In this case, a translator should start a new line of a subtitle with the first element of the coordinate or subordinate sentence that Perego (2008: 221) defines as a *marker of subordination*. These group of markers includes conjunctions such as ‘and’, ‘or’ and ‘that’, which introduces a relative clause.

A right segmentation of subtitles is shown in the example below taken from the Netflix subtitles of the movie *Forrest Gump*:



Figure 2: Example of segmentation (*Forrest Gump*, 1994, dir. Robert Zemeckis)

Idiomatic expressions represent another problem regarding segmentation. Those expressions assume that the viewer can go beyond the literal meaning of single words.



For this reason, it is better not to divide words that form an idiomatic expression into two different subtitle lines. Their segmentation will have consequences for the understanding of the general and correct meaning of the entire expression they belong to. The two-line segmentation is also necessary to distinguish the lines of two different protagonists in a dialogue, especially when they have a repartee. In the case of dialogues, every line of a subtitle that refers to a different character has to be introduced with a hyphen followed by a blank space in order to distinguish who is talking and what is saying. This type of subtitle which is intentionally separated in two lines for differentiate two voices is called *double text* (Karamitroglou, 1998). Moreover, if a subtitle is composed of two short sentences or if a dialogue contains a question followed by its answer, each one of them has to be collocated in a different line in order not to spoiler anything to the audience.

It is important to underline that subtitles do not have a fixed position. As a matter of fact, they can also be found on the upper part of the screen if, for example, what is happening is very important or if in that part of the screen some data or logos are being shown. However, the audience is used to see subtitles on the bottom, and it is preferable to maintain them in that position otherwise the viewers could be somehow distracted. The problem, “arises when data appear both at the top and the bottom of the screen” (Díaz Cintas and Remael, 2007: 83) because they may have consequences on the timing of subtitles as well.

### **2.2.2 Time constraints**

“The restriction on time derives from the need for synchronicity and the reading speeds of viewers” (De Linde & Kay, 1999: 6). Time constraints concern the moment in which subtitles appear and disappear on a screen according to the images shown. They should be mindful of all the pauses and utterances that are made in the original dialogue even though, most of the times, they are not written in subtitles.

An ideal subtitle should be displayed when a person starts talking and disappear when the speech is finished while taking into consideration utterances and pauses. The time that a person (between 14 to 65 years old and from an upper-middle class) needs to read a subtitle and understand its meaning is estimated to be about 6 seconds, 150 to 180 words per minute (Karamitroglou, 1998). However, the duration can last a little longer or

shorter according to the length of the subtitle. Less time can be given to a subtitle if a “person is speaking immediately before or after” (Díaz Cintas and Remael, 2007: 90) because the speeches of the two protagonists can take place simultaneously.

As already mentioned, the timing of subtitles is fundamental, and it can have consequences in the suspension of disbelief. If they appear or disappear too late or too early, the audience may be confused as the original soundtrack can still be heard. Nonetheless, the translation of the source text and its synchronization with images may not always be possible because the original dialogue can be extremely dense, and it may not be possible to condense or make omissions to transfer it completely to the target language. If so, subtitles can be displayed before the start of the spoken dialogue to make the viewers have more time to read and understand. The transfer of dialogues from the spoken into the written language can be challenging if they overlap. In these cases, the subtitler has to make subtitles the clearest possible and must decide whether a piece of information is essential and must be transfer or not. The timing and the layout of subtitles have to be clear as well: if the audience is hearing more than one voice, it should be able to understand who is saying what.

Another norm regarding the timing of subtitles is that they should disappear right before a cut is made on the screen and do not last longer despite the screen being black. Díaz Cintas and Remael (2007: 91) affirm that:

This recommendation is based on studies on eye movement that have shown that if a subtitle is kept on screen when there is a cut change, the viewer is led to believe that a change of subtitle has also taken place and starts re-reading the same onscreen text.

Nowadays, subtitling and cuts are important elements to take into consideration since cuts are more and more present in films to make them dynamic and faster. Moreover, between consecutive subtitles, there has to be a pause to make clear to the viewers that the subtitle has changed, otherwise the eye would have difficulty in realizing that new content has been displayed. This pause is called *delay function* and it is usually created automatically by subtitling programmes.

The timing of subtitling is indicated with the timecode. It was developed in the 1970s for the first time and it provides videos, films and other audiovisual materials with a time reference assigned to every image and frame in order to identify it. The timecode indicates the hours, minutes, seconds and frames in which a specific part of a video is

being shown. Consequently, when translating with subtitles, the final text must include subtitles and their respective timecodes. See the example of timecodes and subtitles in Table 1:

<u>Subtitle</u>	<u>Time code</u>	<u>Characters</u>	<u>Subtitles</u>
001	01:36:05	Eva	Good evening contestants and welcome back to the MasterChef kitchen!
002	01:40:11	All	Good evening, Eva!
003	01:43:57	Eva	Who would love to go back to school, even just for a day?

*Table 1: Example of timecodes for subtitles.*

After we analysed how long the speaker's speech lasts and the reading speed, the subtitling programme will automatically establish the maximum number of characters a subtitle can have according to these two aspects.

Another important aspect of timing is that it also depends on the speed of the actors and the length of the speech. For example, if the protagonists talk slower, subtitles can be displayed longer but, if they speak too fast, they might last less even though the viewer might not be able to read it in time. For the audience, it can be very frustrating when they are watching a film or tv programme with subtitles, but they are not able to read them all before they disappear. Consequently, to address this problem, the translator can modify the target text both in its degree of condensation and the timing of the subtitle. However, since people in the audience have different reading speeds, translators make an average, considering that the viewers have not only to read the text but also to understand and watch what is happening on the screen. This issue has repercussions also on the language used for the target text which must be simple and coherent in order to make the

reading faster and the comprehension easier. The reading speed is based on the six-second rule which affirms that “an average viewer can comfortably read in six seconds the text written on two full subtitle lines when each line contains a maximum of some 37 characters, i.e. a total of 74 characters” (Díaz Cintas and Remael, 2007: 89). This is a general rule which can be used for both television and cinema, but it may change on specific occasions.

## **2.3 Translation strategies**

As stated in the previous paragraphs, the subtitler has to transform a spoken dialogue into a written text while following the spatial and timing norms that subtitles have. To do so, it is necessary to focus on the important information and other elements of the source language such as vocabulary, register and manner of speaking of the dialogues. In addition, the translator has to consider the cultural and relational parts contained in dialogues because they usually characterised a protagonist and have to be transferred in the target language.

Limitations of space and time make subtitling challenging. However, there are some strategies to manipulate the target text while maintaining the same meaning and content.

### **2.3.1 Text reduction**

In subtitling, it is rare to be able to translate all the words of the original dialogues since subtitles interact with the images on the screen and they are displayed at the same time as the spoken dialogues. Therefore, an integral translation could be redundant. Moreover, since viewers can integrate and understand the spoken language faster, subtitles should be shorter and more concise than the dialogue to make the understanding easier and let the audience connect the text to the images and soundtrack.

As mentioned previously, subtitles have spatial constraints that allow them to be a maximum of two-line long. However, this does not affect the quality of the translation, it only has repercussions on the length of subtitles. The subtitler can apply two types of text reduction: partial or total. In the first instance, the original text is transformed, and it

becomes more concise and abridged. The second type of reduction implies the deletion of less fundamental lexical items that are not necessary for the comprehension of the message. It is usual to use a combination of the two when subtitling which leads to a reformulation of the text according to the technical constraints and the target language. As Díaz Cintas and Remael (2007: 148) affirm:

in general terms, [...] the subtitler must act on the principle of relevance [since] it basically claims that communication works on a principle which operates in terms of a balance between processing effort and pay off.

The translator must be able to decide which elements are the most important to obtain the same degree of information of the source text. The level of text reduction may vary according to single scenes and from one product to another. Despite reducing and omitting can be frustrating, it may depend also on the genre, context and the speed of spoken dialogues. Consequently, it is fundamental to consider the rhetorical function of the product, the context in which the different scenes are taking place and the co-text, that is the relation between a single scene with the entirety of the programme or film.

In order to be able to decide what is important to translate or not, the translator should watch the entire product before subtitling because one aspect that could seem irrelevant can be a fundamental part of it, instead. However, professionals do not always have the time to do so. The positive aspect of this subtitling strategy is that the translator can free from the source language and create a translation that is built following the target language and the needs of the audience.

Reduction has restrictions as well. The subtitler has the duty to decide what is important and what is not but, in some cases, such as documentaries, translating all the details may be fundamental. For this reason, translating should include a reformulation of the text in order not to leave aside important elements of the spoken language while using two-line subtitles. There are no general rules as to when reducing, condense or reformulating since all audiovisual products are different from one another. As a matter of fact, the translation considers not only the original soundtrack but also all the scenes on the screen that create the context in which dialogues are conducted. By choosing the text reduction, some of the details may be lost during in the translated text but these losses are compensated by the transmission of the meaning with other audiovisual channels (Díaz Cintas and Remael, 2007: 149). Text reduction can be applied to a target text using

different strategies which modify the number of words of the dialogue or implies the deletion or omission of other elements. These strategies are condensation, reformulation and omission. Each one of them will be analysed in the following paragraphs.

### 2.3.1.1 Condensation and reformulation

These strategies permit to decide what can be summarized considering the linguistic differences between the source and the target languages involved in the translation process and they can be applied both to a word level and to a phrase or sentence level. For this reason, the translator needs to have excellent fluency in both languages.

As regards condensation at a word level, it can be carried out using several methods. The first and more common is the simplification of verbal phrases which is applied when we need to translate a large verbal periphrasis that occupies too much space for a subtitle. They are usually simplified and replaced with shorter phrases that maintain the same sense.

I think I should really go home now.	→	I have to go home.
The paw of the dog is broken.	→	The dog's paw is broken.

*Table 2: Example of simplification.*

The second method is the generalization of enumerations that are adopted when the dialogue includes a list (with names or places) which will not be included in the subtitle since the names can be replaced with the category they refer to (for example mother and father could be substituted by the word parents). Using synonyms or shorter equivalents is a strategy that reduces the number of characters used for a subtitle. However, it is important to choose carefully the substitutes since they could entail a

change in the linguistic register, or the reference could not be clear and lead the audience to a misinterpretation of the dialogue or the subtitle could take more time to be read and understood.

The next strategy implies the substitution of compound tenses with simple ones. This type of text reduction is used for subtitles in several audiovisual products because “in certain contexts a simple past can easily replace a past perfect, that is, if there is no need to state explicitly that one past action occurred before another” (Díaz Cintas and Remael, 2007: 152). With this substitution, we use less space and sentences become faster to read for the viewers. The changing of verbs tenses is possible only if the target language is flexible and if it does not create incorrect sentences or a change of meaning in the dialogue.

The changing of word classes represents another modality of reducing the space of a translation. It includes the following transformations: a verb into a noun, an adjective into a noun or vice versa, a verb into an adverb and so on. All the possible changes are contained in the table below adapted from *The Linguistics of Subtitling* by Díaz Cintas and Remael (2007: 153):

Verb into noun	I started working. → I found a job.
Adjective into verb	That’s an expensive weapon. → That costs a lot.
Adjective into adverb	I was in a deep sleep. → I slept soundly.
Adjective into noun	I don’t want it to be too transparent. → I don’t want transparency.

Table 3: Examples of the changing of word classes - Díaz Cintas and Remael, 2007, p.153.

Another form of condensation at a word level involves the use of short forms and contractions when possible. This strategy is possible only when the register of the dialogue and the target language permit the use of contractions or enclitic pronouns (Díaz Cintas and Remael, 2007: 153). However, these forms may impede the total understanding of the message or imply, as mentioned, a change in the register which may affect the characteristics of a protagonist.

Condensation and reformulation at a sentence level include a series of translation strategies that affect more complex structures. Firstly, they may imply the changing of questions into affirmative sentences or from indirect to direct questions. As a matter of fact, these strategies can reduce the length of a subtitle unless they change the meaning. Here are some examples:

Did I tell you there's a party Friday?	→	There's a party Friday.
What are you making a face for?	→	Don't pull that face.
Can't you hear the difference?	→	Listen!

*Table 4: Examples of the changes of questions into affirmative sentences - Díaz Cintas and Remael, 2007, p. 154.*

When a dialogue is being spoken, it is common to use adverbs that indicate uncertainty, possibility or probability as well as forms of politeness which can be omitted in the subtitle to simplify the structure of the sentence. It is important to understand when these adverbs can be omitted or simplified because, as stated by Díaz Cintas and Remael (2007: 155):

contain them can save space but must be undertaken with care since the omission may result in a translation shift. It can make a character come across as more abrupt, more decisive or less polite.



As regards forms of politeness, in the English language, the most common adverbs or expressions that may be deleted when subtitling are: ‘may’, ‘can’, ‘if you like/permit’, ‘would’.

Reformulation may include the transformation of an indirect speech to a direct speech. This change consists of the variation of the form with which a message is being transmitted using a change of perspective. It is a less common strategy, but it permits the translator to get rid of the standard presentative verb of direct speeches.

The last two strategies regarding condensation and reformulation are the transformation of active sentences into passive (and vice versa) and the merger of two or more sentences into one. The first permits to simplify the sentence. Nonetheless, this transformation is not neutral; as a matter of fact, it implies a swift of the focus from who speaks to the action and vice versa. It can affect the final message and product changing in the content itself (see the examples in Table 5).

I knew the cake had been eaten by my son. → I knew he ate the cake.
The meeting was organized by the CEO. → The CEO organized it.

*Table 5: Examples of changes from passive sentences into active.*

Sometimes it is possible to merge two or more sentences into one if, for example, they contain a partial repetition of objects, complements or meanings. Short sentences are preferred when subtitling since they make the reading faster and easier to understand. Consequently, the audience can have more time to watch the scenes on the screen. Díaz Cintas and Remael (2007: 161) state that these tendencies “are dictated by the same concern: improving clarity by cutting up lengthy interventions in one case and linking up bits and pieces in the other”.

### 2.3.1.2 Omission

In subtitling, some elements are inevitably deleted both for spatial issues and to avoid redundancy between subtitles and images. As a matter of fact, some words, sentences or expressions may be repeated in the same, previous or subsequent sentence and, therefore, they can be omitted. When a translator chooses the omission of some elements, it is fundamental to consider if the final message may be affected or not. Omission can be applied both at a word level and at a sentence level and it can involve different elements of the dialogue.

To avoid the redundancy of a subtitle there can be an omission of words if the meaning can be easily understood and deduced through other audiovisual channels such as images or other subtitles. The deleted elements do not have to be important for the transmission of the message. The subtitler mostly omits modifiers, such as adjectives and adverbs since they simply change the noun or verb they refer to. For example:

Did you read this letter? → Did you read it? (if the letter is shown on the screen)
-------------------------------------------------------------------------------------

*Table 6: Example of omission at a word level*

Other elements that can be omitted at a word level may be phatic words (hello, good morning, have a nice day, etc.), interjections, vocatives, formulas of courtesy, hesitations and false starters (you know, Uhm, well, etc.), colloquialisms and tag questions (Díaz Cintas and Remael, 2007: 163-164). Omission can be applied to phrases or sentences with low information content. It is customary that omission is used with reformulation since, as already mentioned, sentences with less piece of information can be summarized and merged together. Nevertheless, these elements can be deleted only if they do not change the meaning or do not represent a feeling or a characteristic of a protagonist.

As far as omission at a sentence level is concerned, it can be applied when a noisy scene is taking place and the noises are too loud to understand what the characters are saying, if the music is too loud or if more than one protagonist is talking at the same time.

Usually, when all the group of people in a programme or film are talking simultaneously, the aim is to create a specific atmosphere, so what they say could not be relevant for the plot. In all these cases, some lines may not be subtitled if they do not add any fundamental information. If there is a group talking, the translator can subtitle only the lines of the characters who are conveying the relevant content.

## **2.4 Text coherence and cohesion**

Textual coherence is crucial for the text to be entirely understood. In a coherent text, sentences must be linked to make logical and fluent the passage from one to the other. In the audiovisual translation, especially subtitling, it is essential to consider the cohesion of the text. Since translating a multimedia product means taking into account not only the text itself but also its representation through images and soundtrack on screen, these elements must be considered as a whole by the translator. As a matter of fact, they can help when translating and applying the subtitling translation strategies analysed previously. Nevertheless, there can be a lack of coherence when using those strategies “due to fuzzy references or jumpy transitions” (Díaz Cintas and Remael, 2007: 172).

## **2.5 Translation Issues**

The translation of audiovisual products involves the arising of linguistic issues. Dialogues in films are prearranged and created *ad hoc*. They represent the society of that specific product and the language used can be considered as an interpretation of social reality. In a multimedia product, the register, lexicon and other linguistic features are never casual. They characterise the protagonists, their personality and their culture and social background (as in the case with regional dialects and pronunciations). The challenge regarding the transposition of these elements affects subtitles because the transfer from spoken dialogue to a written text may imply the loss of such peculiarities of the language.

If we consider subtitling, the language used for subtitles should always have the same register as the spoken dialogue but, the subtitler has to consider that s/he has to write a grammatically correct text when the spoken language is not. Consequently, the language

used in subtitling may be different from the dialogue language. This happens because the audience has to be able to read subtitles easily. The removal of grammar mistakes might compromise the characterization of a character. As a matter of fact, written speeches do not have grammar mistakes or utterances, but these elements may be present when the speaker of a conference or an actor/actress talk. Translators have not only to opt for a homogenizing strategy that eliminates the grammar mistakes of the original speech, but they also have to pay attention to the connotative meaning when rewriting the speech for subtitles. As a matter of fact, it represents the association of a sentence or word with its secondary meaning which means that the words used may have social and cultural nuances. Consequently, the translator should pay attention when rewriting or correcting sentences because, if not transferred in the subtitle, the whole meaning could change.

As already mentioned, in subtitling the translator has to consider and analyse three features of the source text which are: style, register and lexicon. As for style, when people talk, they usually use a specific type of style which reflects the aim, context and feelings of a conversation. In addition, style is influenced by the general background of the person talking which includes social, cultural and geographic elements. “Film makes good use of this, carefully manipulating linguistic styles and register to narrative ends”, as Díaz Cintas and Remael (2007: 187) affirm. According to its definition taken from the Collins dictionary, style represents the general way in which something is done or presented that shows also the attitudes of the people talking. This means that style is one of the first features to analyse when subtitling in order to have a general idea of what a person wants to say and what is the purpose of the speech. Different styles can be achieved in accordance with the grammar structures, words, and expressions used while speaking. In subtitling, it is important to consider the style of a dialogue or a speech because it represents not only the way a message is conveyed, but it also characterizes the person talking. Consequently, the subtitler should transfer it to subtitles since it may change the perception of the audience towards the speaker. Subtitles may not contain the exact same style used in the source language since it may affect the reading of the audience negatively. For example, if the original soundtrack uses an old variant of the grammar, transferring it to subtitles may be an issue for the audience because people could not know the older grammar of the target language and the comprehension of the text will be demanding.

The second feature that a subtitler has to consider is register. This term indicates the linguistic variation that an idiom adopts depending on its use. Trudgill (1999: online) presented register as:

a variety of language determined by topic, subject matter or activity, such as the register of mathematics, the register of medicine, or the register of pigeon fancying. In English, this is almost exclusively a matter of lexis, although some registers, notably the register of law, are known to have special syntactic characteristics.

Register is defined by the situation in which the speakers are participating, and it may vary according to the social position of a person. It affects the level of formality as well. As far as subtitles are concerned, they are usually faithful to the original register since they are often crucial for the understanding of the social position of characters.

The challenging part of considering register when subtitling regards the translation of formal or informal personal pronouns. As a matter of fact, every country has its own rules as for when to use a certain level of formality or not and, furthermore, a language may use the same pronoun to indicate both forms of address. For example, in an English source text the term *you* can be used when talking to a friend or in more formal situations when people are talking to a person with a higher social position such as a lawyer or a doctor (Díaz Cintas and Remael, 2007: 189-190). However, if that source text has to be translated into Italian, that pronoun will have to be analysed in context by the subtitler in order to understand its level of formality and then decide whether to use the informal term *tu* or the formal *lei*. Analysing the register implies the evaluation of every single case of language variation since it influences the lexicon used. There is no general rule as for when the formal or informal register is chosen, consequently, the translator has to establish the type of register in accordance with the genre of the product and then check the linguistic and cultural correspondences in the target language.

The analysis of the translation issues continues with lexicon. The choice of the words used during a dialogue is never casual and they reflect the background of a person. Moreover, it is influenced by the register chosen and by the context in which it is used. The lexicon employed in a dialogue or a speech may include swearwords or taboo words. If so, when subtitling, those words are often deleted or, if they are needed to express a specific emotion or situation, they are adjusted and toned down (Díaz Cintas and Remael, 2007: 195-196). Even the choice of translating or not these words is related to the target

culture. As a matter of fact, especially for taboo words, it is crucial to take it into account if the audiovisual product has to be available for specific viewers, such as those belonging to the Chinese or Arab world, who may have different cultural backgrounds.

