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

Translating figurative language for the screen: an analysis of the strategies implemented in the Italian version of 'Good Omens'

Relatrice
Prof. Fiona Clare Dalziel

Laureanda
Alice Turetta
n° matr.2008533 / LMLCC

Anno Accademico 2021 / 2022

TABLE OF CONTENTS

INTRODUCTION

The aim of this dissertation is to report on the results of an analysis that I conducted on the audiovisual translation of the figurative expressions identified in the television series 'Good Omens'. I conducted this analysis by applying some of the most well-established and accredited theories of Translation Studies. It is worth noting that since audiovisual translation is still a problematic and controversial area, the theories considered were not elaborated specifically for translating figurative language on the screen but rather for classic translation modes, e.g., written translation. Therefore, I also explored the validity of such theories when it comes to applying them to this specific context.

In this Introduction I will first provide contextualizing information about the field of figurative language translation in general and its problematic relationship with the audiovisual context, dubbing in particular, thus presenting the specific knowledge gap that inspired my research. I will then outline my research objectives and the data I worked on, and subsequently, I will illustrate the methods applied in my analysis. Finally, I will provide an overview of the structure of the rest of my dissertation.

General context

According to the Merriam-Webster Online Dictionary (2022), figurative language refers to "words or phrases that are meaningful, but not literally true". In other words, it is the use of words in a way that deviates from their conventional meaning in order to convey a complicated meaning or evocative comparison without directly stating it. The most frequently used figures of speech are idiom, metaphor, and wordplay, which are the focus of my analysis. Contrary to what one may think, figurative language "is not rare or limited to poetic situations but rather is a ubiquitous characteristic of speech" (Katz et al. 1998: 3). Its widespread use in everyday situations attests that creativity forms an integral part of ordinary language that enables speakers to express their thoughts more effectively, thanks to the use of references that are grounded in a community's culture, beliefs, values. The very essence of figurative language is represented by its high degree of fixedness and conventionality, apart from its being culture- and language-dependent; these are the features for which many scholars consider the translation of figurativeness a real 'problem'.

Translating idioms, for instance, might bring about difficulties due to the lack of equivalent culture-specific references or appropriate contexts of use in the target language (Baker 1992; Kovács 2016; Balfaqeeh 2009); translating metaphor, instead, may produce a struggle in finding the same source cultural and traditional associations in the target culture, respecting distinct moral codes at the same time (Broeck 1981); wordplay translation, then, is likely to raise difficulties in finding linguistic structures that trigger the same humorous effect of the source pun as well as respecting the target audience's background knowledge necessary to decode the pun (Delabastita 1996; Chiaro 2009).

The challenges of figurativeness translation that derive from its non-literal nature and dependence on culture are even more magnified if the translation mode is audiovisual. Audiovisual translation, or AVT, is a debated area of Translation Studies that concerns the transfer of audiovisual products from a source into a target language and culture (Baker and Saldanha 2020); AVT stands out for being an intersemiotic mode of translation, i.e., it deals with multimodal texts whose message is conveyed through multiple channels – verbal, non-verbal, acoustic, visual – and levels – movements, facial expressions, gestures, colors, sound effects – that intertwine (Minutella 2009; Perego and Taylor 2012; Chiaro 2009). All of these factors contribute to making the audiovisual translation of figurative language a demanding task, which is particularly true for the AVT sub-category of dubbing. Dubbing, in fact, is the mainstream form of translation of film material as of today, and it is concerned with replacing the original spoken dialogues with spoken dialogues in the target language as well as paying attention to matching the utterances with the lip and body movements of the on-screen characters (Matkivska 2014). Given that lip-sync is key, the dubbing of figurative expressions cannot be limited to the mere translation of the source meaning, but rather it has to face other constraints among which there is the synchronization of what the audience sees on screen and what they hear and the respect of the time span in which the utterances are pronounced, for the sake of credibility.

Both the fields of AVT and figurative language translation have started to gain attention only recently thanks to the fast development of the era of digital technology, with scholars manifesting opposing views about them, some thinking that they are integral part of Translation Studies, others arguing that they have crossed the borders of Translation Studies involving too much manipulation of the source text. At any rate, the

key issue in this open debate is that a standard model for the audiovisual translation of figurative language is not available yet, which is why I decided to venture into testing the existing theoretical tools for figurative language translation on an audiovisual translated television series in order to see whether they could fit this mode of translation as well.

Research objectives, data, and approach

In this study, in which I examine a sample consisting of the six episodes that make up the television series 'Good Omens', my research objectives are the following:

1. to investigate the amount of figurative language present in the series and identify what the leading category is among idiom, metaphor, and wordplay;
2. to compare the source and target figurative expressions to identify the main strategies implemented for their translation, searching for any recurrent pattern;
3. to examine the degree of accuracy and consistency of the translated expressions in relation to cultural, linguistic and visual synchrony factors;
4. to make some suggestions concerning the teaching of figurative language, drawing on the results of my analysis as well as my personal experience in English studies.

The episodes I analyzed from 'Good Omens' are the following:

1. 'In the Beginning';
2. 'The Book';
3. 'Hard Times';
4. 'Saturday Morning Funtime';
5. 'The Doomsday Option';
6. 'The Very Last Day of the Rest of Their Lives'.

There are two reasons why I decided to work precisely on this sample of data. In the first place, I had already watched 'Good Omens' in the past and knew that it contained a number of figurative expressions from which I could extrapolate significant data. Secondly, I felt that the temporal structure of the series would be a good sample: each episode lasts about one hour, but the whole series is made up of only six episodes, and therefore I thought it could represent balanced timing with a high amount of figurativeness to study.

For the analysis of the instances of idiom, I resorted to Baker's (1992; 2007) model that comprises six methods to guide the translator through idiom translation, namely: idiom of similar form and meaning; idiom of similar meaning but dissimilar form; paraphrasis; omission; compensation; borrowing. For the analysis of the instances of metaphor, I drew on Broeck's (1981) tripartite scheme of translation strategies for metaphor, i.e., translation 'sensu stricto', substitution, and paraphrasis. Finally, for the analysis of the instances of wordplay, I based myself on Delabastita's (1996) extensive list of wordplay translation strategies, which includes: pun > pun; pun > non-pun; pun > punoid; pun > zero; direct copy; transference; non-pun > pun; zero > pun; editorial techniques. In addition to these, I also considered Chaume's (2004) parameters on visual synchronization to draw my final conclusions.

Structure of the dissertation

After this brief introduction, in Chapters 1 and 2 I will set the context for my study: I will provide a general theoretical overview of the key notions in the fields of figurative language and AVT (dubbing in particular) respectively. In Chapter 3 I will present the object of my investigation, that is, the data which I worked on as well as their contextualization; I will also illustrate how I applied the research method adopted. In Chapter 4 I will report and comment on the findings of my research, attempting to interpret, motivate and justify the translational choices adopted. Finally, in Chapter 5 I will provide some personal suggestions in relation to the teaching of figurative language.

CHAPTER 1 FIGURATIVE LANGUAGE

The present dissertation intends to report on the results of a study I conducted concerning the relationship between two poorly considered fields of knowledge, namely figurative language and audiovisual translation. The study sets out to investigate the degree of accuracy and consistency with which figurative language has been translated from English into the Italian version of the 2019 Amazon television series 'Good Omens' in spite of audiovisual constraints. For the sake of the study itself, what follows is an account of the concept of 'figurative language'.

Figurative language is, as Nida and Taber (2003 cited in Fachrizal 2018: 11) define it, "an expression which is used in place of another meaning or expression which is not its synonym but with which it has an association of ideas often mediated through a supplementary component"; specifically, it implies using words or phrases in such a way that changes their literal meanings. Originally conceived as a literary device at the service of poets, figurative language was meant to make the lay audience familiar with a complex matter by relating it to equivalent symbolic meanings so that the listener could make sense of more easily (Fachrizal 2018).

Today, figurativeness is often but mistakenly considered a creative linguistic device solely associable with poetry; on the contrary, over time, figurative language has spread to orality and become a paramount feature of everyday language, too, playing a key role in the way we perceive and understand what surrounds us (Liu 2019). The high proliferation of figurativeness is likely to be caused by two main factors: the human need for fluent and smooth communication within a society that has no time for misunderstandings and ambiguities but is, instead, always in a rush; the human tendency to invent phrases to draw people's attention by amusing them, to create new conceptions of the world, to express their creative nature as human speakers. So much so, that figurative language has been defined "the poetry of daily discourse" (Johnson-Laird 1993: 92 cited in Cacciari and Tabossi 1993: ix).

Figurative language functions "as a picture or a photograph" (Carston 2018: 198). In other words, it associates a notion of a given domain with one of another domain by analogy, thus building a parallelism based upon mental imagery that enables interactants to encode and/or decode their message more effectively drawing on symbolic ideas; to

put it figuratively, it leads us to see "one thing (the topic) as another (the vehicle)"[1] (Carston 2018: 198). Although not all scholars support the "mental imagery" view of figurative language – Glucksberg (2001), Grice (1975) and Searle (1979) among others – those who do favor it – among which are Carston (2018), Green (2017) and Ortony (1975) – stress the relevance of the imagery aspect when communicating comes down to sharing experiences with the people you love (which is, after all, what communication is often about).

According to Carston (2018), for instance, people resort to mental imagery to capture perceptual and emotional experience in language and share it with those who were absent and could not perceive it, which is such a challenging task that they approach it by comparing it to something else which resembles it in the impact and quality of perception. To be precise, because experience can have different dimensions, the images used to report it to somebody else are not merely visual but can also be acoustic. Similarly, Ortony (1975 cited in Carston 2018) argues that image plays a key role in the verbalization of perceptual and emotional experience, which is hard given that experience is characterized by temporal and spatial continuity, and literality is limited and does not cover all experiential aspects one might want to describe. Hence, these scholars suggest that speakers tend to deliberately and consciously implement the expedient of figurative language, exploiting the power of mental imagery in order to make the interlocutor see reality from their own perspective (Carston 2018).

Figurative language branches out into a number of figures of speech such as, merely to name a few, personification, metaphor, simile, idiom, wordplay. All of them serve the purpose of enhancing smooth communication as well as adding a certain degree of humor to spoken language. Notwithstanding, I chose to center the study I conducted upon a limited number of figures, namely metaphor, idiom, and wordplay, primarily because these occur significantly more frequently in spoken language and, more precisely and for the sake of the study itself, in the dialogues of cinematographic products – movie lines indeed attempt to emulate real-life natural language.

In light of this, in the present chapter I will set the theoretical context for my study. To be precise, I will review the background literature relevant to the afore-mentioned

[1] In figurative language, the term "topic" refers to the concept that the speaker wants to communicate, while the term "vehicle" indicates the word that possesses a figurative meaning and thus stands metaphorically for the concept (Gentner and Bowdle 2001).

figures of speech, that is, idiom, metaphor, and wordplay, for each of which I will: first, try to provide a definition that merges the main theoretical proposals elaborated so far; subsequently, outline the major properties and classifications that might pose challenges in translation; finally, hint at the cognitive processes required for comprehension and at the relevance of culture. This chapter is only concerned with theoretical notions and studies on figurative language, while the relationship between figurativeness and translation, along with the challenges this produces, will be covered in Chapter 2. I will conclude by pointing out the highlights and possible limits of the literature reviewed relevant to my study.

1.1 Idiom

1.1.1 Defining idiomaticity

According to Makkai (1972), the study of idiomaticity[2] has always been one of the most under-explored and neglected of modern linguistics. However, scholars have recently started to reconsider this area, given that idiomatic expressions govern our daily linguistic repertoire by now: as stated by Searle (1975 cited in Cacciari and Tabossi 2001: 27), "speak idiomatically unless there is some good reason not to do it". To date, several attempts have been made to agree on a universally valid definition of idiom, but little consensus has been reached. This difficulty is witnessed by the great number of definitions of "idiom" that have been proposed by the scholars concerned with this particular area, including:

a) a configuration of words stored in our mind like entries of a dictionary and characterized by a conventionalized semantics (a "frozen meaning") (Cacciari 1989 cited in Bačiková 2008; Cacciari and Tabossi 2001);
b) a polilexical expression that combines a fixed meaning with a conventionalized, non-predictable one (Casadei 1994; 1995);
c) a peculiarity of phraseology approved by usage of the language and often having a signification other than its grammatical or logical one (Makkai 1972);

[2] Idiomaticity is the property of idioms where the meaning cannot be inferred from the meaning of the words of which the idiom is made up (Sweet, 1889: 139).

d) “a frozen pattern of language which allows little or no variation in form and often carries meanings which cannot be deduced from the individual components” (Baker 1992 cited in Balfaqeeh 2009: 5);
e) “a combination of words that has a meaning that is different from the meanings of the individual words themselves” (McCarthy and O’Dell 2010 cited in Fachrizal 2018: 1);
f) a particular means of expressing an idea in whatsoever area of interest, and a collocation or phraseme peculiar to a language (Moon 1998);
g) an “extended metaphor, which has two main functions: pragmatic and referential” (Newmark 1988 cited in Horváthová 2014: 97);
h) a string of words that carry an (emotive) meaning different from that of the individual constituents (Larson 1984).

Dictionaries, too, have joined forces in the construction of a suitable definition, providing different ideas. Webster’s New Dictionary of the American English (1988 cited in Horváthová 2014: 97), for instance, categorizes idiom as an “expression established in the usage of a language that is peculiar to itself either in grammatical construction or in having a meaning that cannot be derived as a whole from the conjoined meanings of its elements”; the Longman Idioms Dictionary (1998 cited in Balfaqeeh 2009: 5) classifies idiom as “a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately”; the Longman Dictionary of Contemporary English (2003 cited in Horváthová 2014: 97) describes it as “a phrase which means something different from the meanings of the separate words; the way of statement typical of a person or a people in their use of language”; the Collins English Dictionary (2006 cited in Balfaqeeh 2009: 5) defines it as “an expression such as a simile, in which words do not have their literal meaning”, categorizing idioms as multi-word expressions acting as units.

As can be observed, no standard definition has been formalized yet, since each scholar has focused on different shades and details of idiomatic phenomena in language. If anything, a basic and general definition of idiom can be derived from the academic contributions listed above in order to circumscribe the notional field addressed in this

section: an idiom is a figurative[3] expression made up of two or more lexical constituents, whose overall meaning cannot be inferred from the meanings of its single constituents but is rather fixed and highly conventionalized, which means it depends strongly on the cultural system which it has been produced in.