Many times, in subtitling, the original speech may also include the use of culture-related terms or *realia*. These terms or expressions contribute to the introduction of cultural elements in an audiovisual product that concern various aspects such as history, society, geography and cuisine and they can represent a problem when translating since programmes are often distributed worldwide. Culture-bound terms do not always have a correspondence in the target language and translators have to opt for strategies in order to solve this ‘gap’ between languages. “The most challenging situation arises when no similar item exists in the target culture and/or if it is unknown to the majority of the target audience” and, as a consequence, “translators must find an alternative that will allow the viewers to fill in the target culture gap as adequately as possible” (Díaz Cintas and Remael, 2007: 201). As a result, the subtitler can adopt several strategies that help when translating *realia*. The most commonly used are domestication and foreignization. The first one tends to give greater relevance to the target culture and implies the neutralization of the foreign term by using a ‘cultural substitute’ which eases the understanding, even though a part of the significance is lost. For example, the Spanish word *tortilla de patatas* refers to a typical Spanish dish which does not have an exact translation in English and, using domestication, it could be translated as *omelette* even though it does not have the same meaning. Foreignization, instead, is focused on the culture of the source language. Consequently, the original term is not translated at all and it is transferred to the translation using the source language. The original word is not changed, and the cultural connotation is maintained, however, the understanding of the subtitle may be hampered.

In addition to these two strategies, a translator can choose to use other methods to translate culture-specific terms which are explicitation, omission, and addition. The first implies the generalization or explanation of the *realia*. The translator tries to explain the term using a hypernym, hyponym or a turn of phrase which it may not always be possible due to space constraints of subtitles. Omission, which has already been described in detail in the preceding paragraphs, implies the complete deletion of the *realia*. Sometimes it must be used both because space is limited and the translator prefers to eliminate the term, or because the target audience may not understand the *realia* since the target language

does not have an equivalent word. The last strategy is addition which permits the translator to add information in the subtitles to explain a certain word. As Díaz Cintas and Remael (2007: 207) state, it occurs “especially in passages containing cultural references that are expected to cause comprehension problems but are essential for a good understanding of the programme”.

As we have seen throughout this section, subtitling has spatial and time constraints which affect the translation of the source language. In order to face translating issues, the subtitler can adopt several strategies which modify or eliminate parts of the original text. They can be also adopted for subtitles and surtitles used in conferences such as those of TED Talks. The following two sections will be focused on the analysis and the subtitling of a real TED speech. Moreover, the comment of the translation will be based not only on the differences between the source and target languages but also on the strategies used to subtitle and the dissimilarities found between the written text and the oral speech.





## Chapter Three – Speech and Subtitles: The Case of TED Talks

This chapter will describe the characteristics of a TED Talk speech and analyse the process of subtitling a TED video. Those types of speeches are aimed to popularize science but they “differentiate themselves from other forms of popularization because they are embedded in a completely new pragmatic context” (Scotto di Carlo, 2014: 592). For this reason, in its first and second sections, the chapter focuses not only on the description of the TED organisation but also on the analysis of its speeches and the subtitling workflow. Section 3.2 gives attention to the peculiarities of TED speeches and to the differences that may occur while transferring a spoken speech into its written equivalent, especially when referring to subtitles. As a matter of fact, those types of talks have some specific features - pointed out in this chapter - that are used to attract and entertain the audience while talking about a specific subject.

The third part of chapter 3 presents and describes the *Amara* platform used to subtitle for TED. The introduction of this online resource made the TED subtitling process simpler and faster for volunteer translators, thanks also to its user-friendly interface. Consequently, in this section, there is a more technical approach since it provides a description of the platform.

Eventually, in the last section of this chapter, I analyse the Italian subtitles I translated into Italian for the TED Talk video entitled “The greatest invention in the history of the world”<sup>1</sup> addressed by David J. Peterson, a famous language creator.

### 3.1 What is TED?

TED, an acronym which stands for *Technology, Entertainment and Design*, is a non-profit organization born in 1984. It was created to spread ideas by organising events and conferences all around the world<sup>2</sup>. In the beginning, TED did not have success among

---

<sup>1</sup>*The greatest invention in the history of the world: David J. Peterson at TEDxBerkeley. 2019.*  
<https://www.youtube.com/watch?v=Viic6Xm24As> [Last accessed on 16/10/2019]

<sup>2</sup> <https://www.ted.com/about/our-organization/history-of-ted> [Last accessed on 2/10/2019]

people but in 1990, the first TED conference hold in Monterey, California, had a huge audience from many different scientific fields. It became an annual event that each time attracted thousands of people thanks to the topics discussed and its unique way of promoting ideas. As a matter of fact, during the TED conferences, experts such as businessmen, artists, religious leaders, and scientists share their knowledge or passion with the audience “to make great ideas accessible and spark conversation.”<sup>3</sup>

In its website, TED describes itself as “a global community welcoming people from every discipline and culture who seek a deeper understanding of the world”. It expanded its horizon by implementing other initiatives and activities such as TEDGlobal, which refers to the TED conferences hold outside the United States and TED Talks, a series of podcasts available online for free that made the TED conferences accessible globally<sup>4</sup>. The online videos had to be understood by people all over the world with different mother tongues. Consequently, TED created a TED Translator program formed by volunteer translators who create subtitles for more than a hundred languages. Today, the organization counts more than 34,800 translators from all over the world<sup>5</sup>.

The translation process at TED, formerly known as TED’s Open Translation Project (OTP), involves multiple steps and multiple people working on the same project. TED provides all the tools and resources translators need in order to create the subtitles of a video. The workflow of a translation is composed of several phases. Firstly, the video that has to be translated is uploaded in Amara, the online TED subtitling programme with a user-friendly interface. Secondly, the script of the conference is given by TED in the original language. Then, subtitlers start working on the translation and creation of subtitles. The OTP follows all the main subtitling standards described in Chapter 2 and, for this reason, subtitlers should have at least some experience in subtitling and be fluent in both the source and target languages. Before adding the subtitles to the video, the translation is revised by another volunteer translator and then it has to be approved by the Language Coordinator or a Senior TED member in order to be uploaded. Each phase of

---

<sup>3</sup> <http://www.tedxvaughan.com/about/> [Last accessed on 2/10/2019]

<sup>4</sup> <https://www.ted.com/about/our-organization/history-of-ted> [Last accessed on 3/10/2019]

<sup>5</sup> <https://www.ted.com/participate/translate> [Last accessed on 3/10/2019]

the process has to be completed within thirty days and all parties must cooperate to create a good-quality translation<sup>6</sup>.

As stated in the first part of this paragraph, the TED organization aim to spread ideas concerning various scientific areas. Popularizing science means to disseminate scientific knowledge for the greater public using different techniques to convey the content clearly and simply. However,

attempts to effectively disseminate scientific information to the lay public is often complicated by a variety of factors, including the highly technical language of scientific information, the qualified presentation of scientific results, the lack of training in popularization, and the lack of adequate rewards. (Sugimoto, Thelwall, Larivière, Tsou, Mongeon, Macaluso, 2013: 2)

TED brought innovation to the popularization of science. The use of the Internet, videos, talented speakers and volunteers created the perfect mix for spreading new ideas globally. Nonetheless, those are not the only important aspects of TED. In order to reach its goal, TED Talks focus on “the entertainment aspect, [...] and one means of packaging scientific talks as “entertainment” is to appropriate the methods used by professional “entertainers” (Sugimoto, Thelwall, Larivière, Tsou, Mongeon, Macaluso, 2013: 2). Consequently, the speech and the speakers have to follow a series of points to simplify and attract the audience such as using humour and satire.

The popularity of a TED Talk video is related to the topic discussed, the language used, the languages into which it is translated, as well as the reputation of the speaker. Consequently, some videos are more viewed than others, as shown in Figure 1 taken from the online article “Data reveals: what makes a TED Talk popular” by Tomas Eldor (2018: online). He analyses the reasons why a video is more popular than another and identifies the speaker’s reputation as a fundamental element for its success.

---

<sup>6</sup>[https://translations.ted.com/TED\\_Translator\\_Resources:\\_Main\\_guide#TED\\_Translator\\_program\\_structure\\_and\\_workflow](https://translations.ted.com/TED_Translator_Resources:_Main_guide#TED_Translator_program_structure_and_workflow) [Last accessed on 4/10/2019]

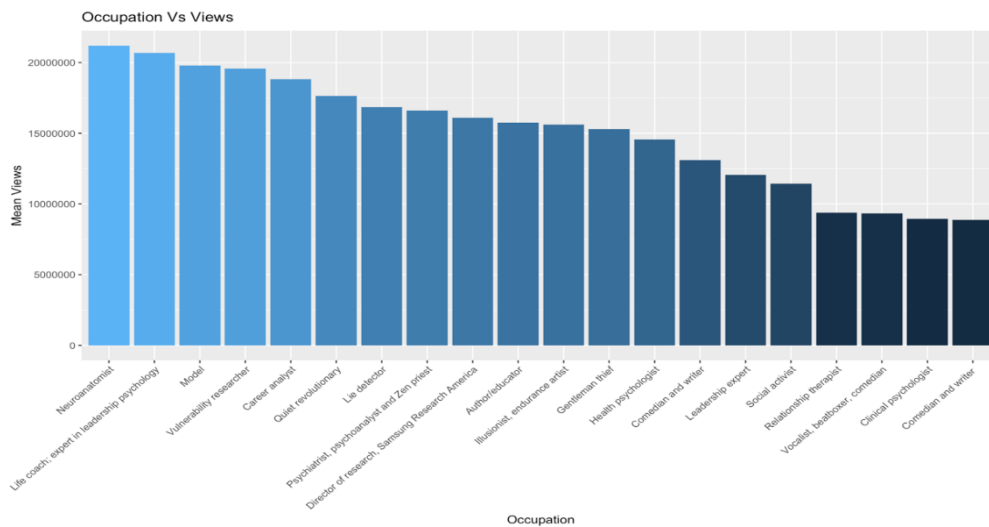


Figure 3: Correlation between the occupation of TED speakers and the number of views

### 3.2 Characteristics of a TED speech

Popularizing science for the lay public is not simple and, as mentioned previously, TED brought an innovative manner of spreading knowledge. The innovation lies in the way of communicating with the people. The aim of the speaker is not only to give a speech on a certain topic, but also to construct a relationship with his or her audience and elaborate “a convincing argument drawing on different discourse conventions” (Scotto di Carlo, 2014: 593). This method ensures and extends the proximity between the speaker and the public and, according to Hyland’s definition of proximity cited in Scotto di Carlo (2014: 593), the

concept of proximity embraces not only the conventions used to establish *ethos*, that is, a speaker’s identity and competence among colleagues and the audience (proximity of membership), but especially the relationship that s/he has with the ideational material presented, that is, what the text is ‘about’, and how the speaker is personally involved in the topic of the speech (proximity of commitment).

Creating a connection between the speaker and the audience makes the act of popularizing science easier as the speaker is not only giving data and facts but, most of all, s/he is involved at first hand. In her work, Scotto di Carlo follows the theories of Ken

Hyland, a British linguist, identifies several elements that speakers have to take into account when giving their speeches. First, it is important to analyse the structure of the discourse which is usually composed of an introduction, a central part, and a conclusion. The first section is the most important because it has to create an initial connection between the speaker and the audience and arouse curiosity in the public (Scotto di Carlo, 2014: 594). The connection is constructed thanks to the use of different incipits and formulas that include “incipits contextualizing the talk, establishing a common ground with the audience, sharing a personal story, using humour, contextualizing the topic historically, or containing meta-reference related to the TED event” (Scotto di Carlo, 2014: 594). Consequently, all the topics discussed during a conference are presented and described as something that the speaker and the audience have in common or are both interested in.

Humour is another feature used both in the introduction of a TED speech and in its following parts. It can be considered as one of the characteristics that differentiate the traditional method of popularizing science through “classic” forms of communication from the innovative way of spreading ideas and knowledge initiated by TED. Using humour makes the topic easier to understand and more entertaining for the public. If put at the beginning of a conference, it is also a good way of capturing the attention of the audience. This feature can also imply the use of personal anecdotes, stories and jokes to increase the proximity and establish the credibility of the speaker.

Another peculiarity of the TED Talks is the lexicon chosen in each speech. Science needs specific and technical terms, structures and acronyms to be presented and explained. These terms are used by TED speakers and inserted in the speech. However, they are set aside during TED conferences since it is preferable to replace them with their explanation. For this reason, the language used to talk about science becomes simpler, explicit, plain, repetitive and full of metaphors and descriptions (Scotto di Carlo, 2014: 598). Moreover, images, diagrams, tables and other visual elements help the audience in understanding what is being said.

In addition to these features, it is important for the speakers to create emotions, both good and bad, in the audience. As stated by Scotto di Carlo in her article (2014: 599), to do so they usually use a various number of evaluative adjectives which engage the public and provoke an emotional reaction. Those adjectives make the text unique and,

sometimes, they can underline the importance of some statements. They also demonstrate the affective response to the topic and the most frequently used are great, good, important and better (Scotto di Carlo, 2014: 600). In the TED Talks, most of the adjectives used have a positive meaning since speakers tend to show the beneficial and constructive role of science. Consequently, the aim of these conferences is not only to popularize science but also to show people how useful and positive scientific research can be.

As mentioned previously, TED speakers are people with an academic background or experts in a specific field. Their credentials have to be proved before, however, contrary to what happens in a scientific text, they are usually not mentioned during the first or the last part of a speech. The audience understands the background of the speaker only during the conference itself. As a matter of fact, “only after the achievement of a common ground do the experts state their membership in a professional group. This can also be reinforced by a shared background of ideals and values that concern not only the scientist’s professional values but also the general social values that guide the contact with the audience” (Scotto di Carlo, 2014: 601). This characteristic of TED speeches, together with the use of anecdotes and personal stories, raises the credibility of the person speaking and demonstrates that s/he is passionate about the topic. The inclusiveness and credibility may be expressed also using, for example, the pronoun ‘we’ instead of ‘I’ and other inclusive forms. Credibility is also supported by the introduction of quotations. As happens in scientific articles, they increase the general reputation of a speech as well as its trustworthiness and authority. Quotations not only makes the speech reliable, but they also make the speaker more credible and receptive (Scotto di Carlo, 2014: 602).

The innovation brought by TED showed that science is not a field which only scholars can understand and, as declared by Scotto di Carlo (2014: 602), “no longer holds the centrality and monopoly of knowledge dissemination”.

### **3.3 Amara**

The videos uploaded in the TED online website reach thousands of people every day all over the world. Consequently, they have to be translated into many different languages in order to be understood. The translation of the TED Talks makes the spreading of ideas

possible. The total amount of languages in which their conferences are translated into are 116 and the number of TED volunteer translators working are 34,962<sup>7</sup>.

Translating every TED Talk video can be challenging since the number of videos uploaded on the website is huge and each one of them needs to be translated in every one of those 166 languages. As stated in the first paragraph of this chapter, the translation process includes several steps in order to make the workflow easier and faster. To start working on a translation project and be part of the volunteer translators' team, a subtitler must sign up to the TED subtitling webpage and, after receiving the confirmation, s/he can start using the *Amara* online resource.

Amara is a completely free subtitling resource made available to subscribed translators. It has a user-friendly interface and it makes it easy to manage a team of translators<sup>8</sup>. After the application for the TED translation team is completed, the *Amara* homepage shows the videos the translator could be interested in subtitling according to your preferences. The maximum number of translation tasks per member is five, while the deadline for each task is thirty days. The *Amara* website also includes a series of video learning series and a guide to help translators during their initial approach to the platform.

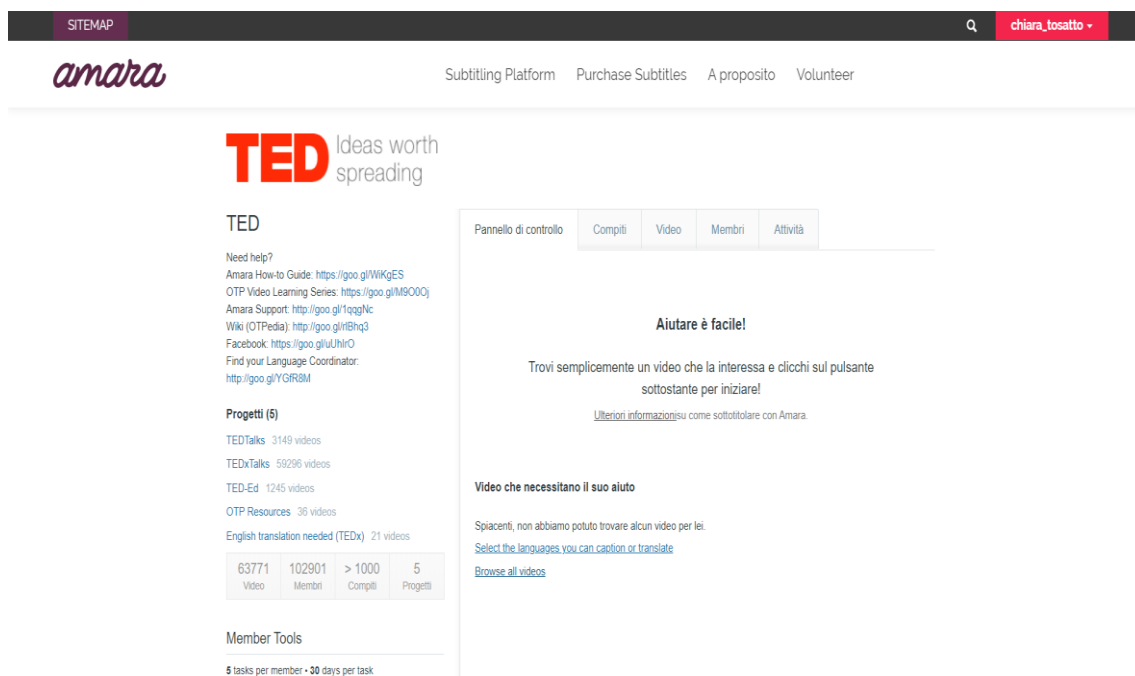


Figure 4: TED homepage on the Amara platform. [<https://amara.org/it/teams/ted/>. Last accessed on 12/10/2019]

<sup>7</sup> <https://www.ted.com/participate/translate> [Last accessed on 10/10/2019]

<sup>8</sup> <https://amara.org/it/> [Last accessed on 10/10/2019]

The *Amara* subtitling platform helps translators in creating subtitling for the TED Talks while following the constraints typical of subtitles. This program automatically set the spatial and timing settings which are fundamental for making correct subtitles. Moreover, it controls the synchronization between subtitles and the images shown. Thanks to *Amara*, a translator can subtitle a video faster and easier since s/he can create subtitles while taking into consideration the aural content all in one place. For each subtitle, *Amara* shows its length, timecode and number of characters per line. It also suggests dividing the subtitle if this is longer than 42 characters.

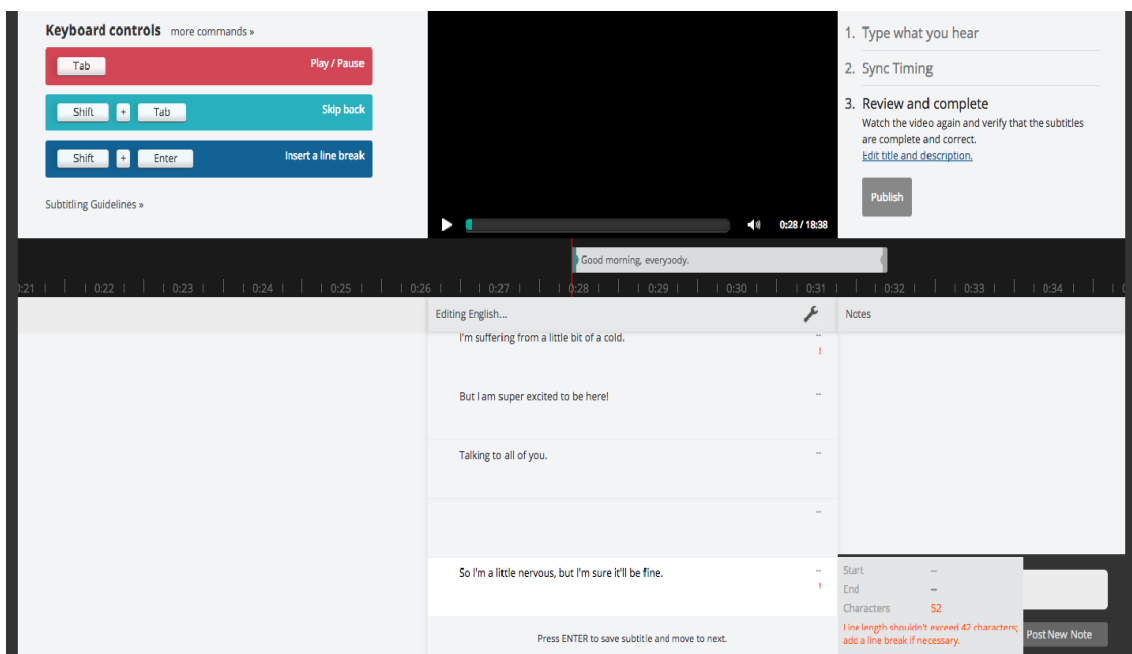


Figure 5: Example of how the Amara editor appears during the translation of subtitles

TED also gives guidelines as regards subtitling and the linguistic style required. As for subtitling, TED follows the typical subtitling constraints that are also written on the website:

- Each subtitle should be no longer than 42 characters and it should never be written in more than two lines
- Broken lines should have a similar length
- ‘Linguistic wholes’ should be kept together



- The reading speed should be kept at a maximum of 21 characters per second
- Subtitles should have 21 characters per line<sup>9</sup>

The style adopted by TED is also described in the guidelines' webpage. Firstly, when subtitling a TED Talk video, a translator should opt for informal terms and choose contemporary terms instead of old-fashioned ones. Moreover, TED advice not to translate literally and, instead, to focus on the meaning and energy of the speech. It is important to convey the same message while trying to find equivalents in the target language or, if not possible, to “opt for the translation that readers will find least confusing, even if it is less colourful than the original”<sup>10</sup>. As regards titles of works and proper nouns of places, the translator has to translate them, if there is a translation in the target language. The same goes for the units of measurements. They should be converted to make the reading understandable to viewers from other countries<sup>11</sup>.

### **3.4 Comparison between written and spoken text**

The prearranged written text of a conference is not the same as the spoken speech. As a matter of fact, the written text has many words and its lexical density is almost the double of its spoken version (Perego and Taylor, 2012: 59). The spoken language of the speech is created on-the-spot and, therefore, it is usually less predictable and non-linear, if not learned by heart. In addition, the written language can be corrected and revised before its final version and it is made for a wide public, not for the person or audience involved in a conversation or conference. According to Perego and Taylor (2012: 59), conversations are still made of a series of sentences created quickly thanks to real-time interactions.

The language used for the TED Talks is spontaneous and, therefore, repetitions, hesitations and utterances can be easily heard during a conference. Sometimes repetitions are intentional to make the audience focused on a term or idea; other times, repetitions, as well as utterances, are the natural consequence of speaking spontaneously for a public.

---

<sup>9</sup> <https://www.ted.com/participate/translate/guidelines> [Last accessed on 10/10/2019]

<sup>10</sup> <https://www.ted.com/participate/translate/guidelines>

<sup>11</sup> <https://www.ted.com/participate/translate/guidelines> [Last accessed on 15/10/2019]

Among the most common utterances, we can find the expressions *you know* and *I mean*. They usually occur in utterance mid-position and their functions are described as follows:

“*you know* functions as a topic shifter or as a turn-taking device, whereas mid-position *I mean* works as a device to refer to the previous argument, which [...] means that the telling and turn-dealing functions are the most frequent functions of *you know*, and clarifying the most frequent function of *I mean* in spontaneous spoken conversation” (Forchini, 2010: 48).

Subtitles are the written translation of a spoken speech or dialogue. However, they do not always transfer everything said. Hesitations and utterances are a clear example of what is not always transferred. As a matter of fact, these elements do not introduce any content or extra information in the speech and, consequently, translators tend to omit them from subtitles.

### **3.5 “The greatest invention in the history of the world” – Italian subtitles analysis**

This next section of chapter 3 takes into account the Italian subtitles I created for the talk “The greatest invention in the history of the world” held at the TEDxBerkeley event. I chose this video since I believe the topic discussed is presented using a different, modern and easy-to-understand point of view and, of course, I was interested in the subject. In addition, the speaker in this TED Talk is David J. Peterson, one of the most famous language creators, with whom I had the honour to talk for my bachelor’s degree thesis. He not only creates artificial languages, such as the ones used in *Game of Thrones*, but he is also an expert in the languages and linguistics fields of research.

In this talk, he explains why language is so important and why people should learn new languages. The lexicon used is not complex, except for the specific terms used to explain some grammar functions of the language. The register is rather informal and during the entire speech, Peterson mixes humour and jokes to keep the attention of the public.

The aim of this paragraph is to analyse the translation problems I had to face during the subtitling process and explain which strategy I adopted and why. However, it

does not include every subtitle of the video, I only present the analysis of the parts I believed were the most interesting and challenging when subtitling. The complete transcript of the English and the Italian subtitles can be found in the Appendices section of this dissertation.

As regards the practical section of this paragraph, the first relevant observation can be done considering the following subtitles:

22 or, like, building an entire building like this,	22 o costruire un intero edificio come questo,
34 Like, for example, that human communication systems	34 Ad esempio, che i sistemi di comunicazione umani
59 I mean, come on, listen, film. Hey, buddy:	59 Cioè, dai, pensateci,
137 I mean, that's all we got.	137 Sul serio, questo è tutto.
211 So much so, that, I mean, take a look at this.	211 Ora, date un'occhiata qua.

As we can see, in the English version, the speaker uses two of the most common oral utterances in English: *I mean* and *like*. They belong to the oral dimension and they are repeated throughout the entire speech. They do not supply any new information, they are not useful for conveying the message and, consequently, I decided to eliminate them from most of the Italian subtitles. Those expressions would only make a subtitle longer and increase the reading time for the audience. The only exceptions can be found in subtitle 59 and 137. As regards subtitle 59, I chose to keep only the expressions *I mean* and *come on* and translate them as *cioè* and *dai*, whereas the second part of the English version is translated as *pensateci* in Italian. Reformulating the English subtitle made the Italian version shorter, more immediate and concise. For subtitle 137, I decided to change

the expression *I mean* to maintain and transmit the same humoristic feature of the English sentence in Italian. The last subtitle of the previous table has been both summarized and translated taking into consideration the visual element shown during the conference. At that moment, the speaker showed a photo on the screen. Consequently, I could use that as a help to reduce the length of the subtitle, condense the sentence and insert the spatial reference referred to the photo.

Sometimes, I had to opt for the deletion of some words, since they were repeated twice, or more, in one subtitle. See the following example:

98 If language was a tool, it would honestly be a pretty poor tool.	98 Se fosse uno strumento, sarebbe piuttosto scarso.
---------------------------------------------------------------------------	------------------------------------------------------------

In this case, Peterson used the term *tool* twice but, in the Italian language, it would have sounded redundant. For this reason, I decided to use the Italian word for *tool*, *strumento*, only once and put it at the end of the first line of the subtitle. The general idea is kept, and the subtitle does not have any superfluous repetition. The Italian language is usually more long-winded than English. However, in several parts, I managed to create a single-line Italian subtitle when the original was written using two lines. For example:

73 and I want you to see if you can figure out	73 e vorrei che provaste a capire
121 because my grandfather always used to say it,	121 perché mio nonno lo diceva sempre
294 I don't think that's necessarily a bad thing.	294 non credo che sia una cosa negativa.

In all these examples, it is interesting to point out the strategies I adopted: omission and condensation. These are the main strategies used in subtitling that help following all the time and spatial constraints when translating from one language into another. Talking about condensation, in the next example, the speaker used the expression *our planet* to identify the Earth. In the Italian subtitle, it would have been impossible to keep the literal translation since it would have been too long. The word-for-word translation – *il nostro pianeta* – would have made the subtitle exceed the maximum length of 40 characters per line accepted by TED. Therefore, I chose to translate *our planet* as *Terra*, the Italian term for the English *Earth*. Changing the English expression with the Italian corresponding proper noun saved a lot of space in the first line.

60 there are aliens that come down to our planet in gigantic ships,	60 gli alieni arrivano sulla Terra con le loro navicelle gigantesche,
---------------------------------------------------------------------------	-----------------------------------------------------------------------------

Reformulation has been adopted for subtitle 126 in the next table. I could not translate the English sentence as it was since, in Italian, it would not have made much sense. I was helped by the photo Peterson was showing in that moment of the video and, consequently, I could use the Italian spatial reference *questo*. Then, I reformulated the first sentence and translated it as *questo è proprio lui quel giorno*. *Lui*, the Italian term for *he* was introduced only thanks to the visual content used during the conference. I have to underline that this subtitle is not the perfect Italian equivalent of the English subtitle, but it conveys the exact same message that the speaker wanted to convey.

126 And this happened to be that day. Here he is with my cat.	126 Questo è proprio lui quel giorno. Eccolo, con il mio gatto.
---------------------------------------------------------------------	-----------------------------------------------------------------------

Other subtitles that needed reformulation were number 266 and 267. In this case, in the Italian translation, I had to change the entire word order of the sentence to make it grammatically correct and easier to read and understand. The length of the subtitles is the same, but the subjects and the objects have completely different positions:

266 Here's a sentence that they will probably never use for communication	266 Ecco una frase che probabilmente non useranno mai in vita loro
267 in their entire lives:	267 per comunicare:

As already said, sometimes it is not possible to condense a subtitle, especially if translating from English into a Romance language such as Italian. That happened for subtitles 41 and 57. In the first subtitle, I had to segment the Italian sentence in two. I decided to change it because, firstly, it did not follow the spatial constraints of subtitles. Secondly, the original sentence was meant to have an ironic tone and, in my opinion, with this segmentation and with this word order, it gives the same meaning and undertone. Subtitle 57 had necessarily to be divided in two in its Italian version because the corresponding words in Italian are longer than those of the source language. Moreover, I believe that to maintain the same features and underline the way in which it was presented, it was necessary to try to stick to the original as much as possible.

41 because, of course, they speak a language.	41 perché è ovvio, anche loro parlano una lingua.
57 speaking a language, we don't even know?	57 che usa un linguaggio che noi nemmeno conosciamo?

The segmentation of subtitles is fundamental since perfectly-translated and short subtitles may confuse the audience, if not divided correctly. Segmentation has consequences on cohesion too: a short subtitle may reduce the reading effort of the audience and make subtitles less visually interfering with the images. Moreover, segmentation should reflect the dynamics of a dialogue and transfer, for example, suspense, humour and surprise. In the following examples, I have opted for a longer segmentation since each one of these subtitles has a specific aim: to explain why a

language is not learnt. Peterson consciously decided to start with and repeat several times the term *because* since he wanted to put the emphasis on the reasons why people do not learn new languages. Consequently, I maintained the repetition in the Italian subtitles, and I used the Italian translation of *because* at the beginning of every subtitles.

304 Because that language is not valued in their community.	304 Perché quella lingua non è apprezzata dalla loro comunità.
305 Because the language isn't useful.	305 Perché quella lingua non è utile.
306 Because the child can't go and get a job if they speak that language.	306 Perché il bambino non può uscire e trovare lavoro se usa quella lingua.
307 Because if language is just a tool,	307 Perché se la lingua è solo uno strumento,

As regards punctuation, it is not possible to follow fixed rules on punctuation and subtitles. However, it is important to maintain the same rules during all the duration of the audiovisual product. Usually, the punctuation of a subtitle follows the rules of the language it is written in. A subtitler has to pay attention to the use of exclamation and question marks. On the one hand, they may give words a greater emotional impact, on the other hand, they may lose efficacy and reduce the space available, if used constantly. Furthermore, we have to underline that the audience can understand the emotions in the audiovisual product thanks to its audio and it is often easy to understand if a sentence is pronounced with a specific emphasis. In the subtitle I analysed for this dissertation, I did not put any exclamation mark because the context and the intonation used by the speaker made it possible to understand the feeling he wanted to express.

Using italic in subtitles is a great strategy to indicate words pronounced in a foreign language or proper nouns that cannot be translated as shown in the table:

309 is about as useful as learning High Valyrian,	309 è utile tanto quanto imparare l'Alto Valiriano,
322 (High Valyrian) Kirimvose. Thank you.	322 (Alto Valiriano) Kirimvose Grazie.

When subtitling from a language into another, we also have to consider that units of measurements and titles of books, films etc. may change. In subtitling, the rule is to translate in the target language all those elements, if there is a corresponding translation. If not, the terms should be kept in the original language and be written using italic. Titles of films and books, for example, or names of newspapers and magazines are usually written using italics both if the term is translated or not. As regards units of measurements, they have to be converted in the translated subtitles according to the target language. These are some of the examples I found in David Peterson's speech:

70 that can be summed up by this delightful article in Forbes,	70 che può essere riassunta da questo stupendo articolo di Forbes
86 about a thousand miles to get to the Mexican border,	86 per circa 1.600 km, se volesse arrivare al confine messicano
257 that I created for HBO's Game of Thrones.	257 lingua che ho creato per Il trono di spade, della HBO.

Nonetheless, there are some exceptions. For example, titles of songs and band names are kept in the source language, as shown in the example below:

116 I'll think of Manic Monday	116 penso a Manic Monday,
-----------------------------------	------------------------------



by The Bangles. It's a good song.	delle Bangles. È una bella canzone.
-----------------------------------	-------------------------------------

Two of the most relevant issues I encountered in subtitling into Italian were translating the term “conlang” and its explanation and translating the example Peterson make in subtitle 277. As regards the first, the term “conlang” is the short form of constructed languages, which is explained during the speech. However, there is no Italian version of it and, consequently, I decided to keep it in English and then give the Italian translation of constructed languages, which is *lingue artificiali*. The term “conlang” is maintained since it is an important part of that part of the speech and the Italian viewers can understand it anyway because there is its explanation.

179 These are called "conlangs,"	179 Vengono chiamati "conlang",
180 short for "constructed languages."	180 o anche lingue artificiali.

The other issue can be found in the last part of the speech when Peterson gives an example of what a person can learn when learning a new language. He makes an example using the English article *the* and says that it can be absent in some languages. I decided to translate it into Italian to give more relevance to the meaning of the example. I also think that by translating it, the example can be easier to understand for the audience. Here is the subtitle:

277 a language doesn't have an equivalent for the word "the". It's totally absent.	277 una lingua può non avere un equivalente per l'articolo "il". Può essere omissa.
------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------

63 (Laughter)	63 (Risate)
323 (Applause)	323 (Applausi)

Many times, I was helped by the images shown during the conference. As a matter of fact, most of the example used are projected on the screen and, as a consequence, they have not created important issues when translating.

**Vala ābre urnes.**  
**/man woman sees/**  
**“The man sees the woman.”**

*Figure 6: Example shown on the screen during David Peterson’s speech at the TED event at Berkeley.*

The image above made it easy to subtitle the passage in which Peterson explains the example. I decided to translate all the example into Italian, except for the High Valyrian sentence since the audience can understand it better and faster. Moreover, if a person who’s watching a video wants the original example, s/he can find it in the images and pictures shown during the conference so that there are both the English and Italian versions.

In both versions there are also captions, which include in the English version, the terms applause and laughter. In the Italian version, they have been translated as *applausi* and *risate*, the corresponding terms. These kinds of captions are usually written in brackets since they do not correspond to a spoken part of a speech, but they are elements that may characterize a specific scene or part of a conference. Here are some examples:

This final chapter was meant to give an idea of what subtitling for TED is like and how subtitles appear. These were only a few examples of the issues I encountered while translating. What I noticed is that in some cases, the Italian segmentation does not coincide with the English version. Moreover, when giving a speech, it is common to use utterances and hesitations that, on the contrary, are completely omitted in the subtitles except if they are useful to understand a sentence or a meaning of a passage. The Italian language has longer words than the English language and it is usually more redundant. For this reason, the majority of the Italian subtitles are longer and have more characters for each line. The visual elements shown during the entire video were helpful for the translation since they made possible the omission or reformulation of several parts of the speech. I tried to follow the spatial and temporal limitations subtitles usually have, even though TED does not give specific norms to follow.



## Conclusion

The main goal of this dissertation was to describe the audiovisual translation field and the different modes it includes, especially subtitling. This field of research is relatively new if compared to the traditional translation studies, but it is also quite complex since many elements and categories are interlinked one another and are not always easy to differentiate or analyse. Screen translation has its own features and norms to follow, consequently, studies have been made regarding this field of translation. However, as already mentioned, this category of translation is recent, and more studies and researches are needed.

This dissertation is about subtitling, and in its practical part, it is mainly focused on the subtitling process used by TED. I chose this organization because it has brought innovation to popularizing science. It has put together entertainment, science and technology and create something different and new. Thanks to this unity, all the ideas and scientific subjects can be understood by most people, not only by scholars. This, in my opinion, is what made TED popular. It was created not only to spread ideas – as the famous motto says – but also to spread them all over the world. To do so, they needed the videos of the conference to be translated and, consequently, they create a volunteer program for translators.

In this dissertation, I decided to include a description of the characteristics and constraints regarding this audiovisual translation mode and then, a practical part regarding the analysis of the Italian subtitling I create for the TED video “The greatest invention in the history of the world” held during the TEDxBerkeley event. The translation and its analysis were fundamental to introduce the readers to the practical side of subtitling. The translation has to be considered as a proposal since other variants may be created and be as valid as mine. In subtitling there is no universally correct option; As a matter of fact, the translation may vary following the translator’s creativity.

The creation of the Italian subtitles was quite challenging in some parts, especially the ones in which the speaker was telling a joke, using humour or making examples regarding the English language and culture. These parts were difficult to translate not only for the words used but also for the tone and meaning the speaker wanted to express. Sometimes, subtitles included cultural differences between the English and Italian world

that were hard to maintain or to transfer in the Italian translation. However, the making of subtitles has been interesting both from a linguistic and translation-related point of view. I learned that subtitling is not only about translating a sentence following the constraints of time and space, it also lets the translator use his or her creativity to convey the message of the speaker. Translators can choose to omit, condense, explain, and experiment with the target language to face translation issues and create new solutions every time.

## References

- Amara – Subtitling platform. <https://amara.org/it/>. Last accessed on 28/10/2019.
- Caimi, A. 2006. Audiovisual translation and language learning: the promotion of intralingual subtitles. In *The Journal of Specialized Translation* (online serial), Vol. 6, [http://www.jostrans.org/issue06/art\\_caimi.php](http://www.jostrans.org/issue06/art_caimi.php) (Last access on 30/09/2019)
- Candel-Mora, M., González Pastor, D. M. (2017). Subtitling for a global audience. Handling the translation of culture-specific items in TEDx talks. In *International Journal of Interpretation and Translation* 15(2), 288-304.
- Chiaro, D. 2009. Issues in audiovisual translation. In Munday, J. (ed.), *The Routledge Companion to Translation Studies*. London & New York: Routledge, 141-165.
- Chiaro, D., Heiss, C., Bucaria, C. (eds.) 2008. *Between Text and Image: Updating research in screen translation*. Amsterdam: John Benjamins Publishing Company.
- De Linde, Z. & Kay, N. 1999. *The Semiotics of Subtitling*, 1-18. Manchester: St. Jerome Publishing.
- Díaz Cintas, J., Muñoz Sánchez, P. 2006. Fansubs: Audiovisual translation in an amateur environment. In *The Journal of Specialized Translation* 6, 37-52.
- Díaz Cintas, J., Nikolic, K. 2017. *Fast-Forwarding with Audiovisual Translation*. Bristol: Multilingual Matters.
- Díaz Cintas, J., Remael, A. 2014. *Audiovisual Translation: Subtitling*. London and New York: Routledge.
- Díaz-Cintas, J. 2001. Teaching Subtitling at University. Educational Resources Information Center (ERIC).
- Eldor T., 2018. Data Reveals: What Makes a Ted Talk Popular? In <https://towardsdatascience.com/data-reveals-what-makes-a-ted-talk-popular-6bc15540b995> (Last accessed on: 27/10/2019).

- Fong, F. C. G., Au, K. K. L. (eds.) 2010. *Dubbing and Subtitling in a World Context*. Hong Kong: The Chinese University Press.
- Fong, G. C. F. 2009. Let the words do the talking: the nature and art of subtitling. In G.C.F. Fong & K.K.L., Au (Eds.) *Dubbing and Subtitling in a World Context* (pp.91-106). Hong Kong: Chinese University Press.
- Forchini, P. 2010. “Well, uh no. I mean, you know”. Discourse Markers in Movie Conversation. In Bogucki, L., Kredens, K. (eds.) *Perspectives on Audiovisual Translation*, 45-59. Bern: Peter Lang.
- Franco, E. 2001. Voiced-over television documentaries. Terminological and conceptual issues for their research. In *Target*, 13(2): 289–304.
- Gambier, Y. 2006. Multimodality and audiovisual translation. MuTra 2006 -- Audiovisual Scenarios: Conference Proceedings, 1-8.
- Gambier, Y., Van Doorslaer, L. (eds) 2010. *Handbook of Translation Studies. Volume 1*, 441-5. Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Gardner, L. 2014. Mind your language: The trouble with theatre surtitles. *The Guardian* (online), <https://www.theguardian.com/stage/theatreblog/2014/sep/10/theatre-surtitles-language-translation> (Last accessed on: 20/09/2019).
- Georgakopoulou, P. 2009. Subtitling for the DVD industry. In Díaz Cintas, J. and Anderman, G. (eds.), 2009. *Audiovisual Translation*. London: Palgrave Macmillan.
- Gottlieb, H. 1994. Subtitling: Diagonal translation. In Dollerup, C. (Ed.) *Perspectives: Studies in Translatology*, 101-121. Copenhagen: University of Copenhagen.
- Gottlieb, H. 1997. *Subtitles, Translation & Idioms*. Copenhagen: Centre for Translation Studies, University of Copenhagen.
- Gottlieb, H. 1998. Subtitling. In Baker, M. (ed.), *Routledge Encyclopedia of Translation Studies*. London & New York: Routledge, 244-248.
- Group Media Consulting, Peacefulfish, 2008. Study on dubbing and subtitling needs and practices in the European audiovisual industry.



- Holland, A. 2009. Audio description in theatre and visual arts: Images into words. In Díaz-Cintas, J. & Anderman, G. (eds.), *Audiovisual Translation: Language Transfer on Screen*. Basingstoke, UK: Palgrave Macmillan, 170-185.
- <https://www.lt-innovate.org/sites/default/files/documents/1342-Study%20on%20dubbing%20and%20subtitling%20needs%20and%20practices%20in%20the%20European%20audiovisual%20industry%20%282008%29.pdf>  
(Last accessed on: 6/10/2019).
- Ilie, C. 2006. Talk Shows. In Brown, K. (ed.) *Encyclopedia of Language & Linguistics, Second Edition, volume 12*, 489-494. Oxford: Elsevier.
- Karamitroglou, F. 1998. A proposed set of subtitling standards in Europe. In *Translation Journal* (online serial), volume. 2, number. 2, <https://translationjournal.net/journal/04stndrd.htm> (Last access on 30/09/2019).
- Karamitroglou, F. 1998. A proposed set of subtitling standards in Europe. *Translation Journal* 2(2), 1-15.
- McLoughlin, L., Biscio, M., Mhainnín, M. A. N. (eds.) 2011. Audiovisual Translation - Subtitles and Subtitling. Theory and Practice. In *New Trends in Translation Studies*, volume 9, 285-369. Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien: Peter Lang.
- Mele Scorcia, A. 2018. Surtitling and the audience: A love-hate relationship. In *The Journal of Specialised Translation* 30, 181-202.
- Orero, P. (ed.) 2004. *Topics in audiovisual translation*. Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Pedersen, J. 2011. Subtitling norms for television: An exploration focussing on extralinguistic cultural references. Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Perego, E. 2008. Subtitles and line-breaks: towards improved readability. In Chiaro, D., Heiss, C. & Bucaria C. (Eds.) *Between Text and Image: Updating research in screen translation*, 211-223. Amsterdam: John Benjamins Publishing Company.
- Perego, E., Taylor, C. 2012. *Tradurre l'audiovisivo*, Roma: Carocci.