What does seem to be agreed on is the impossibility for human beings to predict an idiomatic meaning from the usual meaning of the constituents of the expression. This, as shall be seen in Chapter 2, is one of the intrinsic properties that might bring about setbacks in a translation task.

1.1.2 The properties of idiom

The ad-hoc definition of idiom provided in the section above hides the clues that hint at the distinguishing properties of idiomatic expressions. Primarily, idioms are characterized by three features, namely: conventionality; frozenness, also referred to as fixedness; non-compositionality, also called semantic non-predictability. The latter is starkly linked to the degree of transparency or opaqueness of the idiomatic meaning (Bačiková 2008; Casadei 1994, 1995; Vietri 2019; Cacciari and Tabossi 2001). The properties illustrated below are co-dependent and can pose problems in translation because of their specificity; they apply to all typologies of idioms (which will be outlined in section 1.1.3).

1.1.2.1 Conventionality: idiom as a "dead metaphor"

According to Bačiková (2008), conventionality indicates the degree of institutionalization of an idiom. Idioms being integral part of language and its grammar, it follows that they – as any other linguistic device – take part in the socio-linguistic process of conventionalization, which is generally understood as the process through which the speakers of a certain community become familiar with idiomatic expressions so that idiomatic usage gradually settles and becomes automatic in conversation. Interestingly enough, as far as idiom conventionality is concerned, scholars' opinions are divided between those who deem idiom nothing more than a "dead metaphor" (Caillies and Butcher 2007; Bobrow and Bell 1973; Weinreich 1979; Ritchie and Dyhouse 2008) and

[3] "Figurative" means that an expression expresses one thing in terms normally denoting another with which it may be regarded as analogous (https://www.merriam-webster.com/dictionary/figurative).

those who do not recognize such relation (Cruse 1986; Gibbs 1980; Nayak and Gibbs 1990; Cacciari and Tabossi 2001).

On the one hand, those who believe in the dead metaphor theory argue that conventionalization is a process whose starting point is metaphor, alive and creative, and whose end point is idiom, frozen and highly conventionalized. The process implies that there is first a metaphor, which is alive and creative in that it belongs to a precise domain of knowledge; the said metaphor is then connected to another domain in order to facilitate the comprehension of the concept it bears (Hobbs 1979 cited in Cacciari and Tabossi 2001). Over time, the said metaphorical connection becomes familiar and establishes an interpretative path to comprehend reality more deeply: at this point, the metaphor is dead, as "one can no longer trace the metaphorical origin of the expression", which implies idioms are basically dead metaphors with a frozen (fixed) meaning (Cacciari and Tabossi 2001: 32). In the process, the original expression is emptied of its dynamic content, and in the end the resulting fixed expression enters the repertoire of expressions available in the language along with the pre-existing stock of idioms (Caillies and Butcher 2007). According to many scholars, such as Ritchie and Dyhouse (2008), speakers communicate by means of dead metaphors to gain a better understanding of social reality, especially in a culturally-situated conversation; to this end, they playfully distort metaphors and achieve fanciful effects. The appealing effects produced, such as nonsensical images, are in line with one of the reasons figurative language is implemented daily: deliberate fun in communication (Ritchie and Dyhouse 2008).

On the other hand, those who reject the notion of dead metaphor state that idiom not only is to be treated as a separate entity from metaphor, but also has an alive meaning. Several arguments have been proposed in favor of this view. In the first place, the borders between idiom and metaphor might be established by means of two criteria, semantic transparency[4] and opaqueness[5], although it is a demanding task, given that there is no definite dichotomy: idiom and metaphor rather coexist on a continuum on which expressions can be situated according to the degree of literality and idiomaticity. Secondly, not all idioms are dead, in the sense that many still bear a metaphorical meaning. Thirdly, we do not always possess the knowledge to state that idioms were

[4] The degree to which an expression can be divided into semantic constituents (Cruse 1986 cited in Cacciari and Tabossi 2001).
[5] The discrepancy between the semantic value of constituents and the overall idiomatic meaning (Cruse 1986 cited in Cacciari and Tabossi 2001).

metaphorically alive exclusively in the past and to deduct their metaphoricity diachronically. Finally, just because such metaphors have been conventionalized to signify daily experience, it does not make them dead. Therefore, the dead metaphor theory has its limits: idioms cannot be dead since people can interpret unfamiliar idioms precisely because they can rely on their metaphorical interpretation (Cacciari and Tabossi 2001).

Personally, I consider this second hypothesis more plausible: idiom cannot be considered dead. My position can be motivated by two reasons: in the first place, given that idiom and metaphor both fall into the category of figurative language and each of them produces effects in language, these devices are entitled to independency from one another; secondly, since reality is an everchanging entity and we constantly invent more and more idioms to account for it, they are alive, dynamic, and continue to evolve in order to capture it.

1.1.2.2 Frozenness

Frozenness, as explained in Casadei (1994), has to do with the flexibility of the single constituents of idiomatic expressions. The degree of frozenness indicates in fact the extent to which an idiom can tolerate morpho-syntactic operations without losing its idiomatic meaning. Such operations can be quantified, and idioms can be classified from very frozen to very flexible (Cacciari and Tabossi 2001).

Baker (1992 cited in Casadei 1995) points out that, generally speaking, frozenness can be related to different features: the impossibility to transform the structure of the idiom by changing the order of the constituents; the impossibility to alter the grammatical categories[6] of the constituents; the impossibility to modify the inventory of the idiom by inserting, suppressing or replacing any of the constituents. Accordingly, idioms tend to be frozen, extremely inflexible patterns that allow no form variation.

Nonetheless, it is worth noting that idioms present different degrees of frozenness, which depends on the fact that each idiom can undergo some modifications according to its peculiar grammatical structure. Casadei (1995) lists the transformations that can and cannot generally be performed on idioms: what is plausible is the modification of verbal time and mode, the insertion of adverbs or other items between noun and verb,

[6] Tense, person and number (Casadei 1995).

passivization, relativization, dislocation and extraction, while the operations that do not work on idioms are the substitution of nouns or verbs with synonyms, the modification of determiners, the insertion of modifiers and possessive adjectives. Notwithstanding, all idioms do imply a certain degree of lexica-grammatical restricted behavior.

1.1.2.3 Non-compositionality

The feature of non-compositionality is the basic trait for an expression to be idiomatic because it indicates the degree of analyzability, which refers to the degree to which the meaning of an idiom can be understood from that of the single constituents. Normally, in linguistics there exist two meaning levels: literal (given by the meaning of the parts) and idiomatic (an extended meaning); in the case of idioms, the relationship between the overall meaning and the meaning of the single constituents can be considered non-compositional, which entails it cannot be inferred from the meaning of the constituents, or, it is not predictable but has to be stored previously and then retrieved from memory (Casadei 1994, 1995; Vietri 2019; Cacciari and Tabossi 2001).

However, as suggested in Cacciari and Tabossi (2001), non-compositionality itself can be graded depending on the extent to which the individual words of an idiom contribute to the overall meaning interpretation. Thus, idioms can be semantically categorized as normally decomposable, abnormally decomposable and non-decomposable. In normally decomposable idioms the degree of semantic transparency is maximum, which means people can deduct the idiomatic meaning from the constituents because they all contribute to the overall meaning independently, e.g., *to spill the beans*; in abnormally decomposable idioms the relation between the constituents and their idiomatic referent can be understood solely via allusional content, that is, by virtue of one's knowledge of the metaphors that map the said constituents to their idiomatic meaning "representing a prototypical instance of an entire category", e.g., *to carry coals to Newcastle*; in non-decomposable idioms the meaning is completely opaque, that is to say, not inferable from the mere constituents, which do not contribute to the overall meaning at all, e.g., *to kick the bucket*.

To sum up, idiomatic compositionality depends on the relation the individual parts of the idiom have with their referent: transparency entails flexibility, opaqueness entails frozenness. The resulting analyzability is crucial in the immediate interpretation of

idioms: decomposable idioms are understood by accessing the semantics of their constituents and applying syntactic rules; non-decomposable idioms are processed by recovering their stipulated meanings from the mental lexicon, with more efforts (Cacciari and Tabossi 2001).

1.1.3 Classifying idiom typologies

Classifying idioms is as hard as defining them, which is seen by the high quantity of typologies which idioms have been labeled with thus far; the present section, though, will deal with the most significant ones only. One way of classifying idiom types is from a syntactic perspective. Casadei (1994) divides them into three categories: open sentences, i.e., idioms with a compositional meaning that can be derived from the sum of the constituents' meanings; verb support sentences, i.e., simple sentences with the main verb being empty and "supporting" the noun in tense, mode and aspect; fixed (properly idiomatic) sentences, i.e., idioms with a non-compositional meaning, characterized by fixedness of elements, which implies idiomaticity refers not only to verbs but also to nouns and adverbs. Cacciari and Tabossi (2001), instead, suggest a three-sided schema consisting of: lexical idioms, whose meaning has no relation whatsoever with the single constituents, e.g., *by and large*; proverbs, whose meaning is more than the meaning of the constituents, and is derived from allusional, metaphorical content, e.g., *to carry coals to Newcastle*; phrasal idioms, which have a metaphorical relation with their meaning, e.g., *to kick the bucket*. From a semantic viewpoint, Kovács (2016) mentions the dichotomy of unchangeable and changeable idioms, the former being completely fixed, the latter allowing grammatical, lexical, orthographic, and geographic variation.

In terms of the structure of the words, Makkai (1972) distinguishes the following five classes of idioms: phrasal verb idioms with a verb+adverb/preposition structure (e.g., *turn on*); tournure idioms, that is, verb phrase idioms containing at least three words and, optionally, an article (e.g., *to blow a fuse*); irreversible binomial idioms, that is, two words separated by conjunction (e.g., *assault and battery*); phrasal compound idioms, that is, adjective+noun, noun+noun, noun+verb, or verb+noun combinations whose meaning is not based on that of the constituents; incorporating verb idioms, that is, constructions led by a verb, and where a noun or adjective is re-encoded in relation to the verb (e.g., *eavesdrop*).

The most accredited classification to date is the one elaborated by Fernando (1996 cited in Dewi 2016, Fachrizal 2018, Harmon 2021, and Kovács 2016), which is three-sided, too. It involves: pure idioms, i.e., conventionalized, non-literal multiword expressions that are opaque and unmotivated and allow no variation (e.g., *to spill the beans*); semi-idioms, i.e., partially opaque idioms with one or more literal meanings in the source language and one non-literal meaning (e.g., *to foot the bill*); literal idioms, i.e., idioms with little variation that can be interpreted from the meaning of the individual constituents, which makes them transparent (e.g., *of course*). According to many scholars, such as Dewi (2016), Fachrizal (2018), Harmon (2021), and Kovács (2016), this is the most satisfactory and appropriate idiom classification model due to its conciseness but high effectiveness for the sake of the studies on idiomaticity.

1.1.4 Processing and interpreting idiom

Several models have been proposed to account for idiom comprehension, but researchers are still striving to reach one that is universally accepted; indeed, their opinions are in conflict because some have a more traditional view, while others call for the need for a new hybrid model. On the basis of the evidence provided in Caillies and Butcher (2007), there are two main traditional theories:

1) compositional: it implies that idiomatic expressions are stored in our memory as lexical entities with a distinct meaning from their single constituents, which means that idioms are processed literally when encountered, even though an idiomatic meaning might come up later during the literal processing;
2) non-compositional: it assumes that idioms are not stored as separate lexical entries but as meanings associated with a pre-existing configuration of words.

These hypotheses agree on a memory-based approach that claims that all idioms are interpreted figuratively because they are memorized this way. Conversely, many scholars assert that idiom comprehension should be modeled on a more general theory of comprehension instead of resorting to the traditional format of memory representation; such an idea is supported by a growing literature based on the assumption that idiom comprehension can no longer be addressed with the mere dichotomy of literal-figurative meaning because idioms have three different degrees of semantic compositionality, and compositionality impacts idiom comprehension.

The hybrid model was first developed by Titone and Connine (1999) and theorizes that compositionality affects the time course of activation for the idiom's figurative meaning: when encountering an unknown idiom, it can potentially be interpreted either literally or figuratively, and evidence suggests that the figurative meaning seems to be accessed sooner in decomposable idioms. This is explicable for the fact that transparency makes idioms analyzable, and speakers can perceive the link between the meaning of the single constituents and the overall figurative meaning; in a way, transparency is "the degree to which it is possible for one to guess at the meaning of an idiom based on the examination of its form" (Skoufaki 2009: 21).

A further interesting position is that of Cacciari and Tabossi (2001), who describe idiom comprehension as follows: when listeners hear an idiom, they first interpret it literally in a compositional way, which means based on the meaning of the constituents and the syntactic relations among them; then, the idiomatic meaning only appears if the literal interpretation does not make sense. More precisely, an idiom is first understood by resorting to its literal nature until the *idiom key* is reached: the point in which there is sufficient information to recognize it as idiom. To put it like the authors do, idioms are "exceptions to the general rule of compositionality, and where the general rule fails, the list of exceptions is examined to see whether it provides a more appropriate interpretation" (Cacciari and Tabossi 2001: viii).

There are two plausible models proposed by Cacciari and Tabossi (2001) to account for idiom comprehension. Firstly, there is direct look-up (valid for lexical and phrasal idioms), which implies that idioms are understood as long words more quickly in their idiomatic meaning than in the literal one thanks to the direct memory retrieval, which avoids the need for a full linguistic analysis of the expression that would take more time; this requires an arbitrary stipulation of the meaning that is understood immediately. Secondly, we find compositional access (valid for proverbs), which implies that idioms are understood as linguistic expressions, i.e., phrases and sentences; here, the idiomatic meaning is comprehended by linguistic processes of full analysis.

Direct look-up has been discussed by different scholars from various perspectives, although it is agreed on that idioms are understood by means of direct memory retrieval and relatively quickly:

- Bobrow and Bell (1973) assert that meaning is searched for in a mental idiom list when an expression cannot be understood in a literal way;
- Swinney and Cutler (1979) state that when encountering a familiar idiom, our mental lexicon is accessed, where idioms are represented along with all ordinary words;
- Gibbs (1984) believes that if an expression is recognized immediately as idiom, linguistic analysis can be obviated.