- Peromingo, R. P. J. 2016. *Aspectos lingüísticos y técnicos de la traducción audiovisual (TAV)*, Madrid: Peter Lang.
- Ranzato, I., Zanotti, S. (eds.) 2018. *Linguistic and Cultural Representation in Audiovisual Translation*. London and New York: Routledge.
- Sanderson, D. J. 2005. Research on translation for subtitling in Spain and Italy, Alicante: Universidad de Alicante.
- Scotto di Carlo, G. 2014. The role of proximity in online popularization: The case of TED talks. *Discourse Studies*, 16(5), 591–606.
- Sugimoto, C. R., Thelwall, M., Larivière, V., Tsou, A., Mongeon, P., & Macaluso, B. 2013. Scientists popularizing science: characteristics and impact of TED talk presenters. *PloS one*, 8(4), e62403.
- Sugimoto, C., Thelwall, M. 2013. Scholars on soap boxes: Science communication and dissemination in TED videos. In *Journal of the American Society for Information Science and Technology*.
- Szarkowska, A. 2016. *Report on the results of an online survey on subtitle presentation times and line breaks in interlingual subtitling. Part 1: Subtitlers*. London.
- Taylor, C. 2012. Multimodal texts. In Perego, E. (ed.), *Eye Tracking in Audiovisual Translation*, Roma: Aracne, 13-35.
- TED – Ideas Blog. <https://ideas.ted.com/> (Last accessed on: 8/10/2019).
- TED – Our organization. <https://www.ted.com/about/our-organization>. (Last accessed on: 23/10/2019).
- Trudgill, P. 1999. Standard English: What it isn't. In Bex, T. & Watts, J. R. (Eds.) *Standard English: The widening debate*, 117-128. London: Routledge.

## Audiovisual References

Forrest Gump, 1994, dir. Robert Zemeckis.

*Game of Thrones*, 2011-2019. David Benioff e Daniel Brett Weiss. USA.

*The greatest invention in the history of the world: David J. Peterson at TEDxBerkeley.* 2019. <https://www.youtube.com/watch?v=Viic6Xm24As> (Last accessed on 16/10/2019).



## Appendices

**Table 7** *The greatest invention in the history of the world: David J. Peterson at TEDxBerkeley. 2019.*

1 00:00:01,659:0000000041>00:00:02,809:000000 0070 Spoons.	1 00:00:01,659:0000000041>00:00:02,809:000000 0070 Cucchiai.
2 00:00:04,944:0000000124>00:00:06,326:000000 0158 Cardboard boxes.	2 00:00:04,944:0000000124>00:00:06,326:000000 0158 Scatole di cartone.
3 00:00:07,302:0000000183>00:00:09,722:000000 0243 Toddler-size electric trains.	3 00:00:07,302:0000000183>00:00:09,722:000000 0243 Trenini elettrici per bambini.
4 00:00:10,522:0000000263>00:00:11,854:000000 0296 Holiday ornaments.	4 00:00:10,522:0000000263>00:00:11,854:000000 0296 Decorazioni natalizie.
5 00:00:12,442:0000000311>00:00:13,832:000000 0346 Bounce houses.	5 00:00:12,442:0000000311>00:00:13,832:000000 0346 Case gonfiabili.
6 00:00:14,292:0000000357>00:00:15,577:000000 0389 Blankets.	6 00:00:14,292:0000000357>00:00:15,577:000000 0389 Coperte.
7 00:00:15,601:0000000390>00:00:16,751:000000 0419 Baskets.	7 00:00:15,601:0000000390>00:00:16,751:000000 0419 Ceste.

<p>8 00:00:17,228:0000000431&gt;00:00:18,474:000000 0462 Carpets.</p>	<p>8 00:00:17,228:0000000431&gt;00:00:18,474:000000 0462 Tappeti.</p>
<p>9 00:00:18,498:0000000462&gt;00:00:19,649:000000 0491 Tray tables.</p>	<p>9 00:00:18,498:0000000462&gt;00:00:19,649:000000 0491 Tavoli pieghevoli.</p>
<p>10 00:00:19,673:0000000492&gt;00:00:21,077:000000 0527 Smartphones.</p>	<p>10 00:00:19,673:0000000492&gt;00:00:21,077:000000 0527 Cellulari.</p>
<p>11 00:00:21,101:0000000528&gt;00:00:22,381:000000 0560 Pianos.</p>	<p>11 00:00:21,101:0000000528&gt;00:00:22,381:000000 0560 Pianoforti.</p>
<p>12 00:00:23,284:0000000582&gt;00:00:24,598:000000 0615 Robes.</p>	<p>12 00:00:23,284:0000000582&gt;00:00:24,598:000000 0615 Vestaglie.</p>
<p>13 00:00:24,622:0000000616&gt;00:00:25,772:000000 0644 Photographs.</p>	<p>13 00:00:24,622:0000000616&gt;00:00:25,772:000000 0644 Fotografie.</p>
<p>14 00:00:26,415:0000000660&gt;00:00:28,447:000000 0711 What do all of these things have in common,</p>	<p>14 00:00:26,415:0000000660&gt;00:00:28,447:000000 0711 Cos'hanno in comune tutte queste cose,</p>

<p>15 00:00:28,471:0000000712&gt;00:00:31,904:000000 0798 aside from the fact they're photos that I took in the last three months,</p>	<p>15 00:00:28,471:0000000712&gt;00:00:31,904:000000 0798 oltre al fatto di essere foto che ho fatto negli ultimi tre mesi</p>
<p>16 00:00:31,928:0000000798&gt;00:00:33,770:000000 0844 and therefore, own the copyright to?</p>	<p>16 00:00:31,928:0000000798&gt;00:00:33,770:000000 0844 e hanno, perciò, il copyright?</p>
<p>17 00:00:33,794:0000000845&gt;00:00:35,299:000000 0882 (Laughter)</p>	<p>17 00:00:33,794:0000000845&gt;00:00:35,299:000000 0882 (Risate)</p>
<p>18 00:00:35,323:0000000883&gt;00:00:36,855:000000 0921 They're all inventions</p>	<p>18 00:00:35,323:0000000883&gt;00:00:36,855:000000 0921 Sono tutte invenzioni</p>
<p>19 00:00:36,879:0000000922&gt;00:00:40,529:000000 1013 that were created with the benefit of language.</p>	<p>19 00:00:36,879:0000000922&gt;00:00:40,529:000000 1013 create con l'aiuto del linguaggio.</p>
<p>20 00:00:40,553:0000001014&gt;00:00:43,249:000000 1081 None of these things would have existed without language.</p>	<p>20 00:00:40,553:0000001014&gt;00:00:43,249:000000 1081 Nessuna di loro esisterebbe senza il linguaggio.</p>
<p>21 00:00:43,273:0000001082&gt;00:00:45,233:000000 1131 Imagine creating any one of those things</p>	<p>21 00:00:43,273:0000001082&gt;00:00:45,233:000000 1131 Immaginate di creare una qualsiasi di queste cose,</p>

<p>22 00:00:45,257:0000001131&gt;00:00:48,003:000000 1200 or, like, building an entire building like this,</p>	<p>22 00:00:45,257:0000001131&gt;00:00:48,003:000000 1200 o costruire un intero edificio come questo,</p>
<p>23 00:00:48,027:0000001201&gt;00:00:50,383:000000 1260 without being able to use language</p>	<p>23 00:00:48,027:0000001201&gt;00:00:50,383:000000 1260 senza poter usare il linguaggio</p>
<p>24 00:00:50,407:0000001260&gt;00:00:54,949:000000 1374 or without benefiting from any knowledge that was got by the use of language.</p>	<p>24 00:00:50,407:0000001260&gt;00:00:54,949:000000 1374 e senza usufruire di alcuna conoscenza che derivi dall'uso del linguaggio.</p>
<p>25 00:00:54,973:0000001374&gt;00:00:59,021:000000 1476 Basically, language is the most important thing</p>	<p>25 00:00:54,973:0000001374&gt;00:00:59,021:000000 1476 In pratica, il linguaggio è la cosa più importante</p>
<p>26 00:00:59,045:0000001476&gt;00:01:00,219:000000 1505 in the entire world.</p>	<p>26 00:00:59,045:0000001476&gt;00:01:00,219:000000 1505 al mondo.</p>
<p>27 00:01:00,243:0000001506&gt;00:01:03,284:000000 1582 All of our civilization rests upon it.</p>	<p>27 00:01:00,243:0000001506&gt;00:01:03,284:000000 1582 Tutta la nostra civiltà si basa su di esso.</p>



<p>28 00:01:03,308:0000001583&gt;00:01:05,760:000000 1644 And those who devote their lives to studying it</p>	<p>28 00:01:03,308:0000001583&gt;00:01:05,760:000000 1644 Le persone che dedicano la propria vita a studiarlo,</p>
<p>29 00:01:05,784:0000001645&gt;00:01:10,776:000000 1769 both how language emerged, how human languages differ,</p>	<p>29 00:01:05,784:0000001645&gt;00:01:10,776:000000 1769 analizzando com'è nato, come i linguaggi umani variano</p>
<p>30 00:01:10,800:0000001770&gt;00:01:13,310:000000 1833 how they differ from animal communication systems</p>	<p>30 00:01:10,800:0000001770&gt;00:01:13,310:000000 1833 e in che modo sono diversi dal sistema di comunicazione animale,</p>
<p>31 00:01:13,334:0000001833&gt;00:01:14,484:000000 1862 are linguists.</p>	<p>31 00:01:13,334:0000001833&gt;00:01:14,484:000000 1862 sono i linguisti.</p>
<p>32 00:01:15,141:0000001879&gt;00:01:20,120:000000 2003 Formal linguistics is a relatively young field, more or less.</p>	<p>32 00:01:15,141:0000001879&gt;00:01:20,120:000000 2003 La linguistica è una disciplina relativamente giovane,</p>
<p>33 00:01:21,099:0000002027&gt;00:01:23,496:000000 2087 And it's uncovered a lot of really important stuff.</p>	<p>33 00:01:21,099:0000002027&gt;00:01:23,496:000000 2087 che ha già svelato molte cose importanti.</p>
<p>34 00:01:23,520:0000002088&gt;00:01:26,052:000000 2151</p>	<p>34 00:01:23,520:0000002088&gt;00:01:26,052:000000 2151</p>

<p>Like, for example, that human communication systems</p> <p>35</p> <p>00:01:26,076:0000002152&gt;00:01:28,837:0000002221</p> <p>differ crucially from animal communication systems,</p>	<p>Ad esempio, che i sistemi di comunicazione umani</p> <p>35</p> <p>00:01:26,076:0000002152&gt;00:01:28,837:0000002221</p> <p>sono molto diversi dai sistemi di comunicazione animali,</p>
<p>36</p> <p>00:01:28,861:0000002222&gt;00:01:31,522:0000002288</p> <p>that all languages are equally expressive,</p>	<p>36</p> <p>00:01:28,861:0000002222&gt;00:01:31,522:0000002288</p> <p>che tutti i linguaggi sono ugualmente espressivi,</p>
<p>37</p> <p>00:01:31,546:0000002289&gt;00:01:33,585:0000002340</p> <p>even if they do it in different ways.</p>	<p>37</p> <p>00:01:31,546:0000002289&gt;00:01:33,585:0000002340</p> <p>anche se in maniera diversa.</p>
<p>38</p> <p>00:01:33,998:0000002350&gt;00:01:37,272:0000002432</p> <p>And yet, despite this,</p>	<p>38</p> <p>00:01:33,998:0000002350&gt;00:01:37,272:0000002432</p> <p>Nonostante ciò,</p>
<p>39</p> <p>00:01:37,296:0000002432&gt;00:01:41,918:0000002548</p> <p>there are a lot of people who just love to pop off about language</p>	<p>39</p> <p>00:01:37,296:0000002432&gt;00:01:41,918:0000002548</p> <p>ci sono molte persone che amano parlare a sproposito del linguaggio</p>
<p>40</p> <p>00:01:41,942:0000002549&gt;00:01:45,561:0000002639</p> <p>like they have an equal understanding of it as a linguist,</p>	<p>40</p> <p>00:01:41,942:0000002549&gt;00:01:45,561:0000002639</p> <p>come se avessero la stessa conoscenza di un linguista,</p>

<p>41 00:01:45,585:0000002640&gt;00:01:47,617:000000 2690 because, of course, they speak a language.</p>	<p>41 00:01:45,585:0000002640&gt;00:01:47,617:000000 2690 perché è ovvio, anche loro parlano una lingua.</p>
<p>42 00:01:47,641:0000002691&gt;00:01:50,813:000000 2770 And if you speak a language, that means you have just as much right</p>	<p>42 00:01:47,641:0000002691&gt;00:01:50,813:000000 2770 Se parli una lingua, vuol dire che hai lo stesso diritto</p>
<p>43 00:01:50,837:0000002771&gt;00:01:52,930:000000 2823 to talk about its function as anybody else.</p>	<p>43 00:01:50,837:0000002771&gt;00:01:52,930:000000 2823 di chiunque altro di parlare delle sue funzioni.</p>
<p>44 00:01:52,954:0000002824&gt;00:01:54,946:000000 2874 Imagine if you were talking to a surgeon,</p>	<p>44 00:01:52,954:0000002824&gt;00:01:54,946:000000 2874 Immaginate di parlare a un chirurgo,</p>
<p>45 00:01:54,970:0000002874&gt;00:01:56,474:000000 2912 and you say, "Listen, buddy.</p>	<p>45 00:01:54,970:0000002874&gt;00:01:56,474:000000 2912 e dire: "Ascolta, amico.</p>
<p>46 00:01:56,498:0000002912&gt;00:01:58,466:000000 2962 I've had a heart for, like, 40 years now.</p>	<p>46 00:01:56,498:0000002912&gt;00:01:58,466:000000 2962 Ho un cuore da 40 anni ormai.</p>
<p>47 00:01:58,490:0000002962&gt;00:02:01,440:000000 3036 I think I know a thing or two about aortic valve replacements.</p>	<p>47 00:01:58,490:0000002962&gt;00:02:01,440:000000 3036 Credo di sapere qualcosina sulle sostituzioni della valvola aortica,</p>

<p>48 00:02:01,464:0000003037&gt;00:02:03,679:000000 3092 I think my opinion is just as valid as yours."</p>	<p>48 00:02:01,464:0000003037&gt;00:02:03,679:000000 3092 e credo che la mia opinione valga quanto la tua".</p>
<p>49 00:02:03,703:0000003093&gt;00:02:05,498:000000 3137 And yet, that's exactly what happens.</p>	<p>49 00:02:03,703:0000003093&gt;00:02:05,498:000000 3137 Ebbene sì, succede proprio questo.</p>
<p>50 00:02:05,522:0000003138&gt;00:02:09,949:000000 3249 This is Neil deGrasse Tyson, saying that in the film "Arrival,"</p>	<p>50 00:02:05,522:0000003138&gt;00:02:09,949:000000 3249 Lui è Neil deGrasse Tyson, che ha detto che nel film <i>Arrival</i></p>
<p>51 00:02:09,973:0000003249&gt;00:02:12,124:000000 3303 he would have brought a cryptographer</p>	<p>51 00:02:09,973:0000003249&gt;00:02:12,124:000000 3303 lui avrebbe scelto un crittografo,</p>
<p>52 00:02:12,148:0000003304&gt;00:02:15,966:000000 3399 somebody who can unscramble a message in a language they already know</p>	<p>52 00:02:12,148:0000003304&gt;00:02:15,966:000000 3399 cioè qualcuno che sappia decodificare un messaggio in una lingua che conosce,</p>
<p>53 00:02:15,990:0000003400&gt;00:02:17,268:000000 3432 rather than a linguist,</p>	<p>53 00:02:15,990:0000003400&gt;00:02:17,268:000000 3432 piuttosto di un linguista,</p>
<p>54 00:02:17,292:0000003432&gt;00:02:18,926:000000 3473 to communicate with the aliens,</p>	<p>54 00:02:17,292:0000003432&gt;00:02:18,926:000000 3473 per comunicare con gli alieni.</p>

<p>55 00:02:18,950:0000003474&gt;00:02:21,061:000000 3527 because what would a linguist</p>	<p>55 00:02:18,950:0000003474&gt;00:02:21,061:000000 3527 Cosa avrebbe potuto fare un linguista,</p>
<p>56 00:02:21,085:0000003527&gt;00:02:23,299:000000 3582 why would that be useful in talking to somebody</p>	<p>56 00:02:21,085:0000003527&gt;00:02:23,299:000000 3582 in che modo poteva servire per parlare con qualcuno</p>
<p>57 00:02:23,323:0000003583&gt;00:02:25,229:000000 3631 speaking a language, we don't even know?</p>	<p>57 00:02:23,323:0000003583&gt;00:02:25,229:000000 3631 che usa un linguaggio che noi nemmeno conosciamo?</p>
<p>58 00:02:25,253:0000003631&gt;00:02:27,990:000000 3700 Though, of course, the "Arrival" film is not off the hook.</p>	<p>58 00:02:25,253:0000003631&gt;00:02:27,990:000000 3700 Ma il film <i>Arrival</i>, non è ancora fuori dai guai.</p>
<p>59 00:02:28,014:0000003700&gt;00:02:30,077:000000 3752 I mean, come on, listen, film. Hey, buddy:</p>	<p>59 00:02:28,014:0000003700&gt;00:02:30,077:000000 3752 Cioè, dai, pensateci,</p>
<p>60 00:02:30,101:0000003753&gt;00:02:33,141:000000 3829 there are aliens that come down to our planet in gigantic ships,</p>	<p>60 00:02:30,101:0000003753&gt;00:02:33,141:000000 3829 gli alieni arrivano sulla Terra con le loro navicelle gigantesche,</p>
<p>61 00:02:33,165:0000003829&gt;00:02:36,951:000000 3924 and they want to do nothing</p>	<p>61 00:02:33,165:0000003829&gt;00:02:36,951:000000 3924 non voglio far altro</p>

<p>except for communicate with us,</p> <p>62 00:02:36,975:0000003924&gt;00:02:39,250:000000 3981 and you hire one linguist?</p> <p>63 00:02:39,274:0000003982&gt;00:02:40,284:000000 4007 (Laughter)</p> <p>64 00:02:40,308:0000004008&gt;00:02:42,652:000000 4066 What's the US government on a budget or something?</p> <p>65 00:02:43,029:0000004076&gt;00:02:44,617:000000 4115 (Laughter)</p> <p>66 00:02:44,641:0000004116&gt;00:02:47,545:000000 4189 A lot of these things can be chalked up to misunderstandings,</p> <p>67 00:02:47,569:0000004189&gt;00:02:51,045:000000 4276 both about what language is and about the formal study of language,</p>	<p>che comunicare con noi,</p> <p>62 00:02:36,975:0000003924&gt;00:02:39,250:000000 3981 e viene assunto un linguista?</p> <p>63 00:02:39,274:0000003982&gt;00:02:40,284:000000 4007 (Risate)</p> <p>64 00:02:40,308:0000004008&gt;00:02:42,652:000000 4066 Per caso, il governo doveva contenere i costi?</p> <p>65 00:02:43,029:0000004076&gt;00:02:44,617:000000 4115 (Risate)</p> <p>66 00:02:44,641:0000004116&gt;00:02:47,545:000000 4189 Molte di queste cose possono portare a dei fraintendimenti</p> <p>67 00:02:47,569:0000004189&gt;00:02:51,045:000000 4276 sia riguardo alla natura del linguaggio, sia al suo studio,</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>68 00:02:51,069:0000004277&gt;00:02:52,380:000000 4310 about linguistics.</p>	<p>68 00:02:51,069:0000004277&gt;00:02:52,380:000000 4310 alla linguistica.</p>
<p>69 00:02:53,568:0000004339&gt;00:02:57,996:000000 4450 And I think there's something that underlies a lot of these misunderstandings</p>	<p>69 00:02:53,568:0000004339&gt;00:02:57,996:000000 4450 Io credo che ci sia qualcosa che sta alla base di queste incomprensioni</p>
<p>70 00:02:58,020:0000004450&gt;00:03:02,559:000000 4564 that can be summed up by this delightful article in <i>Forbes</i>,</p>	<p>70 00:02:58,020:0000004450&gt;00:03:02,559:000000 4564 che può essere riassunta da questo stupendo articolo di <i>Forbes</i></p>
<p>71 00:03:02,583:0000004565&gt;00:03:06,278:000000 4657 about why high school students shouldn't learn foreign languages.</p>	<p>71 00:03:02,583:0000004565&gt;00:03:06,278:000000 4657 sul perché gli studenti non dovrebbero studiare lingue straniere.</p>
<p>72 00:03:06,302:0000004658&gt;00:03:08,435:000000 4711 I'm going to pull out some quotes from this,</p>	<p>72 00:03:06,302:0000004658&gt;00:03:08,435:000000 4711 Vi citerò alcune delle sue affermazioni</p>
<p>73 00:03:08,459:0000004711&gt;00:03:10,517:000000 4763 and I want you to see if you can figure out</p>	<p>73 00:03:08,459:0000004711&gt;00:03:10,517:000000 4763 e vorrei che provaste a capire</p>
<p>74 00:03:10,541:0000004764&gt;00:03:14,171:000000 4854</p>	<p>74 00:03:10,541:0000004764&gt;00:03:14,171:000000 4854</p>

<p>what underlies some of these opinions and ideas.</p> <p>75 00:03:14,929:0000004873&gt;00:03:19,012:0000004975 Americans rarely read the classics, even in translation."</p> <p>76 00:03:19,036:0000004976&gt;00:03:21,737:0000005043 So, in other words, why bother learning a foreign language</p> <p>77 00:03:21,761:0000005044&gt;00:03:25,203:0000005130 when they're not even going to read the classic in the original anyway?</p> <p>78 00:03:25,227:0000005131&gt;00:03:26,411:0000005160 What's the point?</p> <p>79 00:03:26,435:0000005161&gt;00:03:29,213:0000005230 Studying foreign languages in school is a waste of time,</p> <p>80 00:03:29,237:0000005231&gt;00:03:32,897:0000005322 compared to other things that you could be doing in school."</p>	<p>cosa ci sia alla base di queste idee e opinioni.</p> <p>75 00:03:14,929:0000004873&gt;00:03:19,012:0000004975 Gli statunitensi leggono di rado i classici, anche se tradotti.</p> <p>76 00:03:19,036:0000004976&gt;00:03:21,737:0000005043 Quindi, in altre parole, perché imparare una lingua straniera</p> <p>77 00:03:21,761:0000005044&gt;00:03:25,203:0000005130 se nemmeno leggeranno il classico in lingua originale?</p> <p>78 00:03:25,227:0000005131&gt;00:03:26,411:0000005160 Che senso ha?</p> <p>79 00:03:26,435:0000005161&gt;00:03:29,213:0000005230 "Studiare lingue straniere a scuola è una perdita di tempo,</p> <p>80 00:03:29,237:0000005231&gt;00:03:32,897:0000005322 se consideriamo che ci sono cose più utili che si potrebbero studiare".</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



<p>81 00:03:33,887:0000005347&gt;00:03:37,799:000000 5445 "Europe has a lot of language groups clustered in a relatively small space."</p>	<p>81 00:03:33,887:0000005347&gt;00:03:37,799:000000 5445 L'Europa ha molti gruppi linguistici racchiusi in un piccolo spazio.</p>
<p>82 00:03:37,823:0000005446&gt;00:03:41,332:000000 5533 So for Americans, ah, what's the point  of learning another language?</p>	<p>82 00:03:37,823:0000005446&gt;00:03:41,332:000000 5533 Quindi, perché gli statunitensi dovrebbero imparare un'altra lingua?</p>
<p>83 00:03:41,356:0000005534&gt;00:03:44,712:000000 5618 You're not really going to get a lot of bang for your buck out of that.</p>	<p>83 00:03:41,356:0000005534&gt;00:03:44,712:000000 5618 Non servirà a niente.</p>
<p>84 00:03:44,736:0000005618&gt;00:03:45,895:000000 5647 This is my favourite,</p>	<p>84 00:03:44,736:0000005618&gt;00:03:45,895:000000 5647 Questa è la mia preferita,</p>
<p>85 00:03:45,919:0000005648&gt;00:03:48,062:000000 5702 "A student in Birmingham would have to travel</p>	<p>85 00:03:45,919:0000005648&gt;00:03:48,062:000000 5702 "Uno studente di Birmingham dovrebbe viaggiare</p>
<p>86 00:03:48,086:0000005702&gt;00:03:50,572:000000 5764 about a thousand miles to get to the Mexican border,</p>	<p>86 00:03:48,086:0000005702&gt;00:03:50,572:000000 5764 per circa 1.600 km, se volesse arrivare al confine messicano</p>
<p>87 00:03:50,596:0000005765&gt;00:03:54,604:000000 5865</p>	<p>87 00:03:50,596:0000005765&gt;00:03:54,604:000000 5865</p>

<p>and even then, there would be enough people who speak English to get around."</p>	<p>e anche là, ci sarebbero molte persone con cui uscire che parlano inglese”.</p>
<p>88 00:03:54,628:0000005866&gt;00:03:57,327:0000005933</p>	<p>88 00:03:54,628:0000005866&gt;00:03:57,327:0000005933</p>
<p>In other words, if you can kind of wave your arms around,</p>	<p>In altre parole, se si gesticola un po’</p>
<p>89 00:03:57,351:0000005934&gt;00:03:59,171:0000005979</p>	<p>89 00:03:57,351:0000005934&gt;00:03:59,171:0000005979</p>
<p>and you can get to where you're going,</p>	<p>e si riesce ad arrivare a destinazione,</p>
<p>90 00:03:59,195:0000005980&gt;00:04:02,251:0000006056</p>	<p>90 00:03:59,195:0000005980&gt;00:04:02,251:0000006056</p>
<p>then there's really no point in learning another language anyway.</p>	<p>allora non ha nessun senso imparare comunque un'altra lingua.</p>
<p>91 00:04:02,275:0000006057&gt;00:04:07,307:0000006183</p>	<p>91 00:04:02,275:0000006057&gt;00:04:07,307:0000006183</p>
<p>What underlies a lot of these attitudes is the conceptual metaphor,</p>	<p>Ciò che sta alla base di questi pensieri è la metafora concettuale per la quale</p>
<p>92 00:04:07,331:0000006183&gt;00:04:08,894:0000006222</p>	<p>92 00:04:07,331:0000006183&gt;00:04:08,894:0000006222</p>
<p>language is a tool.</p>	<p>il linguaggio è uno strumento.</p>
<p>93 00:04:08,918:0000006223&gt;00:04:11,878:0000006297</p>	<p>93 00:04:08,918:0000006223&gt;00:04:11,878:0000006297</p>
<p>And there's something that rings very true about this metaphor.</p>	<p>C'è qualcosa di veritiero in questa metafora.</p>

<p>94 00:04:11,902:0000006298&gt;00:04:13,149:000000 6329 Language is kind of a tool</p>	<p>94 00:04:11,902:0000006298&gt;00:04:13,149:000000 6329 il linguaggio è simile ad uno strumento</p>
<p>95 00:04:13,173:0000006329&gt;00:04:16,777:000000 6419 in that, if you know the local language, you can do more than if you didn't.</p>	<p>95 00:04:13,173:0000006329&gt;00:04:16,777:000000 6419 se conosci la lingua locale puoi fare più di quanto faresti non conoscendola.</p>
<p>96 00:04:16,801:0000006420&gt;00:04:19,801:000000 6495 But the implication is that language is only a tool,</p>	<p>96 00:04:16,801:0000006420&gt;00:04:19,801:000000 6495 Ma l'errore di base, è che la lingua è solo uno strumento</p>
<p>97 00:04:19,825:0000006496&gt;00:04:21,817:000000 6545 and this is absolutely false.</p>	<p>97 00:04:19,825:0000006496&gt;00:04:21,817:000000 6545 e questo è assolutamente falso.</p>
<p>98 00:04:21,841:0000006546&gt;00:04:25,142:000000 6629 If language was a tool, it would honestly be a pretty poor tool.</p>	<p>98 00:04:21,841:0000006546&gt;00:04:25,142:000000 6629 Se fosse uno strumento, sarebbe piuttosto scarso.</p>
<p>99 00:04:25,166:0000006629&gt;00:04:28,776:000000 6719 And we would have abandoned it long ago for something that was a lot better.</p>	<p>99 00:04:25,166:0000006629&gt;00:04:28,776:000000 6719 E l'avremmo abbandonato tempo fa per qualcosa di molto meglio.</p>
<p>100 00:04:28,800:0000006720&gt;00:04:30,332:000000 6758 Think about just any sentence.</p>	<p>100 00:04:28,800:0000006720&gt;00:04:30,332:000000 6758 Pensate a una qualsiasi frase.</p>

<p>101 00:04:30,356:0000006759&gt;00:04:33,995:000000 6850 Here's a sentence that I'm sure I've said in my life"Yesterday I saw Kyn."</p>	<p>101 00:04:30,356:0000006759&gt;00:04:33,995:000000 6850 Una frase che sono sicuro di aver detto almeno una volta è: "Ieri ho visto Kyn".</p>
<p>102 00:04:34,019:0000006850&gt;00:04:35,268:000000 6882 I have a friend named Kyn.</p>	<p>102 00:04:34,019:0000006850&gt;00:04:35,268:000000 6882 Kyn è un mio amico,</p>
<p>103 00:04:35,292:0000006882&gt;00:04:38,076:000000 6952 And when I say this sentence, "Yesterday I saw Kyn,"</p>	<p>103 00:04:35,292:0000006882&gt;00:04:38,076:000000 6952 e quando dico questa frase, "Ieri ho visto Kyn",</p>
<p>104 00:04:38,100:0000006952&gt;00:04:39,826:000000 6996 do you think it's really the case,</p>	<p>104 00:04:38,100:0000006952&gt;00:04:39,826:000000 6996 credete davvero</p>
<p>105 00:04:39,850:0000006996&gt;00:04:43,072:000000 7077 that everything in my mind is now implanted in your mind</p>	<p>105 00:04:39,850:0000006996&gt;00:04:43,072:000000 7077 che tutto quello a cui sto pensando, venga trasferito nella vostra mente,</p>
<p>106 00:04:43,096:0000007077&gt;00:04:44,278:000000 7107 via this sentence?</p>	<p>106 00:04:43,096:0000007077&gt;00:04:44,278:000000 7107 grazie a questa frase?</p>
<p>107 00:04:44,302:0000007108&gt;00:04:46,839:000000 7171 Hardly, because there's a lot of other stuff going on.</p>	<p>107 00:04:44,302:0000007108&gt;00:04:46,839:000000 7171 Difficilmente. Perché c'è molto di più.</p>

<p>108 00:04:46,863:0000007172&gt;00:04:48,251:000000 7206 Like, when I say "yesterday,"</p>	<p>108 00:04:46,863:0000007172&gt;00:04:48,251:000000 7206 Quando dico "ieri", ad esempio,</p>
<p>109 00:04:48,275:0000007207&gt;00:04:51,584:000000 7290 I might think what the weather was like yesterday because I was there.</p>	<p>109 00:04:48,275:0000007207&gt;00:04:51,584:000000 7290 potrei pensare a come fosse il tempo ieri là.</p>
<p>110 00:04:51,608:0000007290&gt;00:04:52,758:000000 7319 And if I'm remembering,</p>	<p>110 00:04:51,608:0000007290&gt;00:04:52,758:000000 7319 E se sto ricordando,</p>
<p>111 00:04:52,782:0000007320&gt;00:04:56,226:000000 7406 I'll probably remember there was something I forgot to mail, which I did.</p>	<p>111 00:04:52,782:0000007320&gt;00:04:56,226:000000 7406 forse ricorderei che ho dimenticato di spedire qualcosa, e così è stato.</p>
<p>112 00:04:56,250:0000007406&gt;00:04:59,566:000000 7489 This was a preplanned joke, but I really did forget to mail something.</p>	<p>112 00:04:56,250:0000007406&gt;00:04:59,566:000000 7489 Era una battuta programmata, ma ho davvero dimenticato di spedire un pacco.</p>
<p>113 00:04:59,590:0000007490&gt;00:05:02,440:000000 7561 And so that means I'm going to have to do it Monday,</p>	<p>113 00:04:59,590:0000007490&gt;00:05:02,440:000000 7561 Questo vuol dire che dovrò farlo lunedì,</p>
<p>114 00:05:02,464:0000007562&gt;00:05:04,657:000000 7616 because that's when</p>	<p>114 00:05:02,464:0000007562&gt;00:05:04,657:000000 7616 perché quel giorno</p>

'm going to get back home.	sarò tornato a casa.
115	115
00:05:04,681:0000007617>00:05:06,501:000000	00:05:04,681:0000007617>00:05:06,501:000000
7663	7663
And of course, when I think of Monday,	E di sicuro, quando penso al lunedì,
116	116
00:05:06,525:0000007663>00:05:09,471:000000	00:05:06,525:0000007663>00:05:09,471:000000
7737	7737
I'll think of <i>Manic Monday</i>	penso a <i>Manic Monday</i> ,
by the Bangles. It's a good song.	delle <i>Bangles</i> . È una bella canzone.
117	117
00:05:09,495:0000007737>00:05:12,752:000000	00:05:09,495:0000007737>00:05:12,752:000000
7819	7819
And when I say the word "saw,"	Quando dico "ho visto",
I think of this phrase:	penso a questa frase:
118	118
00:05:12,776:0000007819>00:05:15,863:000000	00:05:12,776:0000007819>00:05:15,863:000000
7897	7897
"I see!" said the blind man	"Ci vedo! disse il cieco prendendo
as he picked up his hammer and saw."	il suo martello e iniziando a segare".
119	119
00:05:15,887:0000007897>00:05:17,038:000000	00:05:15,887:0000007897>00:05:17,038:000000
7926	7926
I always do.	Mi succede sempre.
120	120
00:05:17,062:0000007927>00:05:20,133:000000	00:05:17,062:0000007927>00:05:20,133:000000
8003	8003
Anytime I hear the word "saw" or say it,	Ogni volta che sento o dico
I always think of that,	"ho visto", mi viene sempre in mente

<p>121 00:05:20,157:0000008004&gt;00:05:22,254:000000 8056 because my grandfather always used to say it,</p>	<p>121 00:05:20,157:0000008004&gt;00:05:22,254:000000 8056 perché mio nonno lo diceva sempre</p>
<p>122 00:05:22,278:0000008057&gt;00:05:24,149:000000 8104 so, it makes me think of my grandfather.</p>	<p>122 00:05:22,278:0000008057&gt;00:05:24,149:000000 8104 e quindi mi ricorda mio nonno.</p>
<p>123 00:05:24,173:0000008104&gt;00:05:26,814:000000 8170 And we're back to "Manic Monday" again, for some reason.</p>	<p>123 00:05:24,173:0000008104&gt;00:05:26,814:000000 8170 E per qualche ragione, ritorno a Manic Monday.</p>
<p>124 00:05:26,838:0000008171&gt;00:05:30,100:000000 8252 And with Kyn, when I'm saying something like, "Yesterday I saw Kyn,"</p>	<p>124 00:05:26,838:0000008171&gt;00:05:30,100:000000 8252 Riguardo Kyn, quando dico qualcosa come: "Ieri ho visto Kyn",</p>
<p>125 00:05:30,124:0000008253&gt;00:05:33,227:000000 8331 I'll think of the circumstances under which I saw him.</p>	<p>125 00:05:30,124:0000008253&gt;00:05:33,227:000000 8331 Penso alle circostanze in cui l'ho visto.</p>
<p>126 00:05:33,251:0000008331&gt;00:05:36,030:000000 8401 And this happened to be that day. Here he is with my cat.</p>	<p>126 00:05:33,251:0000008331&gt;00:05:36,030:000000 8401 Questo è proprio lui quel giorno. Eccolo, con il mio gatto.</p>
<p>127 00:05:36,054:0000008401&gt;00:05:37,879:000000 8447</p>	<p>127 00:05:36,054:0000008401&gt;00:05:37,879:000000 8447</p>

<p>And of course, if I'm thinking of Kyn,</p> <p>128 00:05:37,903:0000008448&gt;00:05:40,371:000000 8509 I'll think he's going to Long Beach State right now,</p> <p>129 00:05:40,395:0000008510&gt;00:05:43,032:000000 8576 and I'll remember that my good friend John and my mother</p> <p>130 00:05:43,056:0000008576&gt;00:05:44,830:000000 8621 both graduated from Long Beach State,</p> <p>131 00:05:44,854:0000008621&gt;00:05:47,698:000000 8692 my cousin Katie is going to Long Beach State right now.</p> <p>132 00:05:47,722:0000008693&gt;00:05:49,156:000000 8729 And it's <i>Manic Monday</i> again.</p> <p>133 00:05:49,180:0000008730&gt;00:05:51,962:000000 8799 But this is just a fraction of what's going on in your head</p>	<p>Sicuramente, se penso a Kyn,</p> <p>128 00:05:37,903:0000008448&gt;00:05:40,371:000000 8509 penso che sta frequentando la Long Beach State adesso,</p> <p>129 00:05:40,395:0000008510&gt;00:05:43,032:000000 8576 e ricorderò che sia mia madre, sia il mio amico John</p> <p>130 00:05:43,056:0000008576&gt;00:05:44,830:000000 8621 si sono laureati alla Long Beach State,</p> <p>131 00:05:44,854:0000008621&gt;00:05:47,698:000000 8692 e che anche mia cugina Katie sta andando in quell'università.</p> <p>132 00:05:47,722:0000008693&gt;00:05:49,156:000000 8729 E ritorno a <i>Manic Monday</i>.</p> <p>133 00:05:49,180:0000008730&gt;00:05:51,962:000000 8799 Ma questa è solo una parte di quello che succede nelle vostre menti</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



<p>134 00:05:51,986:0000008800&gt;00:05:54,278:000000 8857 at any given time while you are speaking.</p> <p>135 00:05:54,302:0000008858&gt;00:05:56,897:000000 8922 And all we have to represent the entire mess</p> <p>136 00:05:56,921:0000008923&gt;00:05:59,815:000000 8995 that is going on in our head, is this.</p> <p>137 00:05:59,839:0000008996&gt;00:06:01,141:000000 9029 I mean, that's all we got.</p> <p>138 00:06:01,165:0000009029&gt;00:06:02,329:000000 9058 (Laughter)</p> <p>139 00:06:02,353:0000009059&gt;00:06:04,958:000000 9124 Is it any wonder that our system is so poor?</p> <p>140 00:06:04,982:0000009125&gt;00:06:07,460:000000 9186 So, imagine, if I can give you an analogy,</p>	<p>134 00:05:51,986:0000008800&gt;00:05:54,278:000000 8857 in ogni momento in cui parlate.</p> <p>135 00:05:54,302:0000008858&gt;00:05:56,897:000000 8922 E tutto ciò che abbiamo per rappresentare l'intero caos</p> <p>136 00:05:56,921:0000008923&gt;00:05:59,815:000000 8995 che avviene nella nostra mente è questo.</p> <p>137 00:05:59,839:0000008996&gt;00:06:01,141:000000 9029 Sul serio, questo è tutto.</p> <p>138 00:06:01,165:0000009029&gt;00:06:02,329:000000 9058 (Risate)</p> <p>139 00:06:02,353:0000009059&gt;00:06:04,958:000000 9124 E poi ci stupiamo se il nostro sistema è così povero?</p> <p>140 00:06:04,982:0000009125&gt;00:06:07,460:000000 9186 Immaginate, facendo un'analogia,</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>141 00:06:07,484:0000009187&gt;00:06:10,626:000000 9266 imagine if you wanted to know what it is like to eat a cake,</p>	<p>141 00:06:07,484:0000009187&gt;00:06:10,626:000000 9266 di voler sapere cosa si prova nel mangiare una torta</p>
<p>42 00:06:10,650:0000009266&gt;00:06:13,006:000000 9325 if instead of just eating the cake,</p>	<p>142 00:06:10,650:0000009266&gt;00:06:13,006:000000 9325 e invece di mangiare solamente la torta,</p>
<p>143 00:06:13,030:0000009326&gt;00:06:16,252:000000 9406 you instead had to ingest the ingredients of a cake,</p>	<p>143 00:06:13,030:0000009326&gt;00:06:16,252:000000 9406 dovreste ingerirne gli ingredienti,</p>
<p>144 00:06:16,276:0000009407&gt;00:06:17,807:000000 9445 one by one,</p>	<p>144 00:06:16,276:0000009407&gt;00:06:17,807:000000 9445 uno alla volta,</p>
<p>145 00:06:17,831:0000009446&gt;00:06:19,343:000000 9484 along with instructions</p>	<p>145 00:06:17,831:0000009446&gt;00:06:19,343:000000 9484 insieme alla ricetta</p>
<p>146 00:06:19,367:0000009484&gt;00:06:22,752:000000 9569 about how these ingredients can be combined to form a cake.</p>	<p>146 00:06:19,367:0000009484&gt;00:06:22,752:000000 9569 che vi dice come unire gli ingredienti per poter cucinare una torta.</p>
<p>147 00:06:22,776:0000009569&gt;00:06:24,680:000000 9617 You had to eat the instructions, too.</p>	<p>147 00:06:22,776:0000009569&gt;00:06:24,680:000000 9617 E dovete mangiare anche la ricetta.</p>