Compositional access, instead, assumes that since idioms can vary, they are ordered on a *continuum of compositionality* (Nunberg 1978 cited in Cacciari and Tabossi 2001: 5). Unlike direct look-up, this approach requires linguistic analysis and direct look-up to be simultaneous, even though look-up cannot start until the idiom has been identified as a "unitary expression with a meaning beyond that of its constituent" (Cacciari e Tabossi 1988 cited in Cacciari and Tabossi 2001: 6).

At any rate, the advantage of implementing idioms in discourse, in spite of the concrete difficulties in understanding them, lies in that they encode the message in a quick, simple and spectacular way. It is true that idioms might sound ambiguous, especially to a non-expert speaker, but there are several factors that contribute to their disambiguation, among which there is predictability and its relationship with frequency of occurrence, degree of frozenness, context, and transparency (Cacciari and Tabossi 2001). Surprisingly enough, ambiguity does not affect comprehension; on the contrary, it allows speakers to grasp the expressions that make conversations ironic and evocative. Idioms are nothing but figurative sentences that gain such success that they crystalize in a given language and become a communicative resource (Vietri 2019).

1.2 Metaphor

1.2.1 Defining metaphoricity

As noted in Gentner and Bowdle (2001), metaphor is a complex concept to define, which is attested by the contradictory nature of its correlated literature. On top of that, considering the high presence of metaphor in everyday language and thought, contemporary literature does not reflect the relevance of such linguistic tool; in fact, metaphor has always been seen as of "peripheral interest" (Johnson and Lakoff 2003: ix). Over the past few decades, the afore-mentioned lack of a meaningful theory in this area

led scholars to conduct some research that provided evidence on metaphor being a key to understanding reality, disclaiming most traditional literature that precluded such issue.

Precisely because that of metaphoricity is an intricate issue, there currently is no unambiguous definition but only a generic statement, accepted in Western contemporary philosophy and literature, according to which metaphor is merely a poetic device and a feature of extraordinary language (Johnson and Lakoff 2003). However, Johnson and Lakoff (2003) highlight how much the nature of human conceptual systems[7] depends on metaphor, a key component of common language, thought and action. If conceptual systems help us shape reality, our very life is based upon metaphor. We may not be aware of it, though, for we act and think automatically. Therefore, metaphor is more than a literary device; it is a linguistic resource that also has practical implications. Metaphor enables speakers to establish mappings between concepts belonging to different domains of knowledge, usually with the aim of presenting an abstract notion in a more concrete way by means of conceptualization. This is possible because metaphor builds relations between ontologically distant concepts, a topic and a vehicle: the latter is used to derive an "ad hoc metaphoric category of which it represents a prototypical member" (Gentner and Bowdle 2001: 225), so that the former can be understood as being a member of that category because it has now been abstracted.

The primary function that metaphor usage serves is a communicative purpose. A metaphor can either be creative or purely decorative. In the former case there is a deep bond between the topic and the vehicle, and the metaphor is to be intended literally for the bond is not conventional but rather natural (e.g., poetry, prose and creative writing); in the latter case the metaphor has only an illustrative function, it is not indispensable and might even be replaced by similar expressions (Broeck 1981). However, as for idiom, metaphor can bear both a literal and a figurative meaning, which leads to similar difficulties in the interpretation process.

In all likelihood, the most significantly innovative work on metaphoricity from a cognitive perspective was initiated by Johnson and Lakoff (1980); their investigation first led to the Conceptual Metaphor Theory, which later developed into the renowned Contemporary Theory of Metaphor (CTM) in 1993. Originally, conventional theories on

[7] A conceptual system is a mental, imaginary system composed of sets of ideas or concepts that are interrelated and interworking. Human beings exploit such sets to make sense of the world since these are generalizations of physical experience that attempt to give substance to abstract notions (Johnson and Lakoff 2003).

metaphor considered figurative language a primarily linguistic matter; specifically, it was believed that metaphor created an abstract category through a vehicle and transferred abstract qualities onto a topic. By contrast, CTM shifted from the linguistic to the cognitive level by claiming metaphors are mainly conceptual, i.e., they express underlying conceptual relationships between distant domains (Ritchie and Dyhouse 2008). It follows that CTM considers metaphor a matter of cognition, which means it is a conceptual mapping from a source to a target domain, where the aim is to give a concrete structure to abstract notions; basically, people use metaphoric concepts to talk about other concepts to facilitate their comprehension through an operation of analogy (Ruiz de Mendoza Ibáñez and Pérez Hernández 2011). The CTM view is, to date, the leading theoretical model in the field.

1.2.2 Classifying metaphor typologies

As mentioned in Section 1.1.3, theories on idiom typologies are vast and diversified; in the same vein, there exist many theoretical proposals as to how to classify metaphor properly, each one focusing on a specific aspect. Boers (2003) and Ruiz de Mendoza Ibáñez and Pérez Hernández (2011), for example, report on Grady's (1997, 1999) categorical division between primary and complex metaphors. Primary metaphors provide abstract notions with a structure in the form of image-schemas correlated to physical experience; usually, general physical experience is universal, so it is expected that it is mapped with similar conceptual metaphors across the world. Complex metaphors stem from the combination of primary metaphors and are subject to culture-specific influences, resulting in richer imagery to map knowledge onto abstract domains. These experiential domains are more likely to vary across the world because they depend on the way a given culture perceives them, and therefore the same metaphorical mapping may not be available to every cultural system.

On the basis of metaphor meaning and interpretation, Dunn (2015) distinguishes between three types of metaphor: interpretive, source-target, and modulated. Interpretive metaphor is highly unstable because its meaning varies according to the way it is inferred: it can be interpreted either as metaphor or non-metaphor, with a very divergent result in meaning. Source-target metaphor is contextually stable because it has a direct meaning based on explicit conceptual source-target mappings. Modulated metaphor is contextually

stable and has a direct meaning, as well, but lacks explicit source-target mappings to make reference to when interpreting it.

A third way of labeling metaphor typologies is that suggested by Gentner and Bowdle (2001), according to whom metaphor can be novel or conventional. The former is made up of a vehicle that refers to a domain-specific concept but not yet to a domain-general category, while the latter involves a vehicle that refers to both, i.e., a literal concept and an associated metaphoric category. Conventional vehicles are polysemous, and their literal and metaphoric meanings are linked. Metaphor conventionality derives from the repeated figurative use of a given vehicle, which acquires a domain-general meaning. Many often refer to the conclusion of a metaphor's career as a "dead metaphor", which occurs when people are no longer able to trace the relation between the metaphoric category and the vehicle, because the vehicles refer only to a derived metaphoric category while the original concept no longer exists.

Bortfeld and McGlone (2001) enrich this debate with the subdivision into attributional and relational metaphor. The former focuses on the common attributes shared by topic and vehicle with no obvious analogical similarities; such metaphor is simple and points to few attributes relevant to the discourse. Relational metaphor focuses on the common analogical structures in topic and vehicle with no obvious attributional similarities; this model originated to describe scientific analogies and idiomatic expressions that implied epistemic relations between domains. Then, there is an intermediate type of metaphor, which can be interpreted in both ways, i.e., in terms of common attributes or analogical structures. This witnesses the wide variability with which people can interpret a metaphor.

Considering the degree of institutionalization, Broeck (1981) proposes the three-sided schema of lexicalized, conventional and private metaphor. Lexicalized metaphor has gradually lost its uniqueness to become part of the established lexicon of language, which makes it a sort of "dead metaphor"[8]. Conventional metaphor is traditional and more or less institutionalized; it might sound poetic and faded to modern people. Private

[8] Bortfeld and McGlone (2001) explicit the stages that lead to the loss of the original meaning of a dead metaphor: petrification, i.e., the reference and ground of the comparison become limited by convention; loss of the analogical feeling of the transferred definition but retaining a minimum link between the literal and the transferred meaning; deadness, i.e., the literal meaning dies completely and diverges totally from the transferred one.

metaphor falls into the category of bold creations of individual poets, difficult to distinguish from the traditional metaphor with which it sometimes overlaps.

Finally, it goes without saying that Johnson and Lakoff (2003) have participated in the classification debate, as well, with their special contribution. They adopt a minimalistic categorization distinguishing between conventional and unconventional metaphor. Conventional metaphor structures the ordinary conceptual system of everyday language based upon correlations perceived in the already existing experience, and includes:

a) structural metaphor, the traditional idea of metaphor we all have, that is, one concept is structured in terms of another arbitrarily (e.g., *love is a journey*);
b) orientational metaphor, that takes place when "one concept organizes a system of concepts with respect to one another" (Johnson and Lakoff 2003: 14) in terms of spatial references (e.g., *to feel up* means *to feel happy* because the erect posture, in some cultures, resembles positive emotions), and arises from physical and/or cultural experience;
c) ontological metaphor, which emerges when we automatically identify our experiences as clear "physical objects and substances" (Johnson and Lakoff 2003: 25), or entities with well-defined boundaries; not even once is the metaphorical nature clear to us speakers: we use metaphors as we were taught in our culture, naturally and instinctively (e.g., *love is a collaborative work of art*).

Unconventional metaphor, instead, builds a range of new experiences and realities and comprises the imaginative metaphor, i.e., creative metaphor that can provide new meaning to what we already know about our daily experience. It partly works as a normal metaphor in that it "provides coherent structures, hiding and highlighting things" (Johnson and Lakoff 2003: 139), but this, in turn, might create networks of specific, coherent entailments with other metaphors; as a result, it gives new meaning to concepts. Also, it links our past experiences to our future ones in order to provide us with experiences that our conventional conceptual system does not; it is to note that, thanks to these features, imaginative metaphor helps us set and pursue goals.

However, one has to bear in mind that the meaning of a given metaphor changes radically according to the cultural background, resulting in people living by the very same

imaginative metaphor but with different views on reality – hence the statement "the imaginative metaphor has the power to create a new reality rather than conceptualizing a preexisting one" (Johnson and Lakoff 2003: 144). It is difficult to change the metaphors we live by, though, for our daily activities and reality are unconsciously structured in terms of metaphors, and they cannot be changed consciously and quickly; still, when imaginative metaphors manage to enter our conventional conceptual system, they create a new reality and "we start to comprehend our experience and act in terms of metaphors" (Johnson and Lakoff 2003: 145), thus altering our conceptual system.

It appears clear that metaphor can be classified in terms of different aspects; it follows that the suitable perspective to adopt should be selected case by case, depending on the needs and goals of the research, because each of the models illustrated above is valid and adds to the ongoing debate.

1.2.3 Grounding human reality on metaphor

As already stated, Johnson and Lakoff (2003) reject the idea that metaphor is "merely a poetic device and a feature of extraordinary language"; in fact, they believe metaphor is primarily a matter of thought and action, and only then of language. This statement stems from the assumption that "the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system" (Johnson and Lakoff 2003: 6). Therefore, metaphor structures our life, it is part of human culture, it helps us understand what we do and shapes the way we conceive reality.

Metaphor and reality are so strongly related owing to the tendency of human nature to conceptualize everything systematically so that any everyday activity is provided with a metaphorical nature. Metaphorical concepts are systematic in that they enable us to focus on one specific aspect of a given concept while necessarily hiding others; this phenomenon is known as the "conduit metaphor", which reflects on how even metalanguage is structured metaphorically. More specifically, it compares meanings to objects, expressions to containers, and communication to sending: when speaking, we "put ideas into words and send them along a conduit to a hearer" (Johnson and Lakoff 2003: 10), who takes them out to comprehend. All in all, the grounding of human conceptual systems is experience: metaphors of all kinds derive from the way we interact

with the environment, so we know and learn concepts, which emerge from interactions, by defining them with other equivalent metaphorical concepts.

1.2.4 Dealing with cross-cultural variation

"Culture" is a difficult notion to define, especially in relation to metaphor. According to Lakoff (1993 cited in Deignan 2003), bodily experience is universal, which entails basic conceptual metaphors are shared by all humans regardless of their cultural background: they are culture-independent. However, Gibbs (1999 cited in Deignan 2003) argues that culture filters every aspect of human life, thus bodily experience cannot be interpreted in the same way across cultures. So, there is no consistency in the models proposed by researchers to identify the relation between metaphor and culture once and for all, and this makes investigation into cross-cultural differences usage of metaphor improductive. Being aware of that, researchers call for the need for strong evidence before any metaphoric model is validated and given universal value. However, Deignan (2003) attempts to provide a definition of culture, that is, the dominant ideology of a given community, within which figurative language reflects "the conventional patterns of thought or world views" of such community (Deignan 2003: 256).

Among those who claim metaphor is rooted to the cultural background it is born within are Boers (2003), Deignan (2003), and Johnson and Lakoff (2003), who agree on the fact that, since values are embedded in culture, these accordingly "form a coherent system with the metaphors we live by" in the mainstream culture (Johnson and Lakoff 2003: 22). The scholars refer to this as cross-cultural variation, a phenomenon according to which every country has its own values and beliefs on which metaphorical concepts are grounded on depending on its historical path. However, this is true not for general conceptual metaphors, which structure abstract notions by giving them a universal value shared across cultural systems, but rather for complex metaphors, which are projected with a culture-specific imagery added to the general image-schema, each culture focusing on a different particular aspect of the general metaphor. Being aware of such variation is especially relevant to translators, because is alerts them of the pitfalls of word-for-word translation: a switch from a source conceptual system to a target one is necessary.

Boers (2003) suggests that cross-cultural variation can occur in three forms, in terms of three parameters used to compare conceptual metaphors across cultures:

1) the conventionalized metaphoric mappings in the source and target systems, resulting in uneven productivity;
2) the judgements associated with the source and target domains;
3) the degree of pervasiveness.

The first realization sees two languages that display the same source-target mappings but with different degrees of productivity or conventionality. This might be explained as a reflection of the countries' history and national stereotypes, or as the conventional patterns of thought a given community uses to view the world: the degree to which metaphor usage varies across cultures is bound to a number of factors that include national identity, which shows the inherent connection between metaphor and culture. Such variation can be tested through comparative corpus-based quantitative research (i.e., counting the frequency of occurrence) from a diachronic perspective, which might witness cases of remains of figurative expressions of a community's past culture (Boers 2003).