<p>148 00:06:24,704:0000009618&gt;00:06:25,768:000000 9644 (Laughter)</p>	<p>148 00:06:24,704:0000009618&gt;00:06:25,768:000000 9644 (Risate)</p>
<p>149 00:06:25,792:0000009645&gt;00:06:27,851:000000 9696 If that was how we had to experience cake,</p>	<p>149 00:06:25,792:0000009645&gt;00:06:27,851:000000 9696 Se questo fosse il modo per provare una torta,</p>
<p>150 00:06:27,875:0000009697&gt;00:06:29,386:000000 9735 we would never eat cake.</p>	<p>150 00:06:27,875:0000009697&gt;00:06:29,386:000000 9735 non ne mangeremo mai una.</p>
<p>151 00:06:30,485:0000009762&gt;00:06:34,045:000000 9851 And yet, language is the only way - the only way -</p>	<p>151 00:06:30,485:0000009762&gt;00:06:34,045:000000 9851 Eppure, il linguaggio è l'unico modo, l'unico</p>
<p>152 00:06:34,069:0000009852&gt;00:06:38,263:000000 9957 that we can figure out what is going on here, in our minds.</p>	<p>152 00:06:34,069:0000009852&gt;00:06:38,263:000000 9957 in cui possiamo capire cosa succede qui, nelle nostre menti.</p>
<p>153 00:06:38,287:0000009957&gt;00:06:40,141:000001 0004 This is our interiority,</p>	<p>153 00:06:38,287:0000009957&gt;00:06:40,141:000001 0004 La nostra interiorità</p>
<p>154 00:06:40,165:0000010004&gt;00:06:41,609:000001 0040 the thing that makes us human,</p>	<p>154 00:06:40,165:0000010004&gt;00:06:41,609:000001 0040 è ciò che ci rende umani,</p>

<p>155 00:06:41,633:0000010041&gt;00:06:44,871:000001 0122 the thing that makes us different from other animals,</p>	<p>155 00:06:41,633:0000010041&gt;00:06:44,871:000001 0122 ciò che ci differenzia dagli altri animali,</p>
<p>156 00:06:44,895:0000010122&gt;00:06:46,728:000001 0168 is all inside here somewhere,</p>	<p>156 00:06:44,895:0000010122&gt;00:06:46,728:000001 0168 è tutta qui dentro da qualche parte,</p>
<p>157 00:06:46,752:0000010169&gt;00:06:50,696:000001 0267 and all we have to do to represent it is our own languages.</p>	<p>157 00:06:46,752:0000010169&gt;00:06:50,696:000001 0267 e tutto ciò che abbiamo per rappresentarla è il linguaggio.</p>
<p>158 00:06:50,720:0000010268&gt;00:06:53,835:000001 0346 A language is our best way of showing what's going on in our head.</p>	<p>158 00:06:50,720:0000010268&gt;00:06:53,835:000001 0346 È il modo migliore per mostrare cosa sta succedendo nella nostra mente.</p>
<p>159 00:06:53,859:0000010346&gt;00:06:56,110:000001 0403 Imagine if I wanted to ask a big question, like:</p>	<p>159 00:06:53,859:0000010346&gt;00:06:56,110:000001 0403 Immaginate di voler fare una domanda seria come:</p>
<p>160 00:06:56,134:0000010403&gt;00:06:58,467:000001 0462 "What is the nature of human thought and emotion?"</p>	<p>160 00:06:56,134:0000010403&gt;00:06:58,467:000001 0462 "Qual è la natura del pensiero e delle emozioni umane?"</p>
<p>161 00:06:58,491:0000010462&gt;00:06:59,581:000001 0490</p>	<p>161 00:06:58,491:0000010462&gt;00:06:59,581:000001 0490</p>

What you'd want to do	Quello che vorreste fare
<p>162 00:06:59,605:0000010490&gt;00:07:02,768:000001 0569 is you'd want to examine as many different languages as possible.</p>	<p>162 00:06:59,605:0000010490&gt;00:07:02,768:000001 0569 è esaminare il maggior numero di lingue possibile.</p>
<p>163 00:07:02,792:0000010570&gt;00:07:04,387:000001 0610 Yeah.</p>	<p>163 00:07:02,792:0000010570&gt;00:07:04,387:000001 0610 Sì,</p>
<p>164 00:07:04,411:0000010610&gt;00:07:06,426:000001 0661 One isn't just going to do it.</p>	<p>164 00:07:04,411:0000010610&gt;00:07:06,426:000001 0661 una sola non vi basterà.</p>
<p>165 00:07:06,450:0000010661&gt;00:07:07,812:000001 0695 To give you an example,</p>	<p>165 00:07:06,450:0000010661&gt;00:07:07,812:000001 0695 Per farvi un esempio,</p>
<p>166 00:07:07,836:0000010696&gt;00:07:10,685:000001 0767 here's a picture I took of little Roman,</p>	<p>166 00:07:07,836:0000010696&gt;00:07:10,685:000001 0767 Ecco una foto che ho scattato a Roman,</p>
<p>167 00:07:10,709:0000010768&gt;00:07:13,688:000001 0842 that I took with a 12-megapixel camera.</p>	<p>167 00:07:10,709:0000010768&gt;00:07:13,688:000001 0842 fatta con una fotocamera da 12 megapixel.</p>
<p>168 00:07:13,712:0000010843&gt;00:07:17,144:000001 0929 Now, here's that same picture with a lot fewer pixels.</p>	<p>168 00:07:13,712:0000010843&gt;00:07:17,144:000001 0929 Questa è la stessa foto, con molti pixel in meno.</p>

<p>169 00:07:17,168:0000010929&gt;00:07:21,051:000001 1026 Obviously, neither of these pictures is a real cat.</p>	<p>169 00:07:17,168:0000010929&gt;00:07:21,051:000001 1026 Nessuna delle due è un vero gatto, ovviamente.</p>
<p>170 00:07:21,075:0000011027&gt;00:07:24,709:000001 1118 But one gives you a lot better sense of what a cat is than the other.</p>	<p>170 00:07:21,075:0000011027&gt;00:07:24,709:000001 1118 Ma una rende maggiormente l'idea di cosa sia un gatto rispetto all'altra.</p>
<p>171 00:07:26,649:0000011166&gt;00:07:28,633:000001 1216 Language is not merely a tool.</p>	<p>171 00:07:26,649:0000011166&gt;00:07:28,633:000001 1216 Il linguaggio non è solo uno strumento.</p>
<p>172 00:07:28,657:0000011216&gt;00:07:29,816:000001 1245 It is our legacy,</p>	<p>172 00:07:28,657:0000011216&gt;00:07:29,816:000001 1245 È la nostra eredità,</p>
<p>173 00:07:29,840:0000011246&gt;00:07:32,282:000001 1307 it's our way of conveying what it means to be human.</p>	<p>173 00:07:29,840:0000011246&gt;00:07:32,282:000001 1307 il nostro modo di comunicare cosa significhi essere umani.</p>
<p>174 00:07:32,306:0000011308&gt;00:07:36,697:000001 1417 And of course, by "our" legacy, I mean all humans everywhere.</p>	<p>174 00:07:32,306:0000011308&gt;00:07:36,697:000001 1417 Con il termine "nostra", mi riferisco a tutti gli umani, ovunque si trovino.</p>
<p>175 00:07:36,721:0000011418&gt;00:07:41,786:000001 1545 And losing even one language</p>	<p>175 00:07:36,721:0000011418&gt;00:07:41,786:000001 1545 Perdere anche solo un linguaggio,</p>

<p>makes that picture a lot less clear.</p> <p>176 00:07:41,810:0000011545&gt;00:07:45,855:000001 1646 So as a job for the past 10 years</p> <p>177 00:07:45,879:0000011647&gt;00:07:49,164:000001 1729 and also, as recreation, just for fun,</p> <p>178 00:07:49,188:0000011730&gt;00:07:50,899:000001 1772 I create languages.</p> <p>179 00:07:50,923:0000011773&gt;00:07:52,783:000001 1820 These are called "conlangs,"</p> <p>180 00:07:52,807:0000011820&gt;00:07:54,942:000001 1874 short for "constructed languages."</p> <p>181 00:07:54,966:0000011874&gt;00:07:57,045:000001 1926 Now, presenting these facts back to back,</p> <p>182 00:07:57,069:0000011927&gt;00:07:59,047:000001 1976 that we're losing languages on our planet</p>	<p>rende quell'immagine meno nitida.</p> <p>176 00:07:41,810:0000011545&gt;00:07:45,855:000001 1646 Quindi come lavoro negli ultimi 10 anni,</p> <p>177 00:07:45,879:0000011647&gt;00:07:49,164:000001 1729 e anche come passatempo, solo per divertimento,</p> <p>178 00:07:49,188:0000011730&gt;00:07:50,899:000001 1772 ho creato linguaggi.</p> <p>179 00:07:50,923:0000011773&gt;00:07:52,783:000001 1820 Vengono chiamati "<i>conlangs</i>",</p> <p>180 00:07:52,807:0000011820&gt;00:07:54,942:000001 1874 o anche lingue artificiali.</p> <p>181 00:07:54,966:0000011874&gt;00:07:57,045:000001 1926 Considerando che,</p> <p>182 00:07:57,069:0000011927&gt;00:07:59,047:000001 1976 da una parte, stiamo perdendo delle lingue</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>183 00:07:59,071:0000011977&gt;00:08:00,890:000001 2022 and that I create brand-new languages,</p>	<p>183 00:07:59,071:0000011977&gt;00:08:00,890:000001 2022 e che dall'altra, io ne sto creando di nuove,</p>
<p>184 00:08:00,914:0000012023&gt;00:08:03,696:000001 2092 you might think that there's some nonsuperficial connection</p>	<p>184 00:08:00,914:0000012023&gt;00:08:03,696:000001 2092 potreste pensare che ci sia un qualche collegamento non superficiale</p>
<p>185 00:08:03,720:0000012093&gt;00:08:04,886:000001 2122 between these two.</p>	<p>185 00:08:03,720:0000012093&gt;00:08:04,886:000001 2122 tra queste due cose.</p>
<p>186 00:08:04,910:0000012123&gt;00:08:07,826:000001 2196 In fact, a lot of people have drawn a line between those dots.</p>	<p>186 00:08:04,910:0000012123&gt;00:08:07,826:000001 2196 Molte persone, in realtà, hanno pensato di unire queste cose.</p>
<p>187 00:08:07,850:0000012196&gt;00:08:09,877:000001 2247 This is a guy who got all bent out of shape</p>	<p>187 00:08:07,850:0000012196&gt;00:08:09,877:000001 2247 Questo tipo è andato fuori di testa</p>
<p>188 00:08:09,901:0000012248&gt;00:08:12,715:000001 2318 that there was a conlang in James Cameron's <i>Avatar</i>.</p>	<p>188 00:08:09,901:0000012248&gt;00:08:12,715:000001 2318 perché in <i>Avatar</i>, di James Cameron, c'era una lingua artificiale.</p>
<p>189 00:08:12,739:0000012318&gt;00:08:14,446:000001 2361 He says,</p>	<p>189 00:08:12,739:0000012318&gt;00:08:14,446:000001 2361 Ha detto:</p>



<p>190 00:08:14,470:0000012362&gt;00:08:16,692:000001 2417 "But in the three years it took James Cameron</p>	<p>190 00:08:14,470:0000012362&gt;00:08:16,692:000001 2417 "Nei tre anni che sono serviti a Cameron</p>
<p>191 00:08:16,716:0000012418&gt;00:08:18,969:000001 2474 to get <i>Avatar</i> to the screen, a language died."</p>	<p>191 00:08:16,716:0000012418&gt;00:08:18,969:000001 2474 per portare nelle sale <i>Avatar</i>, una lingua è morta".</p>
<p>192 00:08:18,993:0000012475&gt;00:08:20,921:000001 2523 Probably a lot more than that, actually.</p>	<p>192 00:08:18,993:0000012475&gt;00:08:20,921:000001 2523 In realtà, molte di più probabilmente.</p>
<p>193 00:08:20,945:0000012524&gt;00:08:24,389:000001 2610 "Na'vi, alas, won't fill the hole where it used to be ..."</p>	<p>193 00:08:20,945:0000012524&gt;00:08:24,389:000001 2610 "Il Na'vi dovrebbe tornare nel buco da cui proviene..."</p>
<p>194 00:08:24,413:0000012610&gt;00:08:26,725:000001 2668 A truly profound and poignant statement,</p>	<p>194 00:08:24,413:0000012610&gt;00:08:26,725:000001 2668 Un pensiero così profondo e commovente,</p>
<p>195 00:08:26,749:0000012669&gt;00:08:29,366:000001 2734 if you don't think about it at all.</p>	<p>195 00:08:26,749:0000012669&gt;00:08:29,366:000001 2734 se non ci riflettete davvero.</p>
<p>196 00:08:29,390:0000012735&gt;00:08:30,545:000001 2764 (Laughter)</p>	<p>196 00:08:29,390:0000012735&gt;00:08:30,545:000001 2764 (Risate)</p>

<p>197 00:08:30,569:0000012764&gt;00:08:32,612:000001 2815 But when I was here at Cal,</p>	<p>197 00:08:30,569:0000012764&gt;00:08:32,612:000001 2815 Quando studiavo qui,</p>
<p>198 00:08:32,636:0000012816&gt;00:08:34,015:000001 2850 I completed two majors.</p>	<p>198 00:08:32,636:0000012816&gt;00:08:34,015:000001 2850 ho preso due specializzazioni.</p>
<p>199 00:08:34,039:0000012851&gt;00:08:36,840:000001 2921 One of them was linguistics, but the other one was English.</p>	<p>199 00:08:34,039:0000012851&gt;00:08:36,840:000001 2921 Una in linguistica l'altra in inglese.</p>
<p>200 00:08:36,864:0000012922&gt;00:08:39,452:000001 2986 And of course, the English major, the study of English,</p>	<p>200 00:08:36,864:0000012922&gt;00:08:39,452:000001 2986 E la specializzazione in inglese, lo studio dell'inglese,</p>
<p>201 00:08:39,476:0000012987&gt;00:08:42,438:000001 3061 is not actually the study of the English language, as we know,</p>	<p>201 00:08:39,476:0000012987&gt;00:08:42,438:000001 3061 in realtà non è lo studio della lingua inglese, come già sappiamo,</p>
<p>202 00:08:42,462:0000013062&gt;00:08:43,857:000001 3096 it's the study of literature.</p>	<p>202 00:08:42,462:0000013062&gt;00:08:43,857:000001 3096 è lo studio della letteratura.</p>
<p>203 00:08:43,881:0000013097&gt;00:08:45,678:000001 3142 Literature is just a wonderful thing,</p>	<p>203 00:08:43,881:0000013097&gt;00:08:45,678:000001 3142 La letteratura è magnifica</p>

<p>204 00:08:45,702:0000013143&gt;00:08:49,493:000001 3237 because basically, literature, more broadly, is kind of like art;</p>	<p>204 00:08:45,702:0000013143&gt;00:08:49,493:000001 3237 perché, fondamentalmente, è più una sorta di arte.</p>
<p>205 00:08:49,517:0000013238&gt;00:08:51,180:000001 3280 it falls under the rubric of art.</p>	<p>205 00:08:49,517:0000013238&gt;00:08:51,180:000001 3280 Ricade nella categoria delle arti.</p>
<p>206 00:08:51,204:0000013280&gt;00:08:52,752:000001 3319 And what we do with literature,</p>	<p>206 00:08:51,204:0000013280&gt;00:08:52,752:000001 3319 Con la letteratura,</p>
<p>207 00:08:52,776:0000013319&gt;00:08:57,855:000001 3446 authors create new, entire beings and histories.</p>	<p>207 00:08:52,776:0000013319&gt;00:08:57,855:000001 3446 gli autori creano nuovi personaggi per le loro storie.</p>
<p>208 00:08:57,879:0000013447&gt;00:09:00,895:000001 3522 And it's interesting to us to see</p>	<p>208 00:08:57,879:0000013447&gt;00:09:00,895:000001 3522 Per noi è importante capire</p>
<p>209 00:09:00,919:0000013523&gt;00:09:06,006:000001 3650 what kind of depth and emotion and just unique spirit</p>	<p>209 00:09:00,919:0000013523&gt;00:09:06,006:000001 3650 quale tipo di profondità, emozione e unicità di spirito</p>
<p>210 00:09:06,030:0000013651&gt;00:09:08,638:000001 3716 authors can invest into these fictional beings.</p>	<p>210 00:09:06,030:0000013651&gt;00:09:08,638:000001 3716 gli autori possono conferire a questi personaggi immaginari.</p>

<p>211 00:09:08,662:0000013717&gt;00:09:11,283:000001 3782 So much so, that, I mean, take a look at this.</p>	<p>211 00:09:08,662:0000013717&gt;00:09:11,283:000001 3782 Ora, date un'occhiata qua.</p>
<p>212 00:09:11,307:0000013783&gt;00:09:13,561:000001 3839 There's an entire series of books</p>	<p>212 00:09:11,307:0000013783&gt;00:09:13,561:000001 3839 Questa è una lista di libri</p>
<p>213 00:09:13,585:0000013840&gt;00:09:15,824:000001 3896 that are written about fictional characters.</p>	<p>213 00:09:13,585:0000013840&gt;00:09:15,824:000001 3896 che parlano di personaggi fittizi.</p>
<p>214 00:09:15,848:0000013896&gt;00:09:19,815:000001 3995 Like, the entire book is just about one fictional, fake human being.</p>	<p>214 00:09:15,848:0000013896&gt;00:09:19,815:000001 3995 L'intero libro riguarda un solo essere umano fittizio, che non esiste.</p>
<p>215 00:09:19,839:0000013996&gt;00:09:22,010:000001 4050 There's an entire book on George F. Babbitt</p>	<p>215 00:09:19,839:0000013996&gt;00:09:22,010:000001 4050 Esiste un libro intero su George F. Babbitt,</p>
<p>216 00:09:22,034:0000014051&gt;00:09:23,871:000001 4097 from Sinclair Lewis's <i>Babbitt</i>,</p>	<p>216 00:09:22,034:0000014051&gt;00:09:23,871:000001 4097 dal libro <i>Babbitt</i> di Sinclair Lewis,</p>
<p>217 00:09:23,895:0000014097&gt;00:09:26,562:000001 4164 and I guarantee you, that book is longer than "Babbitt,"</p>	<p>217 00:09:23,895:0000014097&gt;00:09:26,562:000001 4164 e vi assicuro che il libro è molto più lungo della parola "Babbitt",</p>

<p>218 00:09:26,586:0000014165&gt;00:09:27,784:000001 4195 which is a short book.</p>	<p>218 00:09:26,586:0000014165&gt;00:09:27,784:000001 4195 ed è un racconto breve.</p>
<p>219 00:09:27,808:0000014195&gt;00:09:29,547:000001 4239 Does anybody even remember that one?</p>	<p>219 00:09:27,808:0000014195&gt;00:09:29,547:000001 4239 Qualcuno se lo ricorda?</p>
<p>220 00:09:29,571:0000014239&gt;00:09:32,762:000001 4319 It's pretty good, I actually think it's better than <i>Main Street</i>.</p>	<p>220 00:09:29,571:0000014239&gt;00:09:32,762:000001 4319 È una storia carina, penso sia perfino meglio di <i>La via principale</i>.</p>
<p>221 00:09:32,786:0000014320&gt;00:09:34,156:000001 4354 That's my hot take.</p>	<p>221 00:09:32,786:0000014320&gt;00:09:34,156:000001 4354 Perlomeno questo è ciò che penso.</p>
<p>222 00:09:34,180:0000014354&gt;00:09:37,889:000001 4447 So, we've never questioned the fact that literature is interesting.</p>	<p>222 00:09:34,180:0000014354&gt;00:09:37,889:000001 4447 Non abbiamo mai dubitato del fatto che la letteratura fosse interessante.</p>
<p>223 00:09:38,434:0000014461&gt;00:09:39,989:000001 4500 But despite the fact,</p>	<p>223 00:09:38,434:0000014461&gt;00:09:39,989:000001 4500 Nonostante ciò,</p>
<p>224 00:09:40,013:0000014500&gt;00:09:44,077:000001 4602 not even linguists are actually interested in what created languages can tell us</p>	<p>224 00:09:40,013:0000014500&gt;00:09:44,077:000001 4602 neanche i linguisti sono interessati a ciò che le lingue artificiali possono dirci</p>

<p>225 00:09:44,101:0000014603&gt;00:09:47,968:000001 4699 about the depth of the human spirit just as an artistic endeavour.</p>	<p>225 00:09:44,101:0000014603&gt;00:09:47,968:000001 4699 sulla profondità dello spirito umano, anche solo come sforzo artistico.</p>
<p>226 00:09:48,520:0000014713&gt;00:09:51,397:000001 4785 I'll give you a nice little example here.</p>	<p>226 00:09:48,520:0000014713&gt;00:09:51,397:000001 4785 Eccovi un piccolo esempio.</p>
<p>227 00:09:51,421:0000014786&gt;00:09:54,144:000001 4854 There was an article written about me</p>	<p>227 00:09:51,421:0000014786&gt;00:09:54,144:000001 4854 È stato scritto un articolo su di me,</p>
<p>228 00:09:54,168:0000014854&gt;00:09:57,008:000001 4925 in the California alumni magazine a while back.</p>	<p>228 00:09:54,168:0000014854&gt;00:09:57,008:000001 4925 un po' di tempo fa, sulla rivista di un'università della California.</p>
<p>229 00:09:57,032:0000014926&gt;00:09:58,633:000001 4966 And when they wrote this article,</p>	<p>229 00:09:57,032:0000014926&gt;00:09:58,633:000001 4966 Per scrivere l'articolo,</p>
<p>230 00:09:58,657:0000014966&gt;00:10:01,077:000001 5027 they wanted to get somebody from the opposing side,</p>	<p>230 00:09:58,657:0000014966&gt;00:10:01,077:000001 5027 volevano qualcuno che la pensasse in maniera opposta,</p>
<p>231 00:10:01,101:0000015028&gt;00:10:03,561:000001 5089</p>	<p>231 00:10:01,101:0000015028&gt;00:10:03,561:000001 5089</p>