The second realization involves differences in value-judgements associated with the source domain, the target one, or the appropriateness of the metaphor itself. These cross-cultural differences can lead to communication failure because of their culture-specific connotations or rhetorical etiquette. The only effective way to ensure communicational success is to be aware of the fact that cultures have different sets of values, which are possible areas of misunderstanding when using metaphors carrying value-judgements (Boers 2003).

Finally, the third realization has to do with the differences in the degree of pervasiveness of metaphor. This type of variation concerns so-called "metaphtonymy (Goossens 1990 cited in Boers 2003), which combines the processes of metaphor and metonymy; it has been shown that rhetorical etiquette plays a crucial role in a community's preferences for metaphoric and metonymic phraseology.

What is curious is that, in spite of this well-structured theory on cross-cultural variation of metaphor, Boers (2003) strongly believes such phenomenon is doomed to gradually decrease over time: the ongoing globalization is expected to end up eroding the instances of cross-cultural variations observed so far, increasing cross-cultural contacts and, thus, homogeneity of figurative language because everyone will get to know the sets of values of everyone else. Boers (2003) himself believes that culture itself is expressed

through metaphor, and a higher metaphor awareness would but benefit cross-cultural communication.

1.2.5 Processing and interpreting metaphor

Precisely because metaphorical entailments are culturally bound, metaphor often sneaks in the discourse in a subtle way and might not be perceived immediately in its figurative nature (Johnson and Lakoff 2003); therefore, understanding metaphor is challenging at times. Numerous theoretical contributions have been provided by the leading scholars in the field, all of whom propose their own model in the attempt to account for such an intricate process; however, I will review those currently considered the most prominent.

First of all, Gentner and Bowdle (2001) treat metaphor as an anomalous expression violating syntactic rules, and hold that we cannot interpret metaphor directly but rather need to go through three steps:

1) deriving a literal interpretation of the phrase;
2) assessing it on the basis of the context;
3) deriving a metaphoric interpretation if the literal one sounds anomalous.

Nonetheless, studies (Inhoff, Lima and Carroll 1984; Ortony, Schallert, Reynolds and Antos 1978; Shinjo and Myers 1987) have already discarded Gentner and Bowdle's (2001) view of indirect processing of metaphor because it has been demonstrated that a) not always does the literal interpretation precede the metaphoric one, and b) metaphoric interpretations are not sought solely when literal ones fail: the literal and the metaphoric meanings are derived simultaneously. It is believed, in fact, that the hearer computes them in parallel, without needing to first process the literal one to initiate the figurative one; the hearer will select the appropriate interpretation according to the context, which appears to be the key. Therefore, theories of direct interpretation of metaphor now prevail, supporting the idea that both metaphoric and literal expressions involve the same comprehension processes (Gentner and Bowdle 2001).

Bortfeld and McGlone (2001), for their part, suggest two more models of comprehension that are associated with the metaphor typologies they proposed themselves, i.e., the attributional and the domain-mapping process. According to the former, comprehending metaphor means searching for properties of the vehicle concept that can be attributed to the topic; this model makes the vehicle be understood as

emblematic of a general category (e.g., in *a lifetime is a day*, since a day is a short span, it might be interpreted as "life is short" by using a stereotypical property of the vehicle "day" to characterize the topic "lifetime"). The latter, instead, argues that using metaphor means conveying a relational structure between the topic and the vehicle concepts (e.g., *lovers are travelers, relationship is a rollercoaster*); this model uses a system of relations in the vehicle to characterize the topic, in fact it is also defined "relational", i.e., speakers search for epistemic correspondences between entities in the topic and vehicle conceptual domains (e.g., in *a lifetime is a day*, since a day stands for stages and periods of life, it might be interpreted as "dawn is birth", "morning is childhood" etc.). They are both plausible to motivate metaphor comprehension and do not exclude one another, but are rather descriptions of distinct processing sets that speakers activate in different contexts to interpret metaphor: the attributional model is preferred for attributional metaphors, while the relational model for relational metaphors.

However, it is clear that the one thing on which scholars agree is that the discriminant lies in the context: ultimately, it is the very context surrounding the metaphor that determines the meaning people derive from a metaphor, guiding them in the interpretation process.

1.3 Wordplay

1.3.1 Defining wordplay

Unlike idiom and metaphor, there is more consensus around the definition of the concept of wordplay; this, perhaps, is due to the fact that wordplay is a linguistic device that hearers understand more easily and quickly: while idiom and metaphor need complex cognitive processes to be decoded, double meanings undoubtedly sound more manifest, which explains why there is significantly less literature on the topic under every aspect – and even so, it is hard to have access to it.

The definition of wordplay found in Camilli (2019) is quite broad and vague, which presents it as "every conceivable way in which language is used with the intent to amuse" (Camilli 2019: 76); given that figurativeness is part of daily language, as stated in the introductory section, Beckett (1957 cited in Delabastita 1996: 127) adds that wordplay is "inherent in the structure of language and therefore natural to the human mind". To refine the concept, the definition elaborated by Delabastita (1996), who has produced a major

contribution to the field, is certainly more technical and satisfactory: the term *wordplay* stands for a wider category that comprises "textual phenomena in which structural features of the language used are exploited in order to bring about a communicative significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings" (Delabastita 1996: 128).

In a nutshell, wordplay is a phenomenon typical of communication in which speakers twist and twirl the form of words at their convenience for fun. The term itself contains "play", which concerns those activities that are pleasurable in physiological terms, and both children and adults engage with. On a linguistic level, language play is often used to strengthen social relationships and solidarity: if a group of friends does not have to respect formalities, it means they have great mutual trust. Hence, such language can serve group cohesion by means of humor (Ritchie and Dyhouse 2008).

It is worth noting that, wordplay being a vast category, the form under which it occurs most frequently in language is that of puns (commonly known as "jokes"), i.e., textual phenomena in which all words have a potential "dormant associative power" (Delabastita 1996: 129) that is only triggered when they are placed in non-ordinary textual settings. The triggering context can be verbal as well as situational. In the case of verbal contexts, triggers might derive from our expectations of grammatical well-formedness or thematic coherence, while situational contexts have more to do with multimedial texts and dialogues. At any rate, puns have some definite functions, namely those of producing humor, grabbing the listener's attention, adding persuasive force to statements or deceiving socially established taboos, among others. Because of the high frequency of occurrence of puns in natural discourse, the part of my analysis dedicated to wordplay will focus precisely on instances of puns; therefore, from now on I will replace the generic term "wordplay" by the more specific "pun".

1.3.2 Linguistic structures of puns

In order for puns to actually waken their "dormant associative power" and create amusing double meanings, they have to exploit specific linguistic structures that Delabastita (1996) lists in his primary work on wordplay, and namely:

a) phonological and graphological structure: the phonemes and graphemes of any language are limited in number and order of combination, so there are many pairs

of words with similar forms. What puns need is *soundplay*, i.e., alliteration, assonance, consonance: sounds that sound alike and provide the basis for verbal association (e.g., *love at first bite* vs *love at first sight*);

b) lexical structure such as polysemy: puns exploit the linguistic phenomenon of polysemy, i.e., words that derive from the same semantic root but have different meanings, and thus create metaphoric interpretations (e.g., *the heart of a lettuce*);
c) lexical structure such as idiomaticity: in this case, puns exploit idioms and the fact that their overall meaning can no longer be reduced to the combinations of meanings of their constituents (e.g., *give them an inch and they'll take your mile*);
d) morphological structure: derivatives and compounds play a role, too, in construing puns that sound etymologically incorrect but semantically effective (e.g., *Is life worth living? It depends on the liver*);
e) syntactic structure: in this case, puns are complete sentences that can be parsed in more than one way for being ambiguous.

The linguistic features listed above can either be exploited alone or be combined simultaneously.

1.3.3 Classifying pun typologies

Camilli (2019) identifies four main types of puns, which contrast different meanings of words based on the types of formal similarity that may occur between their components:

a) homonymy, i.e., two words with identical sounds and spellings (e.g., *picture* as a noun and *picture* as a verb);
b) homophony, i.e., two words with identical sounds but different spellings (e.g., *write* and *right*);
c) homography, i.e., two words with different sounds but identical spellings (e.g., *use* as a noun and *use* as a verb);
d) paronymy, i.e., two words with different sounds and spellings (e.g., *collision* and *collusion*).

In addition to that, Delabastita (1993 cited in Camilli 2019: 77) distinguishes between three further "borderline cases that have clear affinities with wordplay":

a) speech-act ambiguity, where the purpose of speech is toyed with (e.g., the question "Can you pass the salt?" may be a request or a literal question about physical ability);
b) referential vagueness, where the vagueness of a reference is toyed with (e.g., the verb *come* when the mode of transport is not specified);
c) referential equivocality, where the meaning of a deictic expression shifts, so that it may have multiple referents (e.g., *it*).

On top of these linguistic categories, a number of scholars have identified types of puns based on their construction, including:

a) name-giving, where the author creates some "ambiguity between common noun and proper noun" (De Vries & Verheij 1997 cited in Camilli 2019: 77);
b) modified expressions, where recognizable formulations are "altered in unexpected ways" (Schröter 2010 cited in Camilli 2019: 77);
c) idiom-based, where the meaning of an idiom is transformed based on its contextual use (Veisbergs 1997 cited in Camilli 2019: 77).

Finally, from a translational standpoint, Delabastita (1996) classifies six main types of jokes:

a) international joke, i.e., a funny story where the linguistic restrictions and cultural differences are reduced because the effect and force of the joke does not depend on either of them;
b) national-culture-and-institutions joke, i.e., a joke that needs adaptation to national, cultural or institutional references of the original to reproduce the humorous effect for the target audience;
c) national-sense-of-humor joke, i.e., joke-themes that are more popular in some countries or communities and constitute a kind of tradition with no objective justification;
d) language-dependent joke, i.e., a joke that depends on the features of the source language to be effective, such as polysemy, homophony or zeugma[9];
e) visual joke: scholars discriminate between humor derived solely from what one sees on the screen and the joke that might seem entirely visual but is only the

[9] A zeugma is the use of a word to modify or govern two or more words usually in such a manner that it applies to each in a different sense or makes sense with only one, e.g., *opened the door and her heart to the homeless boy* (https://www.merriam-webster.com/dictionary/zeugma).

visual coding of a linguistic joke (e.g., a rebus), the latter being, therefore, language-dependent;

f) complex joke, i.e., a joke combining two or more of the afore-mentioned types.

1.3.4 Communicative significance of puns

It has been stated that puns aim at producing hilarity and humor in conversation; however, at times amusement might also be caused by pronunciation mistakes or Freudian slips, which produce playful effects without the speaker wanting to. For this reason, Delabastita (1996) highlights the difference between puns proper and unintentional ambiguities: the former are used deliberately as a communicative device, while the latter only hinder comprehension due to the lack of communicational competence. In this case, the notion of communicative significance is key: a pun is significant exclusively if it is intended as such. What is more, communicative significance acquires an even higher value if we consider that wordplay is as culture-specific as idiom and metaphor are.

1.4 Conclusion

Thus far, the chapter has argued that idiom, metaphor, and wordplay are the figures of speech that occur most frequently in daily, spontaneous conversation. The primary literature on these topics has been reviewed by focusing on the aspects relevant to the analysis that will be presented from Chapter 3 onwards, i.e., definition, properties, classification, processing and cultural dependence of each figure. What stands out is that, to date, idiom and metaphor are the most controversial fields of research, with scholars proposing conflicting theories on their structures and models on their comprehension process. Clearly, longer, deeper research, along with negotiations among the scholars themselves, are still required to clarify the most problematic issues and come to a widely accepted theory on such instances of figurative language. However, this incompleteness of studies is understandable since the field of research of figurative language has developed only recently, mainly due to the increasing importance and pervasiveness of streaming platforms and cinematographic productions, so much so that there is now a great need for their translation: these products are to be exported abroad, and given that movie dialogues resemble real-life communication containing figures of speech as well, the ability to translate figurative language is required more and more in the market. In the

chapter that follows I will review the primary literature on audiovisual translation as well as present its connection with figurative language, starting to hone on the very core of my dissertation, that is, audiovisual translation of figures of speech.

CHAPTER 2 AUDIOVISUAL TRANSLATION (AVT)

This chapter is designed to complete and conclude the presentation of the literature review relevant to my study: while in Chapter 1 I addressed the leading studies conducted so far on figurative language – which is the very core of my dissertation – in the present chapter I will summarize the most influential works on audiovisual translation (AVT). First, I will provide an overview of what AVT is, briefly hinting at its origins and evolution and at the reasons why it is so valued and needed today; then, I will define the specific AVT typology my study is concerned with, i.e., dubbing, and outline its most challenging features; finally, I will discuss the problematic relationship between AVT and figurative language. In fact, the figures of speech taken into account in this dissertation all bring about translatability issues because of their particular character.

2.1 Defining AVT: a matter of translation or adaptation?

The acronym 'AVT', as previously mentioned, stands for 'audiovisual translation'. At present, audiovisual translation is considered a branch of Translation Studies, but it has worked its way on to the scene only recently, so several unresolved issues remain. For one thing, scholars are far from coming to an agreement on a universally accepted definition; moreover, AVT's relative newness makes it an ongoing field of research, which reflects on the terminological side (Chaume 2018; Minutella 2009; Bogucki 2013; Chiaro 2009).

Baker and Saldanha (2020: 13) are known for providing a technical definition of AVT: audiovisual translation is a translation mode concerned with the "transfer of multimodal and multimedial texts [from a source] into another language and culture". The definition highlights what the focal point of AVT is: any audiovisual product that contains multimodal texts, that is, texts conveyed through the combination of multiple channels called 'semiotic modalities'. In fact, beyond the traditional means of writing and speaking, in audiovisual products meaning is constructed with gestures, facial expressions, noises, music, and symbols, too; as noted in Perego and Taylor (2012), all of these meaning-making channels intertwine with each other to create a harmonious whole. According to Zabalbeascoa (2008), an audiovisual product should respect three criteria related to that: it should be a combination of verbal, non-verbal, audio, and visual elements that have the same level of relevance; these elements should be complementary

and inseparable; there should be three steps of production, i.e., pre-shooting, shooting, and post-shooting[10].

Baker and Saldanha's (2020) definition identifies in multimodality the discriminating factor that makes AVT far more challenging than regular written translation or oral interpretation: in audiovisual products translators not only have to deal with the verbal component of onscreen lines, but also have to consider other levels that influence the nature of the verbal text and change according to the cultural background of the audience (Perego and Taylor 2012). For instance, they have to come to terms with the presence of dialogues that resemble spontaneous language, which is challenging for the use of exclamations and interjections, rhymes, jokes, figurative expressions, and of different characters, which pose such constraints as names (at times carrying information about their life and nature), dialects, accents and ways of speaking highly stereotyped (Matkivska 2014).

Although the umbrella term 'audiovisual translation' has now gained the upper hand, and the validity and clarity of its definition is irrefutable, Minutella (2009) acknowledges the existence of an open terminological debate where scholars are still struggling to come up with a shared way to term the translation of audiovisual products; in her view, the debate might have emerged because AVT is a relatively recent discipline, thus lacking a consistent theoretical background so far. However, more than anything else, it might be due to the complexity of this field, since it combines two completely different features, i.e., words and images/sounds, and scholars still do not agree on which aspect literature should focus on the most. Minutella (2009) lists some of those who have contributed to the debate with their own terminological proposals:

a) Orero (2004) proposed 'audiovisual translation' to emphasize the fact that AVT concerns different modes of translation where written and multimedia channels are involved;

b) Luyken (1991) suggested 'language transfer' to prioritize the verbal aspects, stating that the term describes the means by which television programs are made understandable to audiences who are not familiar with the source language;

[10] Pre-shooting refers to the phase of scriptwriting, casting, rehearsing, etc.; shooting has to do with directing, camera operating, make-up, and acting; post-shooting concerns editing and cutting (Zabalbeascoa 2008).

c) Snell-Hornby (1996; 1997) introduced 'multimedial translation' to talk about audio-medial texts where the verbal component is only part of a broad complex of elements.

In addition, Díaz Cintas (2003) proposes other terms that have been suggested in the past: 'film translation' used to be more general, while 'screen translation' used to refer to all products distributed via a screen. As can be observed in this small sample of proposals, the indecisiveness depends on what aspect each scholar chooses to prioritize.

What is more, Minutella (2009) explains that this heated but unconcluded debate seems to also have to do with a further key issue, that is, the status of AVT. Basically, some scholars include AVT within the field of translation proper as it implies, in any case, the translation of a source text (ST) into a target text (TT). Conversely, others prefer to refer to AVT as a form of 'adaptation', in that it consists in "rewriting and taking into consideration both the source text and the target context and culture, the medium of transmission, and the constraints that they impose on the translator" (Minutella 2009: 6). Díaz Cintas (2003: 194) argues that considering AVT an example of mere adaptation is "puristic and outdated" and is only due to the lack of interest that this field has always suffered; for this reason, he urges that Translation Studies adapt to the continuous evolution of the way society communicates and the related development of technology, thus viewing translation as a more flexible process that can overcome its boundaries.

Minutella (2009) asserts that there can be no absolute solution to the debate because it all depends on one's notion of translation; accordingly, an ad hoc term has been coined to go beyond the traditional dichotomy: 'transadaptation'. The word puts quite the brakes on the dispute by acknowledging that AVT really is a type of translation – it starts off from a ST in the original language to produce an equivalent TT in the target language that suits the target audience and their knowledge – but one that requires manipulation, e.g., cuts, reductions, changes, and general adjustments to fit the target audience's background, because the verbal component strongly depends on non-linguistic elements (Gambier 2003 cited in Minutella 2009).

Matkivska (2014) claims that overcoming the dichotomy has been a major leap forward, because it means that the complexity and multicompositionality of audiovisual products have been admitted: they are not merely a set of verbal assertions, they now are

spirals of linguistic and intersemiotic[11] elements that create a whole new perception of translation equivalence[12]. On this matter, Herbst (1994 cited in Matkivska 2014) theorized the kinds of translation equivalence that audiovisual translators should respect:

1) Equivalence of meaning: it considers the text one large unit and focuses on grammatical, stylistic and pragmatic aspects of translation; also, it deals with the cultural background of the source product and the culture-specific references essential to comprehension.
2) Equivalence of synchronicity: it refers to the coincidence of image and sound divided into qualitative and quantitative synchronicity.
3) Equivalence of function: it is the intended effect that the final product should cause, which means that the translated product should be perceived as the original counterpart.

2.2 The history of AVT

Minutella (2009) argues it has not been long since AVT has gained the right to be a legitimate field of translation and become a profession in its own right. Matkivska (2014) herself remarks that AVT has always suffered a lack of commitment and utmost interest by Translation Studies theorists, who have long considered it a secondary, and thus not worth exploring, translation activity, which many scholars are aware of (e.g., Perego and Taylor 2012; De Rosa et al. 2014; Orero 2009; Gambier 2003; Chaume 2018; Minutella 2009; Bogucki 2013; Chiaro 2009; Zabalbeascoa 2008). Today, however, AVT is key to our lives as we are immersed in a digitally technological society where we can access international audiovisual content and demand it is translated and/or localized for a wider comprehension (Matkivska 2014; Díaz Cintas 2003; Katan 1999; Chaume 2018). Díaz Cintas (2003) himself acknowledges that AVT is the Translation Studies' field that is receiving the greatest impetus.

Chaume (2018) and Chiaro (2009) both assert that the exponential increase in AVT research derives from the latest years' voracious consumption of audiovisual products, a novelty connected with the growth of globalization and the advent of the digital era. On

[11] The term 'intersemiotic' refers to non-verbal, non-linguistic signs such as images or sounds.
[12] Translation equivalence is reached when a linguistic unit in one language carries the same intended meaning encoded in a linguistic unit in another; not always is equivalence achieved through a one-to-one equivalent unit (https://translationjournal.net/journal/35equiv.htm).

the one hand, Chaume (2018) states that globalization has made the world interconnected, so much so that translation is crucial to ensure that everyone can enjoy any film product ever made regardless of the original language; this is done by means of localization, internationalization or "glocalization" of the said products, i.e., their adaptation to the target culture. Chiaro (2009) specifies that AVT has developed as a solution to enable film material to "circulate despite language barriers" (Chiaro 2009: 141), which has been a major concern for North American and European directors since the 1920s when the first talking films started to enter the market. On the other hand, both Chaume (2018) and Chiaro (2009) remind us how digital technology has heavily influenced the process of distribution and consumption of audiovisual content by introducing new modes of watching it: from new optimized devices (smartphones) to new forms of communication (social medias), nowadays film material is no longer broadcast in theaters alone. The digital era's impact on AVT as a field has been so huge that scholars have felt the urge to trace the history of its origins and development in order to identify the distinctive traits of AVT that could differentiate it from the more conventional translation modes; still, not all scholars agree on the steps that took for AVT to develop as an autonomous field.

In-depth analysis of four stages of AVT evolution is provided by Chaume (2018); he calls them the four 'methodological paradigms' because each stage is characterized by a specific field of studies and a precise approach to AVT. First and foremost, Chaume (2018) explains that the four stages were preceded by a preliminary phase in which the first theoretical foundations of AVT started to settle in, back in the 1930s and 1950s; nevertheless, it was not until the 1990s that AVT gained complete attention as a process that needs countless agents (markets, distributors, dubbing and subtitling companies, translators, dialogue writers, voice talents, dubbing directors, sound engineers, etc.) as much as the traditional modes of translation.

The actual first stage took place with the establishment of Descriptive Translation Studies (DTS), which focused on mapping rigorous translation norms, trends, strategies and methods typically found in AVT. DTS worked on audiovisual products already translated into their target languages in order to describe the macro- and micro-textual operations that the original versions had underwent to match the target culture and then compile coherent catalogues; they searched for recurring patterns in translation solutions to understand how AVT is shaped.

The second stage came with Cultural Studies, which had a cultural approach centered on case-studies with prominence of cultural ideologies; to be precise, by going beyond the mere explanation of translation patterns, the cultural approach wanted to show the recurrent use of strategies and reveal their intentional and deliberate usage.

The third stage was initiated by Sociological Studies, interested in the agents involved in the translation process and in exploring the role of translators and the powers mediating in the selection, translation and adaptation. Sociological Studies also brought to the surface the new active role of audiences in producing their own translation; in fact, the digital culture has given rise to the so-called 'prosumers', i.e., active consumers that are allowed to participate as co-creators in audiovisual production processes due to the current democratic use of technology.

The last (and current) stage is embodied by Cognitive Studies, an empirical approach focusing on the translator's mental processes and the audience's response to AVT; thanks to technology, the way AVT is investigated in terms of cognitive processes has dramatically modified: today researchers can count on eye-tracking systems combined with biometric sensors to explore the translators' brain and its functioning during the audiovisual translation practice (Chaume 2018).

Similarly, Díaz Cintas (2003) outlines the main steps of AVT development. In his view, the first superficial contributions appeared between the 1950s and 1960s; it was then, between the 1970s and 1980s, that the real vigorous activity began in Translation Studies, heading towards "a very promising future" and starting a revolution in the field (Díaz Cintas 2003: 192). The author identifies the explanation in the significant rise in the demand for and availability of audiovisual products, but he traces such increasing back to "the explosion in the number of international television channels, the diversification of televisual products, the diversification of transmission, a greater demand for distance learning, technological progress, and the presence of multimedia products in our daily lives", all of which have coincided with an increase in film production throughout the world (Díaz Cintas 2003: 193).

Bogucki (2013) participates in the discussion and joins many colleagues of his (e.g., Bakewell 1987; Delabastita 1989; Gottlieb 1992; Ivarsson 1992; Luyken and Herbst 1991; Mayoral et al. 1988; Tomaszkiewicz 1993; Whitman-Linsen 1992) in claiming that a real academic interest towards AVT only arose in the late 1990s; according to him, this

lack of attention is justified by the fact that audiovisual transfer has always been positioned in a broad, undefined area between translation and adaptation, but at the same time has always been seen as too specific a field to devote attention to: in the past, analyzing AV material in order to elaborate general paradigms of translation meant "scrutinizing material recorded on a VHS tape" (Bogucki 2013: 19), a really time-consuming activity. However, Bogucki (2013) acknowledges that later on, the massive technological development and the trend to make AV material accessible to a wider range of people led AVT to establish itself on the Translation Studies scene. Scholars De Rosa (et al. 2014: 9) even venture to identify a precise year for the flourishment of AVT, that is, 1985, "the date of the hundredth anniversary of the birth of the cinema" and of the beginning of a period of great technological advance.

In Perego and Taylor's (2012) opinion, this escalation has taken place, and still is doing so, because today's digital technologies allow us to communicate instantly across the world, no matter the physical distance, thus making multimodality a new, peculiar object of translation. The most relevant outcome of the said evolution is that, as stated in Martí Ferriol (2020), scholars have to identify the main norms applied to AVT systematically; a norm, which is a "regularity of behavior, i.e., a recurring pattern, and the underlying mechanism which accounts for that behavior", is crucial as it "guides and facilitates [translation] decision-making" (Hermans 1999 cited in Martí Ferriol 2020).

2.3 AVT typologies – dubbing takes over

In our digital era, the birth of sound motion pictures and television as a mass medium of communication and entertainment has generated a vastity of AVT typologies in order to create a translated audiovisual product that satisfies the target audience depending on its features; the primary typologies have been acknowledged by most Translation Studies scholars.

Matkivska (2014), for her part, categorizes AVT into two macro-categories, namely: revoicing, which produces oral dialogues in the target language that replace the original spoken lines with the aid of voice actors, and subtitling, which instead produces written target texts and does not imply any substitution of the sort (the original spoken lines are retained). In her work, she addresses revoicing, which comprises five types:

1) Voice-over: a faithful translation in the form of dialogue that makes the translated oral text overlap the original oral utterances, whose volume is turned down; there is no consideration of whatsoever dialect or accent. It is usually implemented in documentaries.

2) Narration: an approximately faithful translation of the source spoken lines with no consideration of lip synchronization (a sort of extended voice-over but realized with multiple voices).

3) Audio description: a transfer of visual information (images) into spoken language. Its function is double: it represents audiovisual signs for blind people, and complements the whole product with explanations of sounds that can be comprehended only in relation to the images. It provides descriptions of settings, characters and actions that are not regularly offered in audiovisual products.

4) Free commentary: a voice-over focusing neither on the original lip movements nor on the source text faithfulness; it is a free, at times incomplete translation in a journalistic style. It is more of an adaptation for a new audience and allows for additions, omissions, and comments.

5) Dubbing: translation aiming at replacing the original spoken dialogues with spoken dialogues in the target language as well as paying attention to matching the utterances with the lip and body movements of the on-screen characters.

Subtitling, instead, is covered in Minutella (2009), and comprises:

1) Interlingual subtitling: the addition of the target written translation to the original spoken dialogues, which remain unchanged.

2) Intralingual subtitling: the translated explanation of the audiovisual content to the deaf in writing in the same language as the source utterances.

Chiaro (2009: 153) adds two more typologies of AVT from a general viewpoint. First, she mentions localization for videogames citing Frasca (2001:4), who defines it "a computer-based entertainment software, using any electronic platform […], involving one or multiple players in a physical or networked environment"; the author argues it is an extremely difficult subtitling mode because the work models in the field of video games are unstable in time. Secondly, she cites Lambourne (2006) and adds real-time subtitling (or respeaking), that is, real time transcription where a speech recognition system recognizes the voice of a trained interpreter to provide near simultaneous subtitles.

A national preference for one or the other audiovisual alternative depends on social, historical, geographic, economic and cultural variables (Minutella 2009; Perego and Taylor 2012; Díaz Cintas 2003; Paolinelli and Di Fortunato 2005). In their major works, Perego and Taylor (2012) and Díaz Cintas (2003) report that Europe is divided accordingly: small countries appear to prefer subtitling, while larger countries and countries that hold a national policy which discourages any contact with foreignness and aims at preserving the purity of the national language choose revoicing. Several studies have shown Italy's tendency to choose revoicing over subtitling – in particular in the form of dubbing – because, along with historical reasons, it undoubtedly has more advantages. For starters, Baker and Saldanha (2020) believe the advantages of dubbing to lie in that it allows audiences to watch a movie without splitting their attention between what is happening on the screen and the subtitles, thus reducing their effort. In addition to this, Minutella (2009) claims that dubbing is more suitable for children who are not able to read yet, and that it retains the essence of the original product (speech, image, music and effects).