<p>which, in hindsight, seems like a weird thing to do.</p> <p>232 00:10:03,585:0000015090&gt;00:10:05,275:000001 5132 You're just talking about a person,</p> <p>233 00:10:05,299:0000015132&gt;00:10:08,442:000001 5211 and you want to get somebody from the opposing side of that person.</p> <p>234 00:10:08,466:0000015212&gt;00:10:09,742:000001 5244 (Laughter)</p> <p>235 00:10:09,766:0000015244&gt;00:10:12,425:000001 5311 Essentially, this is just a puff piece, but whatever.</p> <p>236 00:10:12,449:0000015311&gt;00:10:14,972:000001 5374 So, they happened to get</p> <p>237 00:10:14,996:0000015375&gt;00:10:17,321:000001 5433 one of the most brilliant linguists of our time,</p>	<p>il che, col senno di poi, sembra anche una cosa assurda da fare.</p> <p>232 00:10:03,585:0000015090&gt;00:10:05,275:000001 5132 Volete scrivere di una persona,</p> <p>233 00:10:05,299:0000015132&gt;00:10:08,442:000001 5211 e ne volete una seconda per scrivere sempre della stessa.</p> <p>234 00:10:08,466:0000015212&gt;00:10:09,742:000001 5244 (Risate)</p> <p>235 00:10:09,766:0000015244&gt;00:10:12,425:000001 5311 Il testo è solo una sviolinata, ma non importa.</p> <p>236 00:10:12,449:0000015311&gt;00:10:14,972:000001 5374 Quindi, hanno chiamato un linguista,</p> <p>237 00:10:14,996:0000015375&gt;00:10:17,321:000001 5433 uno dei più brillanti della nostra epoca,</p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>238 00:10:17,345:0000015434&gt;00:10:20,371:000001 5509 George Lakoff, who's a linguist, here at Berkeley.</p>	<p>238 00:10:17,345:0000015434&gt;00:10:20,371:000001 5509 George Lakoff, linguista qui alla Berkeley.</p>
<p>239 00:10:20,395:0000015510&gt;00:10:23,957:000001 5599 And his work has basically forever changed the fields of linguistics</p>	<p>239 00:10:20,395:0000015510&gt;00:10:23,957:000001 5599 Il suo lavoro ha cambiato per sempre il campo della linguistica</p>
<p>240 00:10:23,981:0000015600&gt;00:10:25,458:000001 5636 and cognitive science.</p>	<p>240 00:10:23,981:0000015600&gt;00:10:25,458:000001 5636 e della scienza cognitiva.</p>
<p>241 00:10:25,482:0000015637&gt;00:10:28,757:000001 5719 And when asked about my work and about language creation in general,</p>	<p>241 00:10:25,482:0000015637&gt;00:10:28,757:000001 5719 Quando gli è stato chiesto del mio lavoro e della creazione di lingue in generale,</p>
<p>242 00:10:28,781:0000015720&gt;00:10:32,426:000001 5811 he said, "But there's a lot of things to be done in the study of language.</p>	<p>242 00:10:28,781:0000015720&gt;00:10:32,426:000001 5811 ha detto: "Ci sono molte cose ancora da fare sullo studio del linguaggio.</p>
<p>243 00:10:32,450:0000015811&gt;00:10:35,206:000001 5880 You should spend the time on something real."</p>	<p>243 00:10:32,450:0000015811&gt;00:10:35,206:000001 5880 Ci si dovrebbe concentrare su qualcosa di più concreto".</p>
<p>244 00:10:35,230:0000015881&gt;00:10:36,381:000001 5910</p>	<p>244 00:10:35,230:0000015881&gt;00:10:36,381:000001 5910</p>



<p>Yeah.</p> <p>245 00:10:36,405:0000015910&gt;00:10:38,864:000001 5972 "Something real." Does this remind you of anything?</p> <p>246 00:10:38,888:0000015972&gt;00:10:42,627:000001 6066 To use the very framework that he himself invented,</p> <p>247 00:10:42,651:0000016066&gt;00:10:45,346:000001 6134 let me refer back to this conceptual metaphor:</p> <p>248 00:10:45,370:0000016134&gt;00:10:46,638:000001 6166 language is a tool.</p> <p>249 00:10:46,662:0000016167&gt;00:10:50,093:000001 6252 And he appears to be labouring under this conceptual metaphor;</p> <p>250 00:10:50,117:0000016253&gt;00:10:54,184:000001 6355 that is, language is useful when it can be used for communication.</p>	<p>Si,</p> <p>245 00:10:36,405:0000015910&gt;00:10:38,864:000001 5972 "qualcosa di concreto". Vi ricorda qualcosa per caso?</p> <p>246 00:10:38,888:0000015972&gt;00:10:42,627:000001 6066 Usando lo schema che lui stesso ha inventato,</p> <p>247 00:10:42,651:0000016066&gt;00:10:45,346:000001 6134 faccio di nuovo riferimento a questa metafora concettuale:</p> <p>248 00:10:45,370:0000016134&gt;00:10:46,638:000001 6166 il linguaggio è uno strumento.</p> <p>249 00:10:46,662:0000016167&gt;00:10:50,093:000001 6252 Sembra che anche lui lavori seguendo questa metafora</p> <p>250 00:10:50,117:0000016253&gt;00:10:54,184:000001 6355 cioè, che il linguaggio sia utile quando può essere usato per comunicare.</p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>251 00:10:54,208:0000016355&gt;00:10:57,506:000001 6438 Language is useless when it can't be used for communication.</p>	<p>251 00:10:54,208:0000016355&gt;00:10:57,506:000001 6438 Il linguaggio è inutile quando non si può usare per comunicare.</p>
<p>252 00:10:57,530:0000016438&gt;00:11:00,372:000001 6509 It might make you wonder: What do we do with dead languages?</p>	<p>252 00:10:57,530:0000016438&gt;00:11:00,372:000001 6509 Potreste, quindi, chiedervi: cosa ce ne facciamo delle lingue morte?</p>
<p>253 00:11:00,396:0000016510&gt;00:11:01,612:000001 6540 But anyway.</p>	<p>253 00:11:00,396:0000016510&gt;00:11:01,612:000001 6540 Ad ogni modo,</p>
<p>254 00:11:01,636:0000016541&gt;00:11:03,043:000001 6576 So, because of this idea,</p>	<p>254 00:11:01,636:0000016541&gt;00:11:03,043:000001 6576 seguendo questa idea,</p>
<p>255 00:11:03,067:0000016577&gt;00:11:06,929:000001 6673 it might seem like the very height of absurdity</p>	<p>255 00:11:03,067:0000016577&gt;00:11:06,929:000001 6673 potrebbe sembrare una vera assurdità</p>
<p>256 00:11:06,953:0000016674&gt;00:11:10,366:000001 6759 to have a <i>Duolingo</i> course on the <i>High Valyrian</i> language</p>	<p>256 00:11:06,953:0000016674&gt;00:11:10,366:000001 6759 avere un corso su <i>Duolingo</i> di <i>Alto Valiriano</i>,</p>
<p>257 00:11:10,390:0000016760&gt;00:11:12,938:000001 6823 that I created</p>	<p>257 00:11:10,390:0000016760&gt;00:11:12,938:000001 6823 lingua che ho creato per</p>

<p>for HBO's <i>Game of Thrones</i>.</p> <p>258 00:11:12,962:0000016824&gt;00:11:16,586:000001 6915 You might wonder what, exactly are 740,000 people learning?</p> <p>259 00:11:17,368:0000016934&gt;00:11:19,630:000001 6991 (Laughter)</p> <p>260 00:11:19,654:0000016991&gt;00:11:21,717:000001 7043 Well, let's take a look at it.</p> <p>261 00:11:21,741:0000017044&gt;00:11:23,376:000001 7084 What are they learning?</p> <p>262 00:11:23,400:0000017085&gt;00:11:25,760:000001 7144 What could they possibly be learning?</p> <p>263 00:11:25,784:0000017145&gt;00:11:28,583:000001 7215 Well, bearing in mind that the other language for this</p> <p>264 00:11:28,607:0000017215&gt;00:11:31,141:000001 7279 it's for people that speak English</p>	<p><i>Il trono di spade</i>, della HBO.</p> <p>258 00:11:12,962:0000016824&gt;00:11:16,586:000001 6915 Potreste chiedervi: ma allora cosa stanno imparando 740.000 persone?</p> <p>259 00:11:17,368:0000016934&gt;00:11:19,630:000001 6991 (Risate)</p> <p>260 00:11:19,654:0000016991&gt;00:11:21,717:000001 7043 Proviamo a dare un'occhiata.</p> <p>261 00:11:21,741:0000017044&gt;00:11:23,376:000001 7084 Cosa stanno imparando?</p> <p>262 00:11:23,400:0000017085&gt;00:11:25,760:000001 7144 Cosa potrebbero imparare?</p> <p>263 00:11:25,784:0000017145&gt;00:11:28,583:000001 7215 Beh, tenendo presente che il corso è pensato</p> <p>264 00:11:28,607:0000017215&gt;00:11:31,141:000001 7279 per persone che parlano inglese,</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>265 00:11:31,165:0000017279&gt;00:11:33,220:000001 7330 English speakers are learning quite a bit.</p> <p>266 00:11:33,244:0000017331&gt;00:11:36,558:000001 7414 Here's a sentence that they will probably never use for communication</p> <p>267 00:11:36,582:0000017415&gt;00:11:37,746:000001 7444 in their entire lives:</p> <p>268 00:11:37,770:0000017444&gt;00:11:39,336:000001 7483 <i>"Vala ābre urnes."</i></p> <p>269 00:11:39,360:0000017484&gt;00:11:40,733:000001 7518 "The man sees the woman."</p> <p>270 00:11:40,757:0000017519&gt;00:11:42,647:000001 7566 The little middle line is the gloss,</p> <p>271 00:11:42,671:0000017567&gt;00:11:44,887:000001 7622 so, it's word for word, that's what it says.</p>	<p>265 00:11:31,165:0000017279&gt;00:11:33,220:000001 7330 diciamo che stanno imparando molto.</p> <p>266 00:11:33,244:0000017331&gt;00:11:36,558:000001 7414 Ecco una frase che probabilmente non useranno mai in vita loro</p> <p>267 00:11:36,582:0000017415&gt;00:11:37,746:000001 7444 per comunicare:</p> <p>268 00:11:37,770:0000017444&gt;00:11:39,336:000001 7483 <i>"Vala ābre urnes".</i></p> <p>269 00:11:39,360:0000017484&gt;00:11:40,733:000001 7518 "L'uomo vede la donna".</p> <p>270 00:11:40,757:0000017519&gt;00:11:42,647:000001 7566 La riga in mezzo è la glossa,</p> <p>271 00:11:42,671:0000017567&gt;00:11:44,887:000001 7622 ovvero, la traduzione parola per parola.</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>272 00:11:44,911:0000017623&gt;00:11:47,700:000001 7692 And they're actually learning some very fascinating things,</p>	<p>272 00:11:44,911:0000017623&gt;00:11:47,700:000001 7692 Stanno veramente imparando cose molto affascinanti,</p>
<p>273 00:11:47,724:0000017693&gt;00:11:49,600:000001 7740 especially if they're English speakers.</p>	<p>273 00:11:47,724:0000017693&gt;00:11:49,600:000001 7740 soprattutto se parlano inglese.</p>
<p>274 00:11:49,624:0000017741&gt;00:11:52,854:000001 7821 They're learning that a verb can come at the very end of a sentence.</p>	<p>274 00:11:49,624:0000017741&gt;00:11:52,854:000001 7821 Stanno imparando che un verbo può trovarsi alla fine di una frase.</p>
<p>275 00:11:52,878:0000017822&gt;00:11:55,846:000001 7896 Doesn't really do that in English when you have two arguments.</p>	<p>275 00:11:52,878:0000017822&gt;00:11:55,846:000001 7896 Cosa che non accade in inglese quando si hanno due argomenti.</p>
<p>276 00:11:55,870:0000017897&gt;00:11:57,608:000001 7940 They're learning that sometimes</p>	<p>276 00:11:55,870:0000017897&gt;00:11:57,608:000001 7940 Stanno imparando che, a volte,</p>
<p>277 00:11:57,632:0000017941&gt;00:12:01,490:000001 8037 a language doesn't have an equivalent for the word "the". It's totally absent.</p>	<p>277 00:11:57,632:0000017941&gt;00:12:01,490:000001 8037 una lingua può non avere un equivalente per l'articolo "il". Può essere omissa.</p>
<p>278 00:12:01,514:0000018038&gt;00:12:03,133:000001 8078</p>	<p>278 00:12:01,514:0000018038&gt;00:12:03,133:000001 8078</p>

<p>That's something language can do.</p> <p>279 00:12:03,157:0000018079&gt;00:12:06,942:000001 8174 They're learning that a long vowel can actually be longer in duration,</p> <p>280 00:12:06,966:0000018174&gt;00:12:08,927:000001 8223 as opposed to different in quality,</p> <p>281 00:12:08,951:0000018224&gt;00:12:12,133:000001 8303 which is what our long vowels do. They're actually the same length.</p> <p>282 00:12:12,157:0000018304&gt;00:12:15,657:000001 8391 They're learning that there are these little inflections.</p> <p>283 00:12:15,681:0000018392&gt;00:12:16,836:000001 8421 Hmm? Hmm?</p> <p>284 00:12:16,860:0000018422&gt;00:12:20,172:000001 8504 There are inflections called "cases" on the end of nouns</p>	<p>Questo è ciò che può fare una lingua.</p> <p>279 00:12:03,157:0000018079&gt;00:12:06,942:000001 8174 Stanno imparando che una vocale lunga può durare di più,</p> <p>280 00:12:06,966:0000018174&gt;00:12:08,927:000001 8223 invece di differenziarsi per la qualità,</p> <p>281 00:12:08,951:0000018224&gt;00:12:12,133:000001 8303 cosa che le nostre vocali lunghe fanno, sono, in realtà, della stessa lunghezza.</p> <p>282 00:12:12,157:0000018304&gt;00:12:15,657:000001 8391 Stanno imparando che ci sono queste piccole desinenze.</p> <p>283 00:12:15,681:0000018392&gt;00:12:16,836:000001 8421 Mmh? Mmh?</p> <p>284 00:12:16,860:0000018422&gt;00:12:20,172:000001 8504 Ci sono desinenze chiamate "casi" alla fine dei nomi</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>285 00:12:20,196:0000018505&gt;00:12:21,212:000001 8530 (Laughter)</p> <p>286 00:12:21,236:0000018531&gt;00:12:24,537:000001 8613 that tell you who does what to whom in a sentence.</p> <p>287 00:12:24,561:0000018614&gt;00:12:27,588:000001 8690 Even if you leave the order of the words the same</p> <p>288 00:12:27,612:0000018690&gt;00:12:29,334:000001 8733 and switch the endings,</p> <p>289 00:12:29,358:0000018734&gt;00:12:32,350:000001 8809 it changes who does what to whom.</p> <p>290 00:12:32,374:0000018809&gt;00:12:38,138:000001 8953 What they're learning is that languages do things, the same things, differently.</p> <p>291 00:12:38,513:0000018963&gt;00:12:40,845:000001 9021 And that learning languages can be fun.</p>	<p>285 00:12:20,196:0000018505&gt;00:12:21,212:000001 8530 (Risate)</p> <p>286 00:12:21,236:0000018531&gt;00:12:24,537:000001 8613 che ci dicono chi fa cosa a chi, in una frase.</p> <p>287 00:12:24,561:0000018614&gt;00:12:27,588:000001 8690 Anche se manteneste lo stesso ordine delle parole</p> <p>288 00:12:27,612:0000018690&gt;00:12:29,334:000001 8733 ma cambiaste le desinenze,</p> <p>289 00:12:29,358:0000018734&gt;00:12:32,350:000001 8809 cambierebbe chi fa cosa a chi.</p> <p>290 00:12:32,374:0000018809&gt;00:12:38,138:000001 8953 Ciò che stanno imparando è che le lingue fanno cose, le stesse cose, diversamente,</p> <p>291 00:12:38,513:0000018963&gt;00:12:40,845:000001 9021 e che imparare le lingue può essere divertente.</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<p>292 00:12:41,997:0000019050&gt;00:12:45,767:000001 9144 What they're learning is respect for Language, capital "L" Language.</p>	<p>292 00:12:41,997:0000019050&gt;00:12:45,767:000001 9144 Stanno imparando il rispetto per il linguaggio con la "L" maiuscola</p>
<p>293 00:12:45,791:0000019145&gt;00:12:49,974:000001 9249 And given the fact that 88% of Americans only speak English at home,</p>	<p>293 00:12:45,791:0000019145&gt;00:12:49,974:000001 9249 e visto che l'88% degli statunitensi parla solamente inglese a casa,</p>
<p>294 00:12:49,998:0000019250&gt;00:12:52,609:000001 9315 I don't think that's necessarily a bad thing.</p>	<p>294 00:12:49,998:0000019250&gt;00:12:52,609:000001 9315 non credo che sia una cosa negativa.</p>
<p>295 00:12:52,633:0000019316&gt;00:12:56,436:000001 9411 You know why languages die on our planet?</p>	<p>295 00:12:52,633:0000019316&gt;00:12:56,436:000001 9411 Sapete perché le lingue muoiono nel nostro pianeta?</p>
<p>296 00:12:56,796:0000019420&gt;00:13:02,018:000001 9550 It's not because government imposes one language on a smaller group,</p>	<p>296 00:12:56,796:0000019420&gt;00:13:02,018:000001 9550 Non perché i governi impongano una lingua a una minoranza,</p>
<p>297 00:13:02,042:0000019551&gt;00:13:04,556:000001 9614 or because an entire group of speakers is wiped out.</p>	<p>297 00:13:02,042:0000019551&gt;00:13:04,556:000001 9614 o perché un intero gruppo di parlanti venga sterminato.</p>



<p>298 00:13:04,580:0000019614&gt;00:13:07,656:000001 9691 That certainly has happened in the past, and it's happening now,</p>	<p>298 00:13:04,580:0000019614&gt;00:13:07,656:000001 9691 Ciò è successo in passato, e sta succedendo tutt'ora,</p>
<p>299 00:13:07,680:0000019692&gt;00:13:09,705:000001 9743 but it's not the main reason.</p>	<p>299 00:13:07,680:0000019692&gt;00:13:09,705:000001 9743 ma non è la causa principale.</p>
<p>300 00:13:10,268:0000019757&gt;00:13:13,046:000001 9826 The main reason is that a child is born to a family</p>	<p>300 00:13:10,268:0000019757&gt;00:13:13,046:000001 9826 Il motivo principale è che se un bambino nasce in una famiglia</p>
<p>301 00:13:13,070:0000019827&gt;00:13:16,625:000001 9916 that speaks a language that is not widely spoken in their community,</p>	<p>301 00:13:13,070:0000019827&gt;00:13:16,625:000001 9916 che parla una lingua non molto usata dalla loro comunità,</p>
<p>302 00:13:16,649:0000019916&gt;00:13:18,656:000001 9966 and that child doesn't learn it.</p>	<p>302 00:13:16,649:0000019916&gt;00:13:18,656:000001 9966 non la imparerà.</p>
<p>303 00:13:18,680:0000019967&gt;00:13:19,965:000001 9999 Why?</p>	<p>303 00:13:18,680:0000019967&gt;00:13:19,965:000001 9999 Perché?</p>
<p>304 00:13:19,989:0000020000&gt;00:13:24,291:000002 0107 Because that language is not valued in their community.</p>	<p>304 00:13:19,989:0000020000&gt;00:13:24,291:000002 0107 Perché quella lingua non è apprezzata dalla loro comunità.</p>

<p>305 00:13:24,315:0000020108&gt;00:13:26,228:000002 0156 Because the language isn't useful.</p>	<p>305 00:13:24,315:0000020108&gt;00:13:26,228:000002 0156 Perché quella lingua non è utile.</p>
<p>306 00:13:26,252:0000020156&gt;00:13:31,236:000002 0281 Because the child can't go and get a job if they speak that language.</p>	<p>306 00:13:26,252:0000020156&gt;00:13:31,236:000002 0281 Perché il bambino non può uscire e trovare lavoro se usa quella lingua.</p>
<p>307 00:13:31,260:0000020282&gt;00:13:35,291:000002 0382 Because if language is just a tool,</p>	<p>307 00:13:31,260:0000020282&gt;00:13:35,291:000002 0382 Perché se la lingua è solo uno strumento,</p>
<p>308 00:13:35,315:0000020383&gt;00:13:37,692:000002 0442 then learning their native language</p>	<p>308 00:13:35,315:0000020383&gt;00:13:37,692:000002 0442 imparare la loro lingua nativa</p>
<p>309 00:13:37,716:0000020443&gt;00:13:39,961:000002 0499 is about as useful as learning <i>High Valyrian</i>,</p>	<p>309 00:13:37,716:0000020443&gt;00:13:39,961:000002 0499 è utile tanto quanto imparare l'<i>Alto Valiriano</i>,</p>
<p>310 00:13:39,985:0000020500&gt;00:13:41,449:000002 0536 so why bother?</p>	<p>310 00:13:39,985:0000020500&gt;00:13:41,449:000002 0536 quindi perché farlo?</p>
<p>311 00:13:43,387:0000020585&gt;00:13:44,537:000002 0613 Now ...</p>	<p>311 00:13:43,387:0000020585&gt;00:13:44,537:000002 0613 Ora...</p>