Chiaro (2009) brings to our attention that the main problem of dubbing is that it certainly is a more expensive and time-consuming activity than subtitling because it requires a higher number of operators such as dubbing director, translator, adaptor, dubber, sound engineer and so on. Furthermore, agents often overusing a restricted range of voices might reduce the naturalness and contextual appropriateness of the translated version, failing to portray socioliguistic variations and, thus, enhancing cultural neutralization (Minutella 2009; Baker and Saldanha 2020; Paolinelli and Di Fortunato 2005; Chiaro 2009). In spite of this, dubbing is often preferred over subtitling because the latter is believed to present a higher number of disadvantages: it reduces by up to the 70% of the original text; it is constrained by space and time limits; it does not respect the polysemiotic nature of the original; the presence of subtitles impedes to see the complete screen; reading subtitles distracts the viewer from the movie; those who are familiar with the source language are bothered by the presence of "redundant" subtitles (Paolinelli and Di Fortunato 2005; Minutella 2009). Given the predominance of dubbing in Italy, I chose to center my study on it; therefore, the following sections will be dedicated to this type of AVT revoicing.

2.4 Defining the process of dubbing, the AVT of cinema

It is now clear that dubbing is a sub-type of revoicing which, in turn, is a macro-category of AVT. Luyken (et al. 1991 cited in Chiaro 2009: 144) describes dubbing as a process which entails "the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue". Chiaro (2009: 144) explains that the goal of dubbing is "to make the target dialogues look as if they are being uttered by the original actors so that viewers' enjoyment of foreign products will be enhanced"; it follows that lip synchronization is top priority for the target product to be credible. Such a process implies not only mere translation, but also manipulation and adaptation, a feature that has led to the previously mentioned terminological debate.

The definition of dubbing makes it clear that the object of dubbing is the cinematographic product, i.e., the film, a set of actors portraying a story through dialogues, images and sounds. However, Perego and Taylor (2012) argue that not always has film been a multimodal product: the beginning of cinema was silent due to the idea that movies should prioritize action over word, and only then were images accompanied by spoken words; even then, words were not introduced to replace images but rather to potentiate their effect on the audience (Perego and Taylor 2012).

Cinema can be viewed as a "communicative process" (Eco 1988 cited in Matkivska 2014: 38) founded on the reciprocal relationship between film and audience, who meet and exchange feelings, sensations, impressions, for they are both made of flesh and blood characters, stories of human lives to be shared, and lessons to be learnt. On-screen characters present their story, and the audience put themselves in their shoes, sometimes drawing inspiration from their actions, some others condemning their behavior, and others developing critical sensibility on delicate issues; so, cinema is an exchange in the true sense of the word, because even if divided from a screen, fictious and real individuals interact.

To put it as Chiaro (2009: 142) does, a film is complex not only from an emotional point of view, but also in terms of structure: when we go to the cinema, we as audience witness a complex work of art that reaches all our senses apart from sight because it is "audiovisual in nature", which means it functions on two levels ('audio' and 'visual') at the same time, combining various interacting codes that all contribute to one final effect,

that is, the film. The fact that the visual component has always been predominant in film material explains why, as of today, visuality is the primary and most binding code: a film is produced to be primarily seen, so movements, facial expressions, gestures, lights and colors play a key role in it (Chiaro 2009); within the same visual code, though, there can also be verbal information in written form. Then, united to the visual code is the acoustic code which, in turn, can be broken down in different features that are heard by spectators, such as dialogues, noise, sound effects, music.

	VISUAL	**ACOUSTIC**
NON-VERBAL	SCENERY, LIGHTING, COSTUMES, PROPS, etc. Also: GESTURES, FACIAL EXPRESSIONS; BODY MOVEMENT, etc.	MUSIC, BACKGROUND NOISE, SOUND EFFECTS, etc. Also: LAUGHTER; CRYING; HUMMING; BODY SOUNDS (breathing; coughing, etc.)
VERBAL	STREET SIGNS, SHOP SIGNS; WRITTEN REALIA (newspapers; letters; headlines; notes, etc.)	DIALOGUES; SONG-LYRICS; POEMS, etc.

Table 1. The polysemiotic nature of audiovisual products (Chiaro 2009: 143).

Zabalbeascoa (1997) agrees on the fact that visuality, and thus synchronization of lip movements and lines uttered, is crucial in dubbing, but warns that it must not be considered the only problem when it comes to translating audiovisual products; such view would present AVT's activity too simplistically.

Such complexity reflects on the translation process of an audiovisual product, which according to Matkivska (2014) means handling not only text but also spoken dialogues, sound effects, and images channeled through four conduits:

1) verbal audio (dialogues, off-screen voices, songs);
2) non-verbal audio (music and sounds);
3) verbal and visual (subtitles);
4) non-verbal visual (images).

Both Baker and Saldanha (2020) and Matkivska (2014) explain that because of the intricate intersemiotic character of cinematography, the process of dubbing is long and involves a great number of steps entrusted to different specialized figures; the goal is to distribute a film product across countries where the original language is not known, but still retaining the same effect and impact the original film is intended to have on the recipient audience. To this end, those working in the dubbing industry must carry out a target audience-oriented process to adapt a number of source features to a worldwide audience, handling culture-specific constraints and meeting the standards of a given country.

The complexity of the task is reflected in the articulation of the dubbing process reported in Matkivska (2014), which involves the mapping of the original script by working with both script and video, a first preliminary translation as a basis, the selection of the dubbers, the synchronization of the translation with the dubbers' mimics, the recording, and the editing and confirmation of the final product. According to Matkivska (2014), translators are selected by the media company and provided with the script of the film, which contains not only the text but also notes on intonation and other technical issues. Firstly, translators detect the peculiarities of the sound and video track; secondly, they perform the real translation process; finally, they deal with the synchronization of the target text with the actors' lip movements. The latter might be particularly demanding since the target oral text must not exceed a definite time span and must, instead, match the original lip movements; that is why the target version often results in awkward syntactic constructions with original language interferences for the sake of the visual component. Nevertheless, the work of translators represents half of the dubbing task only: they are required to present a basic translation of the dialogue with a number of possible alternatives, which then the dubbing authors check and edit to select the most appropriate

options according to how well they match the sounds pronounced in close-up shots. Then the dubbing is performed by professional actors, who are selected according to the degree to which they resemble the voice, temperament and voice age of the original characters, so that the form and function of the movie is not altered in the translation process; they act under the supervision of a dubbing director and a sound engineer (Matkivska 2014).

In discussing how the dubbing process is performed, Chiaro (2009) identifies four basic steps needed to make a film accessible to foreign audiences: in the first place there is script translation; the script is then adapted in order to sound natural in the target language and to fit the lip movements of the on-screen characters; thirdly, the selected professional dubbers or actors record the target script: watching the film and simultaneously listening through headphones to the original dialogues that they have to dub, they rehearse their lines until they can utter them in sync; finally, sound engineers mix it all into the original product. Chiaro (2009), too, acknowledges the cooperation between translators and adaptors, the former providing a word-for-word translation draft, the latter adjusting it to produce natural-sounding target dialogues; what distinguishes the two figures is that, while translators must have thorough linguistic competence, adaptors do not need such proficiency but rather are required to be creative so as to produce convincing dialogues and fitting them to visual features. Unlike Matkivska (2014), Chiaro (2009: 145) dwells upon the role of the dubbing director, a "project manager who supervises the entire dubbing process, including economic aspects such as negotiating time scales and costs with the commissioner"; it is the dubbing director who chooses the dubbing actors from case to case, although a certain dubber is likely to be bound to dub the same range of actors for their entire career (Chiaro 2009).

Zabalbeascoa (1997) also briefly sums up the general stages of the dubbing process, which implies first selecting the agents required for every task (dubbers, dubbing director, translator, studio, etc.), and then providing the freelance translator(s) with a copy of the source version on tape (the script is optional); subsequently, adaptors adjust the rough translation to timing and lip movements in order to be then performed by the dubbers selected previously under the supervision of the director. Zabalbeascoa (1997) emphasizes that the soundtrack recorded during the dubbing is not made solely of the verbal text. Other dimensions are present, above all oral, non-verbal sounds that include interjections, intonation patterns, pitch, profile of the voice, and special effects;

Zabalbeascoa (2008) argues that these contribute to defining textuality, and then combine with the visual component to complete the target version of the film.

As can be noted, dubbing presents countless facets that pose different challenges, but Matkivska (2014) and Chiaro (2009) point out that today's technologies lighten part of the process; they allow experts to digitally modify the lip movements of the real actors so that complete synchronization can be achieved, or to improve voice quality. Precisely because dubbing is so intricate a process, it poses just as many challenges and constraints that will be covered in the next section.

2.5 The constraints of dubbing and the strategies to tackle them

As postulated in Section 2.2, the growth of AVT determined by the advent of new digital technologies has increased the demand for localization processes[13], since new streaming platforms now make available non-English productions as well (Miggiani 2021). According to Miggiani (2021), the development of the localization industry is due to the fact that original productions are almost exclusively provided with subtitles, which often disturb the viewers who would like to enjoy a movie fully; therefore, companies are now working to localize these productions. Still, the lack of a long-lasting dubbing tradition, techniques, norms and conventions in the European dubbing industry poses a number of constraints that will now be reviewed drawing on some of the Translation Studies scholars' works (Minutella 2009; Napoli 2020; Miggiani 2021; Bogucki 2013; Chaume 2012; Chiaro 2009; Baker and Saldanha 2020; Paolinelli and Di Fortunato 2005; Perego and Taylor 2012).

2.5.1 The technical constraints of dubbing

Minutella (2009), Napoli (2020) and Paolinelli and Di Fortunato (2005) identify three primary constraints of dubbing, which are all caused by the combination of both verbal and visual signs (words, facial expressions, gestures, sounds, music, and pictures) in audiovisual products. The consequent constraints are three: lip synchronization, gesture synchronization, and length of the utterances. In addition to these, Perego and Taylor (2012) propose two more difficulties faced in dubbing, namely the substitution of the

[13] Localization is the process that audiovisual translators carry out in order to adapt an audiovisual product's meaning and content for a new region, making both text and imagery linguistically and culturally accurate to the region the product will be distributed in (Miggiani 2021).

soundtracks and the preservation of the original register and linguistic varieties – which not always is respected, it depends on the translator's line of action. Furthermore, Chiaro (2009) adds highly culture-specific references (e.g., place names), language-specific features (e.g., taboos), and areas of overlap between language and culture (e.g., jokes). So, linguistic issues are not the only type of challenge translators have to deal with.

A further setback is identified in the general need for film material to resemble spontaneous conversation, one of the main aims of AVT itself: according to Minutella (2009), it is true that film is made of dialogues, but these are planned and written beforehand in scripts, so dubbing technically works on a written-to-be-spoken code which interacts with intonation, gestures, and facial expressions. Biber, Conrad & Leech (2002 cited in Perego and Taylor 2012) find that the difficulty lies in that the dialogues of a translated film should resemble the very same spontaneity and authentic language use of the original counterpart; yet still, target dialogues will always unavoidably lack a minimum degree of naturalness because spontaneous conversation is a codified genre hard to reproduce, especially regarding such features as high presence of negations, tag questions, greetings, mumbles, words to ask for an answer, imperatives and vocatives, and discourse markers.

In real life, Perego and Taylor (2012) state, we tend to use language in a stereotypical way by resorting to phraseology made up of expressions frequently used because they come to mind more easily and rapidly, and we do not have time to elaborate alternative utterances; we often sound confusing since we do not always take definite turns but present countless false starts, hesitations, repetitions, digressions, and pauses. Even though these phatic elements would definitely give dialogues more drama and realism, they cannot be all reproduced in filmic products since they would wind up disturbing the audience in their attempt to follow and understand the plot; therefore, filmic language will always sound as an artificial kind of language (Perego and Taylor 2012). In this regard, Attardo (2002) and Attardo and Raskin (1991) point out that sometimes translation is mistakenly presented too simplistically as a linguistic issue when in reality it should consider also the pragmatic aspects of spontaneous conversation, especially when spoken utterances express humor. In spite of sounding more linear and less fragmentary than real-life conversation, cinematographic dialogues do have specific functions in a film: an educational one, teaching the audience new words or cultural

notions from foreign countries and assimilating them in their own vocabulary; a referential one, providing spatial and temporal references; an identifying one, introducing the characters to the audience by the use of peculiar language varieties (Perego and Taylor 2012).

At any rate, the scholars mentioned above agree on the fact that synchronization is of paramount importance in a dubbed film, because it is synchronization that determines the quality and the impression of reality of the final product: the better lips and gestures match, the more the target audience will get the illusion to be watching the original version of the movie (Minutella 2009). Given that the priority of audiovisual products is visuality, it may happen that linguistic features are sacrificed and manipulated for the sake of synchronization with on-screen images; in fact, since "dubbing is the only form of translation in which the length of the translated text has to be identical with the length of the original text" (Herbst 1997 cited in Minutella 2009), some adjustments will be needed to ensure credibility and balance. Synchronization, on the basis of Chaume's (2004 cited in Minutella 2009) assertions, is achieved when the target dialogues match the articulatory and body movements of the actors, and when utterances and pauses coincide. It is a factor that limits translators' choices, which explains why dubbing has always been addressed as a "constrained translation", as noted in Napoli (2021) and Mayoral (et al. 1988 cited in Zabalbeascoa 2008); Zabalbeascoa (2008) explains that AVT has gained such an epithet because it is a translation mode that concerns the same situation as general translation, but also with the additional constraint of synchronizing words and images.

<table>
<tr><td colspan="3">Options for translation (1) are constrained by the presence of non-verbal elements (2) with which they must synchronize</td></tr>
<tr><td>Source-language film</td><td></td><td>Translated film</td></tr>
<tr><td>Non-verbal elements (pictures, music, graphics, etc.)</td><td>no change</td><td>Non-verbal elements constrain</td></tr>
<tr><td>Source text (i.e., words)</td><td></td><td>Target text (i.e., words)</td></tr>
</table>

Table 2. A diagrammatic interpretation of constrained translation (Zabalbeascoa 2008).

In Chaume's (2004 cited in Minutella 2009) and Fodor's (1976 cited in Napoli 2021) opinion, synchrony constraints in dubbing are of paramount importance. They took the utopic stand according to which, ideally, onscreen characters' lip articulation should match perfectly that of dubbers; obviously, this is far from feasible given the huge differences among languages, so scholars continued to debate on this issue until Chaume (2004) proposed the first acceptable, realistic taxonomy of synchronization types:

1) Lip synchrony, commonly known as lip-sync, deals with the match between lip movements seen and utterances heard; it is strictly necessary in specific situations, that is, in close-ups and detailed shots, and with specific sounds such as bilabials, labio-dental and open vowels.
2) Isochrony, also called visual synchrony, has to do with the correspondence of the length of the utterances seen with those heard, and between the number and rhythm of syllables making up such utterances; it is the most binding type of synchrony for the sake of an illusion of reality.
3) Kinetic synchrony, finally, is the match between spoken words and body gestures/facial expressions of the actors.

These are to be added to acoustic synchrony, introduced by Whitman-Linsen (1992 cited in Napoli 2021) and concerned with the fact that translated cues should be consistent with the suprasegmental features of the original utterances (e.g., prosody, voice tone, pitch).

Because of the visual components, synchronization is believed to highly influence choices in dubbing and thus limit translators' freedom of action. This has not only been theorized but also shown empirically by several scholars (Napoli 2021; Chaume 2004), who pointed out that synchrony constraints can indeed determine translation choices for the sake of the coherence of non-verbal information. Miggiani (2021) claims that, of all types of synchrony, the key to a high-quality dubbed film is lip-sync, especially in terms of the audience's expectations and pleasure: they might not enjoy the final product because annoyed by the mismatch in lip movements, or they might potentially be bothered by any seeable mismatch between the body language on screen and the verbal language heard. In her view, lip-sync is widespread and encompasses various aspects of an audiovisual product, like timing, tempo, and lip movements[14].

[14] Timing indicates the match of the start and the end of dialogues that guarantees isochrony, tempo indicates the match of the internal rhythm and mouth flap frequency that guarantees rhythmic synchrony, and lip movements indicate the match of the mouth articulatory movements that guarantees phonetic synchrony (Miggiani 2021).

It is such a high number of difficulties that have led to dubbing being defined 'constrained translation', a term that Zabalbeascoa (1997) rejects firmly: there is no such thing as unconstrained translation, but rather "different forms of translation are constrained in different ways and by different factors" (Zabalbeascoa 1997: 330).

2.5.2 The strategies of dubbing

A number of studies have elaborated precise strategies to handle the linguistic, cultural, and visual constraints listed above, and to achieve a non-frustrating product for the target audience. However, not always is it possible to reach a perfect end result: either the textual content or the visual component will be sacrificed. From a general perspective, Zabalbeascoa (1997: 337) speaks of AVT as "the outcome of a process of choosing among various possible solutions in the light of all the operative factors of the moment"; accordingly, he reports Newmark's (1981) basic 'procedures', which are by no means a closed taxonomy but rather a variable range of solutions. Firstly, he mentions the textual tactics, which involve the text proper; he then speaks of the paratextual tactics, which comprise the notes written by the translator on how the message should be delivered by dubbers; thirdly, he refers to purely verbal tactics (e.g., accounting for ST words or word groups by adding, substituting or deleting words in the TT), purely non-verbal tactics (e.g., adding, changing or deleting non-verbal signs), and verbal – non-verbal compensation (e.g., the meaningfulness of specific intonations).

Zabalbeascoa (1997) focuses very much on the rendering of non-verbal components because, given the audiovisual nature of film material, these are potentially meaningful; he underlines the importance of understanding whether non-verbal elements are subordinated to verbal ones and vice versa, and of analyzing their relationship. At any rate, audiovisual products being complex to handle, the translator should not always rely on the same set of translation strategies – it depends on the case and the priorities the product calls for. It is worth noting that by "strategy" Translation Studies mean "a mechanism or method which is used to solve a particular problem in translating the original text" (Krings 1986 cited in Matkivska 2014). In other words, a translation strategy is a principle the translator resorts to in order to achieve an aim in a translation situation. In the context of AVT, the situation is the whole film product, and the constraints to be faced are linguistic and cultural (Matkivska 2014).

For translators to tackle lip-sync, Miggiani (2021) suggests two options: working either on natural-sounding language or on natural-sounding tempo. The first option aims at preserving isochrony, which can be done by applying four main strategies to the linguistic component: addition, explicitation, and expansion; reduction, omission and condensation; change in form; change in order. Other helpful devices might be fillers and discourse markers, phatic expressions, interjections, question tags and vocatives. At any rate, it is not possible to match every articulatory movement: one choice will necessarily sacrifice another depending on the specific scene, camera shot and semantic content. The second option, instead, safeguards rhythmic synchrony because it proposes reproducing the original rhythmic pattern including any pause or short breath. Rhythm is a key feature to guarantee the synchrony of scripts to visuals: it is only achieved when actors apply the same rhythm and tempo while reciting the dubbing script, although matching speed is surely less important during off-screen shots that offer more freedom (Miggiani 2021).

As far as the translation proper of the linguistic and cultural components is concerned, Baker (1996 cited in Minutella 2009) and Matkivska (2014) share the idea that dubbing is more than one-to-one equivalence: it is about finding pragmatic solutions with creativity. As a consequence, they have listed the translation strategies that they have attested in a sample of dubbed movies, even if with different categorizations. Baker (1996 cited in Minutella 2009) reports three strategies:

1) Explicitation: the tendency to be more explicit and explain original concepts that may be ambiguous.
2) Standardization: the tendency to avoid specific language uses (dialects, idioms, slangs), thus producing a shift in style.
3) Naturalization: the tendency to make the dubbed scenes as natural as possible by adapting or toning down culture-specific elements.

Such strategies belong to what is also known as ‘universals of translation’ and are explained in detail in Laviosa-Braithwaite (2001). Universals of translation are “linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation” (Baker 1993: 243 in Laviosa-Braithwaite 2001: 288); they comprise simplification, avoidance of repetition, explicitation, normalization, discourse transfer,

and distinctive distribution of lexical items, and concern translation in general, hence their plausible implementation in the field of AVT as well.

As far as the universals relevant to this section are concerned, explicitation is said to consist in the translator expanding the target text by inserting words that were not present in the source text, with the purpose of increasing the level of explicitness for the target audience; explicitation is considered key in any type of language mediation by several scholars (e.g., Blum-Kulka 1986, Berman 1978, and Stemmer 1981 cited in Laviosa-Braithwaite 2001) and, what is more, Toury (1995 cited in Laviosa-Braithwaite 2001) claims it enhances readability. Standardization and naturalization, instead, can be traced back to the universal of normalization, which, according to Vanderauwera (1985 cited in Laviosa-Braithwaite 2001), is a "tendency towards textual conventionality"; as an example, the translator might adapt culture-specific references to minimize the transfer of the foreign language and culture, or replace figurative language with more normal expressions to ensure complete intelligibility.

Normalization, too, contributes to a higher readability and familiarity to the target spectators. In this regard, Toury's (1995: 267-8) position is interesting: the author postulates the law of growing standardization, which says that "in translation, source-text textemes tend to be converted into target-language (or target-culture) repertoremes[15]"; in other words, all texts are made up of different elements that interact, but such relationships can never be fully reproduced in a different language and set of cultural beliefs.

Matkivska (2014), on her part, reports two main global strategies:

1) Standardization, which reduces the significance of language features because it uses the standard[16] variant of language, discarding the original deviations.
2) Adaptation, which is a creative solution that can be target audience- or source audience-oriented: in the former case it smooths the content and neutralizes all foreign characteristics to adapt them to the target cultural values, while in the latter case it emphasizes the foreign identity of the movie by retaining foreign phrases and cliches corresponding to the original audience's stereotypes and expectations.

[15] "A repertoreme is a sign that belongs to an institutionalized repertoire, that is, a group of items which are codifications of phenomena that have semiotic value for a given community. A repertoreme becomes a texteme when, as a result of being used in a particular text, it assumes specific functions which derive from the special relationships it acquires within that text" (Laviosa-Braithwaite 2001: 290).
[16] Standard language is the variant with general grammatical criteria and proper use, generally appointed as the dominant variety due to historical and political reasons (Matkivska 2014).

With respect to translating verbally expressed humor (VEH), Chiaro (2006) suggests three viable translational strategies that might come in handy, which imply replacing the source language instance of VEH with either an example of VEH in the target language, an idiomatic expression in the target language, or an example of compensatory VEH elsewhere in the target text. It is worth noting that the first solution is extremely difficult to adopt since it is unlikely that two different languages have an expression that has the same ambiguity that triggers humorous meanings.

The choice of one or the other always depends on several factors and agents, but what is important is that the choice is made on the basis of the necessities of the target audience. It is true that, since audiovisual products present too many variables, not all of the audience's desires can be fulfilled (some lip movements will not perfectly match all the utterances pronounced, some assertions will not sound completely natural in the target language, some cultural references will be omitted, etc.); however, translators have the duty to do their best in order to let the audience enjoy the dubbed movie, understand it and be able to relate to the story they witness, be it standardized, naturalized or adapted.

2.6 The role of the 'adattatori-dialoghisti': dubbing quality

Paolinelli and Di Fortunato (2005) remind us that any credit for a high-quality dubbed film material go to so-called 'adattatore-dialoghista'. This figure differs from a mere translator by the fact that their role is to arrange a video clip, i.e., a system made up of images and sounds, along with actors pronouncing utterances; to this end, they have to go beyond mere words and try to put themselves in the characters' shoes, reproducing the same communicative dynamics of the original product, respecting the length of the original dialogues, and considering the actors' lip and body movements. This process might make it necessary to carry out some cuttings or additions for the sake of the general balance: Minutella (2009) affirms that it is the 'adattatore-dialoghista' who adapts the source text to the cultural components, the visual elements, the meaning and the characters' personality.

The 'adattatore-dialoghista' is required to respect a number of basic parameters, identified by Chaume (2007 cited in Miggiani 2021), that define dubbing quality; they can be either textual or not:

- Textual parameters have to do with adequate lip-sync, natural-sounding dialogues, cohesion between dubbed dialogue and visuals, and fidelity to the ST.
- Non-textual parameters refer to a suitable voice selection, a convincing voice performance, natural-sounding intonation, and appropriate sound quality.

In order to achieve a high-quality product, some strategies have been suggested in Miggiani (2021) that should be applied to the workflow as a whole; they aim at facing possible challenges encountered. On the one hand, non-textual parameters might present two challenges. The first one has to do with sound mixing and editing: dubbing implies clarity, lack of noise and adequate volume levels; in order to add depth, realism and credibility to sound quality, it might be necessary to record additional background noise or even dialogue lines in the case of target-language murmur. For the same reason, any content coming from audiovisual devices in the product should be replaced with target voice tracks. Additionally, in outdoor scenes it is suggested that reverberation be used to merge voices with environment acoustics. The second one concerns voice selection, performance, and delivery: credibility is ensured by selecting actors with similar role, gender and age of on-screen characters, because their voice must meet the viewers' expectations; body-voice adherence can be enhanced by making the original actors dub themselves when they have enough proficiency in the target language, which would also result in cultural coherence. Linked to this is intonation, which can be delivered naturally by avoiding flat speech melody and adding, instead, rising and falling tones. Clearly, these features have to respect the original pace of lip movements (Miggiani 2021).

On the other hand, textual parameters are inextricably intertwined and influence each other equally, which makes it hard to strike a balance: choosing one over another would always sacrifice an important aspect. Translators have to be aware of dubbing adaptation skills to break down the text adaptation workflow into single tasks: language-focused preadaptation; identification of pauses and rhythm; insertion of dubbing notations and tempo markers; dialogue line rewriting to match duration; dialogue line rewriting to match body and verbal language; dialogue line rewriting to match lip movements; post-adaptation language fine-tuning (Miggiani 2021).

To my mind, since the parameters of dubbing quality abound, no dubbed version of a film will ever respect in toto these requirements; yet still, this does not mean that dubbed films are low quality material, but simply that sometimes translation is all about finding

compromises and sacrificing something over something else, which takes careful attention and great decisional skills.

2.7 Domestication or foreignization? Facing cultural barriers

Apart from lip-sync and spontaneous conversation, dubbing a film also involves the delicate process of handling culture-specific references; given that a film arises from a precise cultural environment, it absorbs the ideals of such a context with a double function of portraying a scenario and making the audience identify themselves in it. According to Venuti (1995), in the dubbing process the translator can do one of two things: either retain the original cultural elements and reproduce them in the dubbed movie, or modify and adapt them to the cultural values and customs of the target audience. These options are called, respectively, foreignization and domestication. In the former, the culture-dependent aspects are maintained in the translation, thus highlighting the cultural differences and preserving the foreign nature and identity. In the latter, instead, the original content is adapted to the target culture. Venuti (1995) sees domestication as an ethnocentric operation that diminishes foreign texts in favor of the target-language cultural values and hides any sign of foreignness (even titles). The choice between these two broad approaches may depend on the historical and economic decisions of the country for which the film is translated (Minutella 2009; Paolinelli and Di Fortunato 2005; Bogucki 2013).

As regards the context of dubbing, Italy is a country that prefers this over subtitling. Dubbing certainly is convenient: firstly, dubbed movies require less effort on the part of the audience, who can concentrate on the visual component without being forced to read written utterances at the bottom of the screen; secondly, dubbing allows illiterate people to enjoy audiovisual products, too. However, there is a historical reason behind Italy's choice. Dubbing was an obliged choice in the Fascist Italy: at that time, Minutella (2009) explains, Mussolini built the heart of the current Italian cinema, which gave him the control of movie production; under the pretext of preserving the purity of the Italian language, he imposed dubbing on foreign movies by law so that other language could not contaminate Italian. Instead, Minutella (2009) says, it was a form of mass manipulation: guaranteeing a standardized national language meant safeguarding unity and, thus, power,

an objective achieved by limiting foreign ideological influences and making dubbed movies target oriented.