<p>312 00:13:46,514:0000020663&gt;00:13:50,903:000002 0773 Maybe language study isn't going to lead to a lot more linguistic fluency.</p>	<p>312 00:13:46,514:0000020663&gt;00:13:50,903:000002 0773 Forse lo studio delle lingue non porterà a una maggior fluidità linguistica.</p>
<p>313 00:13:50,927:0000020773&gt;00:13:53,177:000002 0829 But maybe that's not such a big deal.</p>	<p>313 00:13:50,927:0000020773&gt;00:13:53,177:000002 0829 Forse, però, non ha così tanta importanza.</p>
<p>314 00:13:53,855:0000020846&gt;00:13:56,966:000002 0924 Maybe if more people are studying more languages,</p>	<p>314 00:13:53,855:0000020846&gt;00:13:56,966:000002 0924 Forse, se molte più persone studiassero più lingue,</p>
<p>315 00:13:56,990:0000020925&gt;00:13:59,608:000002 0990 it will lead to more linguistic tolerance</p>	<p>315 00:13:56,990:0000020925&gt;00:13:59,608:000002 0990 ci sarebbe più tolleranza linguistica</p>
<p>316 00:13:59,632:0000020991&gt;00:14:01,520:000002 1038 and less linguistic imperialism.</p>	<p>316 00:13:59,632:0000020991&gt;00:14:01,520:000002 1038 e meno imperialismo linguistico.</p>
<p>317 00:14:01,949:0000021049&gt;00:14:04,933:000002 1123 Maybe if we actually respect language for what it is</p>	<p>317 00:14:01,949:0000021049&gt;00:14:04,933:000002 1123 Forse, se davvero rispettassimo il linguaggio per quello che veramente è,</p>
<p>318 00:14:04,957:0000021124&gt;00:14:09,849:000002 1246 literally, the greatest invention in the history of humankind</p>	<p>318 00:14:04,957:0000021124&gt;00:14:09,849:000002 1246 letteralmente la più grande invenzione nella storia di tutta l'umanità,</p>

<p>319 00:14:09,873:0000021247&gt;00:14:11,079:000002 1277 then in the future,</p>	<p>319 00:14:09,873:0000021247&gt;00:14:11,079:000002 1277 allora in futuro,</p>
<p>320 00:14:11,103:0000021278&gt;00:14:14,992:000002 1375 we can celebrate endangered languages as living languages,</p>	<p>320 00:14:11,103:0000021278&gt;00:14:14,992:000002 1375 potremmo festeggiare le lingue a rischio come lingue vive</p>
<p>321 00:14:15,016:0000021375&gt;00:14:16,683:000002 1417 as opposed to museum pieces.</p>	<p>321 00:14:15,016:0000021375&gt;00:14:16,683:000002 1417 e non come un pezzo da museo.</p>
<p>322 00:14:17,182:0000021430&gt;00:14:18,968:000002 1474 (High Valyrian) <i>Kirimvose</i>. Thank you.</p>	<p>322 00:14:17,182:0000021430&gt;00:14:18,968:000002 1474 (Alto Valiriano) <i>Kirimvose</i> Grazie.</p>
<p>323 00:14:18,992:0000021475&gt;00:14:20,388:000002 1510 (Applause)</p>	<p>323 00:14:18,992:0000021475&gt;00:14:20,388:000002 1510 (Applausi)</p>

## Riassunto

La presente tesi ha lo scopo di fornire una descrizione generale della traduzione audiovisiva, soffermandosi poi sulla sottotitolazione. Il lavoro svolto non è stato solamente di tipo teorico, ma include un esempio pratico di traduzione audiovisiva applicata ad un video di TED. Il lavoro è stato suddiviso in tre capitoli: nel Primo, vengono presentati l'ambito della traduzione audiovisiva e le diverse modalità di traduzione. Nel Secondo viene descritta più in dettaglio l'attività di sottotitolazione: quali sono le caratteristiche tecniche che deve avere un sottotitolo, quali sono le norme e le restrizioni riguardanti lo spazio e il tempo necessari per sottotitolare in modo corretto. Questo capitolo presenta inoltre una serie di strategie utilizzate per far fronte ai problemi traduttologici che si possono riscontrare durante una traduzione. Il Terzo, e ultimo, capitolo riguarda la parte pratica di questo elaborato. Comprende una prima parte nella quale viene descritta l'organizzazione TED: com'è nata, di cosa si occupa e in che modo vengono creati i sottotitoli per i loro video. Nella seconda parte è stata fatta un'analisi dei sottotitoli creati per la TED Talk intitolata: *"The greatest invention in the history of the world"*. L'analisi include alcuni esempi di problemi di traduzione con la relativa strategia da me adottata.

Il primo capitolo presenta la traduzione audiovisiva e la descrive come un'area di studio relativamente nuova ma molto importante poiché presente nella nostra vita quotidiana sotto vari aspetti. Basta pensare, infatti, a tutti i film che vengono guardati alla televisione o al cinema, alle serie televisive o ai vari video che si possono trovare in Internet: la maggior parte di questi prodotti multimediali, prima di essere disponibile per la visione, sarà passato attraverso un processo di traduzione spesso dato per scontato. Dopo l'arrivo del cinema sonoro negli anni '30 e la sua conseguente diffusione, sorse un problema riguardante la necessità di tradurre i dialoghi per il pubblico straniero. Infatti, se agli inizi dell'industria cinematografica, le uniche parole da tradurre erano delle corte didascalie visibili durante le scene (i cosiddetti cartelli), con l'avvento dei dialoghi parlati, divenne necessario tradurre e sincronizzare le diverse battute dei personaggi. Le grandi case cinematografiche iniziano quindi a utilizzare diversi metodi per rimediare a questo problema. I film potevano essere girati più volte in lingue diverse, con attori originari dei paesi di destinazione oppure con gli attori stessi che venivano doppiati dal vivo con voci

fuori campo. Con il passare del tempo, tutte queste tecniche si affinarono, diventando poi le modalità di traduzione audiovisiva che ancora oggi vengono utilizzate. Nonostante ad oggi non sia possibile fare una distinzione netta tra le varie modalità, sono state comunque individuate le principali sottocategorie. La prima categoria analizzata nel capitolo Uno è il *voice-over*. Questa tecnica, definita anche semi doppiaggio, non presuppone che la voce nella lingua d'arrivo sia sincronizzata con il labiale dei personaggi. Consiste principalmente nella sovrapposizione di una o più voci al sonoro originale, il quale viene comunque mantenuto in sottofondo. La maggior parte delle volte, il volume originale viene abbassato in modo da poter ascoltare la traduzione. Generalmente questa modalità viene utilizzata su prodotti audiovisivi come: documentari, telegiornali e interviste.

Il *simil sync*, è un'altra tecnica a metà tra il doppiaggio e il *voice-over*. Viene utilizzata soprattutto per i cosiddetti "docureality" dove la voce del doppiatore copre completamente la voce del personaggio e rispetta il tempo di inizio e fine della battuta originale. Il doppiatore deve riprodurre anche elementi come risate e pianti ma non c'è una corrispondenza perfetta tra il labiale del personaggio e il parlato.

Il capitolo continua presentando altre due modalità a confronto: doppiaggio e sottotitolazione. Queste due modalità sono forse le più conosciute e utilizzate nel mondo della traduzione audiovisiva. Il doppiaggio prevede che la colonna sonora originale venga sostituita con una nuova nella lingua d'arrivo. È la modalità più vincolata alle immagini sullo schermo poiché ci deve essere una perfetta sincronizzazione tra il labiale dei personaggi e il parlato. Le chiusure e aperture della bocca devono infatti essere rispettate, così come la lunghezza e le pause dei dialoghi originali. La lingua del doppiaggio è considerata una sorta di "lingua artificiale" costruita ad hoc e diversa dalla lingua comunemente parlata dalle persone. Il doppiaggio implica l'uso di una lingua corretta, spesso ricorre ad un innalzamento diafasico, ad un maggior uso di passato remoto e futuro (che stanno scomparendo nel parlato italiano), all'utilizzo di calchi e forestierismi per la traduzione dei *realia*. Il doppiaggio implica anche la *sospensione dell'incredulità*, ovvero la volontà dello spettatore di mettere da parte le proprie facoltà critiche allo scopo di ignorare le incongruenze che impedirebbero di godere di un'opera di fantasia.

La sottotitolazione, invece, può essere definita come la trasposizione scritta del sonoro originale. Solitamente vengono mostrati nella parte centrale in basso dello schermo ma, come nel caso di opere teatrali, concerti e opere liriche, possono trovarsi su

appositi schermi posizionati sopra al palco e prendono il nome di sottotitoli. Esistono tre categorie di sottotitoli: intralinguistici, bilingue e interlinguistici. Nel primo caso, si tratta di sottotitoli creati usando la stessa lingua del prodotto originale. Vengono utilizzati a scopo didattico per imparare una lingua o possono essere usati per persone non udenti. I sottotitoli bilingue vengono utilizzati soprattutto nei paesi in cui si parlano diverse lingue (come nel caso della Svizzera) o per festival del cinema internazionali. Si presentano come due linee di testo, ognuna delle quali è dedicata ad una lingua diversa. I sottotitoli intralinguistici sono quelli più “tradizionali” che offrono la traduzione scritta dei dialoghi originali usando una lingua diversa rispetto alla lingua di partenza. Tutte queste tipologie hanno però in comune alcune caratteristiche tecniche. Devono essere scritti su di un massimo di due righe, ognuna delle quali non dovrebbe contenere più di 37 caratteri, spazi inclusi. Il limite massimo di caratteri per linea serve per mantenere la cosiddetta “regola dei sei secondi” che si riferisce al tempo di lettura che lo spettatore medio impiega per leggere e assimilare le informazioni contenute nei sottotitoli. Per fare in modo che il testo occupi uno spazio massimo di due linee e non superi i 6 secondi di visibilità, il traduttore deve adottare alcune strategie di manipolazione del testo e altre soluzioni creative per trasmettere le stesse informazioni contenute nell’originale.

Il secondo capitolo è incentrato sul tema della sottotitolazione. In particolare, ne analizza le caratteristiche generali, i parametri da seguire, le possibili strategie da adottare durante la traduzione e alcuni elementi testuali importanti da considerare. Per quanto riguarda le caratteristiche generali, possiamo definire i sottotitoli come una modalità di traduzione audiovisiva che prevede sia il passaggio dalla lingua orale dei dialoghi al testo scritto, sia il passaggio dalla lingua originale a quella d’arrivo. Dal momento che i sottotitoli devono coesistere con le immagini e i dialoghi di un prodotto multimediale, non dovrebbero attirare tutta l’attenzione del pubblico; per questo motivo, i sottotitoli hanno delle restrizioni riguardanti spazio e tempo. Come già anticipato precedentemente, ogni sottotitolo non può avere più di due righe (ciascuna delle quali con un massimo di 37 caratteri) e solitamente vengono visualizzati sulla parte bassa dello schermo. La divisione su due righe di uno stesso sottotitolo, chiamata anche segmentazione, deve tenere in considerazione alcuni elementi sintattico-grammaticali della lingua d’arrivo. La segmentazione serve per garantire una più facile leggibilità dei sottotitoli ma, nel caso fosse effettuata in maniera errata, il pubblico dovrebbe fare un maggiore sforzo per

leggere e capire il testo. Infatti, attraverso la segmentazione, si costringe lo spettatore a fermare il processo linguistico finché non arriva a leggere la seconda parte, contenente il resto dell'informazione. Quando la segmentazione è necessaria, il traduttore deve quindi interrompere la frase nella prima linea in un punto in cui sia già stato trasmesso un carico semantico sufficiente. Ad esempio, se un sottotitolo contiene una frase principale e una subordinata, la seconda andrà nella seconda linea, non bisogna mai separare una forma verbale composta e se il sottotitolo contiene due frasi brevi, ognuna occuperà una linea distinta. La segmentazione serve anche per distinguere le battute di un personaggio da quelle di un altro, o per i momenti di "botta e risposta".

Oltre alle limitazioni in termini di spazio, esistono anche quelle riguardanti i limiti temporali. Questi ultimi sono legati al tempo di comparsa e scomparsa del sottotitolo. Generalmente, un sottotitolo appare nel momento in cui un personaggio inizia a parlare e scompare quando termina. In caso di sottotitoli non sincronizzati, il pubblico potrebbe provare fastidio o addirittura provare straniamento e fermare la sospensione dell'incredulità. Per determinare il tempo di permanenza dei sottotitoli, sono stati fatti numerosi studi riguardanti, ad esempio, il tracciamento oculare. Attraverso queste ricerche, sono state definite alcune abitudini di lettura che hanno portato alla creazione della "regola dei sei secondi" secondo la quale il tempo di lettura che uno spettatore medio impiega per leggere un sottotitolo composto da due linee è di circa 6 secondi. Il tempo di permanenza di un sottotitolo può essere visualizzato attraverso i *time code* ovvero una serie di numeri che indicano l'esatto momento in cui un sottotitolo viene visualizzato (in ore, minuti e secondi).

Il capitolo prosegue con la presentazione delle varie strategie traduttive che possono essere utilizzate durante la sottotitolazione. Le più utilizzate sono condensazione, riformulazione e omissione. Le prime due consentono di riassumere il dialogo originale mantenendo comunque il messaggio comunicato e possono essere attuate su una sola parola o su un'intera frase. Solitamente, vengono cambiati alcuni termini con dei loro sinonimi più brevi oppure vengono cambiati i tempi composti con quelli semplici. L'uso di condensazione e riformulazione può cambiare anche la struttura stessa della frase; ad esempio, una frase interrogativa può diventare affermativa se ciò comporta il risparmio di spazio o una frase passiva può essere cambiata e diventare attiva. La riformulazione



prevede anche la fusione tra due frasi, soprattutto se sono presenti ripetizioni di parole o significati.

L'omissione rappresenta un'ulteriore strategia molto utile per evitare ridondanza all'interno di un sottotitolo. I sottotitoli hanno una natura di per sé additiva poiché ripetono quello che già è presente visivamente sullo schermo o viene comunicato dai dialoghi. Per questo motivo, durante il processo di sottotitolazione, si tende a ridurre il testo eliminando le parti superflue come pause ed esitazioni, semplificando la componente testuale e la lettura per gli spettatori. Se si opta per questa strategia, è necessario fare attenzione a ciò che si omette: il messaggio non deve risentirne, altrimenti il pubblico perderà dei pezzi importanti del prodotto audiovisivo. Può anch'essa essere operata sia a livello della singola unità lessicale sia a livello sintattico. Nel caso dell'omissione di informazioni, è possibile eliminare alcune parole per non appesantire con informazioni già facilmente reperibili attraverso altri canali come le immagini mostrate sullo schermo. Ci sono anche alcuni elementi del discorso che solitamente vengono omessi dai sottotitoli come, ad esempio, aggettivi, avverbi, interiezioni, esitazioni, saluti e colloquialismi. È molto comune che l'omissione venga adottata insieme alla riformulazione poiché frasi con poche informazioni possono essere sintetizzate e riformulate.

La traduzione audiovisiva porta con sé dei problemi traduttologici a livello linguistico-terminologico. Le lingue parlate nei film, ad esempio, sono create ad hoc e rispecchiano un determinato contesto sociale e culturale. In un prodotto audiovisivo, il registro e il lessico utilizzati non sono mai casuali. Servono, infatti, a caratterizzare un personaggio, la sua personalità e il suo *background* culturale (come nel caso dei dialetti o difetti di pronuncia). La sfida per un sottotitolo riguarda proprio la trasposizione di questi elementi che, dal passaggio da lingua parlata a testo scritto, vengono lasciati in disparte. Se da un lato quindi i sottotitoli dovrebbero usare lo stesso registro, il lessico e lo stile del dialogo originale, dall'altro devono essere corretti grammaticalmente perché il pubblico poi dovrà capirli mentre li legge. Il traduttore dovrà quindi optare per un sottotitolo grammaticalmente corretto, nonostante ci siano errori nell'originale che possono anche caratterizzare un personaggio.

Uno dei punti più problematici che può riguardare il lessico è la traduzione dei *realia*. Questi termini o espressioni contribuiscono a introdurre elementi culturali

all'interno del prodotto audiovisivo e possono rappresentare un problema per il sottotitolatore. I *realia* sono termini, come già accennato, che hanno una forte connotazione culturale e, per questo motivo, non sempre hanno una corrispondenza nella lingua d'arrivo. I traduttori devono, quindi, scegliere delle soluzioni per risolvere questa possibile "mancanza" di una lingua. Due delle strategie più usate per sopperire a questo problema sono addomesticamento e straniamento. Nel primo caso, si dà maggior importanza alla cultura della lingua d'arrivo, neutralizzando il termine straniero e rimpiazzandolo con un "sostituto culturale" che permette una comprensione più immediata da parte del pubblico. Tuttavia, con l'addomesticamento si perde una parte importante del significato: per esempio, il termine spagnolo *tortilla de patatas* non ha una traduzione esatta in italiano ma, scegliendo la strategia appena descritta, verrà probabilmente tradotto come *frittata* nonostante non rispecchi esattamente lo stesso piatto. Lo straniamento, invece, dà maggior rilevanza alla cultura della lingua di partenza e, di conseguenza, il termine originale non viene tradotto ma riportato nella sua lingua originale. Il termine iniziale viene mantenuto, così come la sua connotazione culturale, ma la comprensione del sottotitolo può essere ostacolata e non essere immediata.

Dopo questa breve panoramica riguardante le caratteristiche dei sottotitoli e le principali difficoltà che si possono trovare in questo campo, il Terzo capitolo, nella sua parte iniziale, presenta l'organizzazione TED e ne analizza il processo di creazione di sottotitoli per poi continuare con l'analisi vera e propria dei sottotitoli in italiano da me creati per una TED Talk.

TED (Technology, Entertainment and Design) è il nome un'organizzazione no-profit nata nel 1984 negli Stati Uniti. È stata creata con lo scopo di diffondere idee e conoscenze attraverso l'organizzazione di eventi e conferenze. Inizialmente non ebbe molto successo tra la gente ma, nel 1990, la prima conferenza tenuta a Monterey, in California, ebbe un pubblico molto vasto. Le conferenze divennero con il tempo un evento annuale che attraeva migliaia di persone per via degli argomenti trattati e il modo innovativo di promuovere idee di ambiti differenti. TED espanse i suoi orizzonti creando altre iniziative e attività come TEDGlobal, che fa riferimento alle conferenze organizzate al di fuori degli Stati Uniti e TED Talks, una serie di podcast caricati online sotto forma di video e consultabili gratuitamente. Quest'ultima iniziativa non solo rese TED famoso a livello globale ma rese accessibili le conferenze anche in altri paesi. I video pubblicati

online dovevano essere compresi da persone che parlavano lingue diverse e, per questo motivo, TED decise di creare un gruppo di traduttori volontari per creare i sottotitoli di questi video.

Il processo di traduzione per TED, conosciuto anche come *Open Translation Project* (OTP), prevede molteplici fasi. Come prima cosa, il video da sottotitolare viene caricato sulla piattaforma per la creazione di sottotitoli online *Amara*. Successivamente, viene fornito lo script della conferenza in lingua originale e solo a questo punto i sottotitolatori possono iniziare a lavorare. Durante la fase di creazione dei sottotitoli, più persone lavorano con la stessa combinazione linguistica attraverso l'editor *Amara* che permette, inoltre, di seguire le limitazioni di tempo e spazio descritte nel Secondo capitolo. Prima di aggiungere i sottotitoli finali, il testo viene controllato da un revisore che deve accettare la traduzione.

TED ha portato innovazione nell'ambito della divulgazione scientifica. Grazie alla combinazione di elementi come Internet, video, e traduzione in più lingue, TED ha creato un mix perfetto per poter diffondere a livello globale nuove idee e concetti. Ad ogni modo, non sono solo queste le caratteristiche più importanti; è necessario considerare anche la sfumatura di intrattenimento presente in ogni TED Talk. Infatti, tutti gli oratori introducono umorismo, satira e battute nei loro discorsi per comunicare con la gente. L'obiettivo di una conferenza non è solo parlare di un determinato argomento ma anche costruire una sorta di relazione con il pubblico, assicurando prossimità tra lo speaker e l'audience. La creazione di questa prossimità fa in modo che la divulgazione scientifica avvenga in maniera più facile e sia facilmente comprensibile da tutti. Un'altra peculiarità dei discorsi tenuti durante le conferenze di TED risiede nel lessico utilizzato. Esso, infatti, non prevede l'utilizzo di molti termini specifici, dati o formule. Al contrario, viene preferito un lessico comune rendendo il discorso scientifico più facile, esplicito e capibile dalla maggior parte delle persone.

L'ultima parte di questo capitolo include degli esempi pratici di sottotitoli tradotti in italiano per la TED Talk "The greatest invention in the history of the world" con la relativa analisi. Ovviamente nel capitolo sono stati inclusi solamente alcuni esempi che ho ritenuto essere i più significativi e interessanti dal punto di vista della traduzione.

Per concludere, la parte finale di questo scritto prevede una riflessione generale sull'ambito della traduzione audiovisiva. Vengono evidenziate le difficoltà che ho

incontrato nel creare i sottotitoli poiché non sempre è facile decidere quale strategia adottare e cosa possa essere omissa o meno. Nonostante i sottotitoli abbiano diverse restrizioni riguardanti il tempo e lo spazio e nonostante possa sembrare un processo complicato, credo che lasci molto spazio alla creatività e originalità del traduttore. Può infatti omettere, riformulare, riassumere e sperimentare con la lingua, creando ogni volta nuove soluzioni.