Italy's historical and political reasons for preferring dubbing are acknowledged by Chiaro (2009) and Díaz Cintas (2003) as well. Chiaro (2009) remarks that Italy is traditionally part of the 'FIGS', the main 'dubbing nations', namely France, Italy, Germany, and Spain; these countries originally favored dubbing because it allowed their rulers to protect and exalt their national languages, inhibit all that could be labeled as 'foreign' because seen as a threat, and censor the content that was not in line with nationalistic ideologies. In this regard Bogucki (2013) reminds us the instances of certain German dubbed movies that ostensibly removed references to the Nazi period. However, Chiaro (2009) points out that not always the countries that historically chose subtitling over dubbing did it because of a more open attitude towards other cultures, but simply because they saw dubbing as "an expensive form of screen translation for a relatively restricted number of spectators (Chiaro 2009: 143). Díaz Cintas (2003), then, adds that, historically speaking, dubbing was the choice of those countries with higher levels of illiteracy, apart from the factor of political repression and lack of freedom of expression.

Dubbing can be approached from the two perspectives mentioned above, in other words domestication and foreignization. Minutella (2009) finds that, generally speaking, dubbing has a tendency to domesticate films in order to privilege the target audience, but this often results in a partial de-culturalization of the original product and an increased sense of 'otherness' where the audience only has the illusion to be watching the original version of the movie – Dries (1995 cited in Minutella 2009: 24) speaks of dubbing as creating the "perfect illusion of allowing the audience to experience the production in their own language without diminishing any of the characteristics of the original language, culture and national background of the production". In this respect, Chiaro (2009) comments that the domestication approach only seems to privilege the 'exact likeness', but it actually creates a target product that is artificial and other than the original, because it denies the target audience the opportunity of hearing the original voices of the cast, the original lyrics of the soundtracks and, often, even the original jokes. For his part, Bogucki (2013) cites Venuti (1992) to report that publishers and reviewers seem to prefer domestication because it enables the target audience to recognize their own cultural system in another, while Bogucki (2013) personally recommends that

foreignization is prioritized, since it decreases the ethnocentricity of translation. Nevertheless, should foreignization be chosen, Komissarov (1991) states it should be carried out with great care because original movies refer to culture-specific notions (referring to food, religion, ethics, beliefs, customs and values) that are unknown in the target culture.

Given that film translation is often seen as an act of intercultural communication that necessarily contains cultural features, it is important to keep in mind that the two strategies might also be context-dependent and, thus, not necessarily binary opposites (Venuti 1995), and that the choice of the most appropriate approach depends on how a certain company wants to handle what Chiaro (2009) calls 'culture-specific references' (CSRs). These are notions typical of one culture and one culture only, and can be visual, verbal or both; the identified semantic areas in which CSRs might occur are ten: institutions, education, place names, units of measurement, monetary systems, national sports, food and drink, holidays, books and films, and celebrities and personalities. Chiaro (2009) suggests two possible solutions to render these references: either they are chunked upwards, meaning they are replaced by more general examples in the target language, or they are chunked downwards, meaning they are replaced with target culture-specific examples (for instance, US 'muffins' can become 'maritozzi' if chunked down, or 'dolcetti' if chunked up).

2.8 Translatability issues of figurative language

Komissarov (1991) underlines how language and culture have a special relationship that makes translation a challenging activity, because it aims at making interlingual communication succeed beyond linguistic and cultural barriers: the target audience can understand the source message not only if it is linguistically accessible, but also and especially if it is accompanied by background knowledge of the facts referred to. This is because every message originates within a community that shares common language and cultural traditions, habits, views of the world, morals, taboos, and so on: clearly, if the recipient of the message is not aware of the sets of values of the source, the comprehension of the message will be hindered (Komissarov 1991). Also Bogucki (2013) comments on the topic of cultural barriers in film translation, stating that cultural untranslatability concerns any type of translation and is due to the existence of

extralinguistic entities whose referent is identifiable to the audience only if they possess encyclopedic knowledge about that; such notions are referred to as 'realia' (Bogucki 2013: 71), that is, cultural items that belong to a specific cultural system and are hard to render in another language because that language does not possess the very idea of the realia. Bogucki (2013), in this regard, reports Pedersen's (2005), Vinay and Darbelnet's (1958) and Venuti's (1995) proposals of strategies to be used when dealing with realia: retention; official equivalent; direct translation; omission; specification; generalization; substitution.

The relationship between culture and translation is also considered in Katan (1999). The author speaks of 'localization' which, according to him, overcomes the traditional boundaries of 'translation proper'; originally coined to describe the technological process by means of which a software was "reengineered for different languages and cultures", today the term 'localization' has been extended to define the translational process of "tailoring an existing product to the needs of a specific local market" (Katan 1999: 14). The localization process goes beyond translation proper because, Katan (1999) and Mossop (2017) say, it focuses on difference rather than equivalence, the latter being a parameter of traditional paramount importance. Katan (1999) suggests that all those who want to have a future in the field of translation – be it translation proper, mediation or interpretation – should become aware of the potential usefulness of localization in dealing with cases in which "the Receiver does not share the same linguistic and cultural backgrounds as the Sender" (O'Hagan and Ashworth 2002 cited in Katan 1999: 15). In other words, localization might be a godsend when it comes to translating culture, especially in audiovisual products, where transposing the mere verbal message into the target language is not sufficient to create a satisfactory end product.

In fact, according to Katan (1999) translating culture is more than a decoding and encoding process; culture itself consists of "patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups; the essential core of culture consists of traditional ideas and especially their attached values" (Kroeber and Kluckhohn 1952: 181 cited in Katan 1999: 32). Katan (1999) reports that several scholars have attempted to even theorize a model to explain the layers which culture is made up of and show its complexity. Among them are Trompenaars and Hampden-Turner (2012), who proposed a three-layer model: the outer

layer concerns artefacts and products, the middle layer concerns norms and values, the core layer concerns basic assumptions. Hofstede (1991), instead, proposed a bipartite model whose outer layer comprises practices (e.g., symbols and rituals) and whose very core lies in values. Brake et al. (1995) instead adapted Hall's (1990) Iceberg Theory on a triadic view: the outer layer consists of technical culture, i.e., language; the middle, 'tacit' layer consists of formal culture, i.e., appropriacy of rituals, behavior and traditions; the core consists of informal, unaware culture, i.e., communicational skills. Sometimes, the difficulty arises from the fact that the more a culture is rooted within its own reality, the more "knowledge and social life are fragmented into a series of incommunicable points of view" (Ginzberg 1999: 21 cited in Katan 1999: 17). What follows is that the degree to which figurativeness can or cannot be transposed from a source into a target language depends on a large extent of factors as well as norms binding in a particular socio-cultural environment, because figurative language varies tremendously from a culture to another (Bogucki 2013). This is especially true when it comes to translating figurativeness within an audiovisual product that has been created in a specific cultural context and is supposed to be distributed worldwide.

In the first place, a number of authors have considered the effects of globalization on culture, which makes translation no longer a mere process of linguistic transfer (McCarthy and O'Dell 2002; Balfaaqeeh 2009; Horváthová 2014; Adelnja and Dastjerdi 2011; Ninsih 2020; Shojaei 2012). Today, multiculturalism plays a key role, and some cultural aspects proper of a given country have now spread across cultures; the problem is, there is no one-to-one correspondence across languages: languages are not isomorphic, which means each of them expresses the same concept through different linguistic signs (Baker 1992). Because of the inexistence of the one-to-one correspondence between words and meanings across languages, non-equivalence poses difficulties linked to the fact that figurativeness is a set of culture-bound expressions bearing culture-specific values: "words only have meaning in terms of the culture in which they are used" (Homeidi 2004 cited in Balfaaqeeh 2009: 7). Still, Camilli (2019) argues, if the source and target language at hand are close enough, transferring figurativeness might not be that complicated. Typically, sharing linguistic roots or being culturally close promotes close renderings in the target version, because it means the languages at hand share the same metaphorical systems and can borrow vocabulary from one another (Camilli 2019).

Apart from culture-bound notions where the SL and the TL are based upon different cultural systems, Delabastita (1996) adds that figurativeness also limits translatability because it often implies a comedy situation. Zabalbeascoa (1996) argues that the existing negative evaluations about the quality of existing dubbed movies have raised doubts on the right of AVT to even exist, but he points out that if one wants to assess quality, they at least should set up clear criteria first, otherwise the term 'untranslatable' would not be used meaningfully. The criteria proposed in Zabalbeascoa (1996) are nine, and each of them is variable that can impact quality assessment: source language; target language; purpose; text; recipient; client; expectation; translator; conditions.

A number of linguists have contributed to the field of humor translation. In the first place, Delabastita (1996) and Zabalbeascoa (1996) assert that since humor is delicate to tackle, translation is to be faced as a matter of priorities and restrictions[17]. According to the authors, the translator can organize the set of priorities in a hierarchical scale of importance from top to minor priorities, depending on what they consider more essential for the task at hand; Delabastita (1996) and Zabalbeascoa (1996) suggest the following possible set of priorities for translating situation comedy: be funny, aim for immediate response in laughter, integrate the translated text with other audiovisual features, and use language structures appropriate to the channel of communication. Priorities, Zabalbeascoa (1996) says, can be global (for the whole text) or local (for specific parts of the text), and it is crucial to identify not only the appropriateness, but also the function of humor, and the mental states and attitudes it expresses.

Translating comedy aims at producing an intended comic effect, which makes the humorous effect a clear priority; nevertheless, it should be acknowledged that audiovisual translators have to balance a number of factors that all contribute to the end-product, such as the extent to which the verbal expression of the jokes deviate from lip-sync, accuracy of information, textual cohesion, among others. As far as restrictions are concerned, Zabalbeascoa (1997) states they can have different degrees of force; they may have to do, for instance, with the specific characteristics of the source text, the non-verbal components, the lack of adequate technological means, the high differences between language, the cultural contexts and social groups, the lack of training and experience in

[17] Priorities are intended goals for a translation task, while restrictions are obstacles and problems that justify given choices of priorities and the solutions adopted (Delabastita 1996; Zabalbeascoa 1996).

the translators, or the lack of financial resources. All of these challenges have no fixed solutions, but rather vary according to the sensibility, tolerance and background knowledge of the audience of a given country, which might or might not turn into a restriction: the higher the tolerance, the weaker the restriction as to exact synchrony, and thus the wider the range of solutions that can be satisfactory (Delabastita 1996; Zabalbeascoa 1996).

In order to provide translators with useful tools for humor translation, Attardo (2002) and Attardo and Rankin (1991) illustrate the General Theory of Verbal Humor (GTVH), a linguistic theory that lies on Delabastita's (1997) idea according to which "the production, the reception, and the translation of wordplay is never just a question of language structure alone" (Delabastita 1997:19 cited in Attardo 2002: 175). The GTVH states that each joke can be considered an entity made up of six hierarchical knowledge resources all subject to cross-cultural variation; the extent to which they can be translated depends on their characteristics. First there comes Language (LA), which comprises the knowledge necessary for the wording of the joke: any joke can be paraphrased in various ways without modifying its semantic content; LA and its variants are then nothing but a paraphrase of a joke, hence equivalent translation can be reached easily in this case because LA refers to simple meaning correspondence between SL and TL. Then there is Narrative Strategy (NS), which refers to the fact that any joke must be delivered in some form of narrative organization; in translation, the narrative strategy of a joke rarely needs to be modified for it is language-independent. The third resource is the Target (TA), which selects the humorous stereotyped individuals to appear in the joke: this is a delicate parameter because it draws on ideologies that lead to social aggression towards certain groups or institutions; each targeted group is usually targeted according to particular features, which change depending on the culture, but such stereotypes are "completely fantastic" (Attardo 2002: 187). Then there is Situation (SI), which comprises the props of a joke, i.e., objects, participants, instruments, etc.; if the same SI does not produce humor in the TL, then it can be replaced with another one. Subsequently we have Logical Mechanism (LM), deemed to be the most problematic parameter: it indicates the degree to which the hearer can identify the playfulness of the joke; LMs are readily translatable because they are "abstract logico-deductive processes which are obviously language-independent" (Attardo 2002: 188). Finally we find Script Opposition (SO), which

hypothesizes that a text can be considered a 'single-joke-carrying-text' if it is compatible with two different scripts[18] that are opposite (i.e., funnily ambiguous) to each other. According to Attardo (2002), when translating humor taking into account pragmatics as well, it is utopian to respect all six knowledge resources – one should balance the six levels to create an acceptable target product.

Humor translation is also explored in Chiaro (2006). To be precise, the author reports on the results of an interview concerning verbally expressed humor (VEH) conducted among Italian dubbing companies, who agreed on the fact that VEH is "the most challenging factor in producing good quality translations for the screen" (Benincà 1999 cited in Chiaro 2006: 198). Those interviewed justified their answers by saying that it is the screen context, along with the fact that films are "multifaceted semiotic entities" (Chiaro 2006: 198) communicating on multiple codes, that increases the intricacy of translating instances of VEH; what operators find especially demanding is conveying language- and culture-specific concepts when they totally depend on the visual code. According to Delabastita (1996), a strategical way of handling such a demanding translation mode as the dubbing of humor is investing in translators' training, because the higher the specialization of a translator, the lower the need for blanket strategies. In the case of tv comedy, specialization requires familiarity with translating for the screen, language of humor, mechanisms of jokes, and how they can be classified and recontextualized; moreover, teamwork should be encouraged, so that the translator can benefit from advice from native-speaker informants and experts as well as from cooperation and communication between levels (Delabastita 1996). Keeping in mind the fact that "we are still unaware of exactly what is understood by the term humor in all cultures" (Chiaro 2006: 207), the following sections will be designated to outline the translatability issues that translators are likely to encounter when translating idioms, metaphors and wordplay.

2.8.1 Translatability issues of idioms

Generally speaking, idioms are difficult to manage in translation due to the fact that they require finding equivalents for sequences of words conveying a single meaning. Different

[18] A script is "an organized complex of information about something, in the broadest sense: an object (real or imaginary), an event, an action, a quality, etc. It is a cognitive structure internalized by the speaker which provides the speaker with information on how the world is organized, including how one acts in it" (Attardo 2002: 181).

scholars have worked on this field and hypothesized various difficulties related to that; the difficulties divide between idiom recognition and transposition.

As for idiom recognition difficulties, Shojaei (2012) points out the obvious difficulty brought up in idiom translation: idiomatic meaning cannot be inferred from the superficial meanings of the single constituents. Bateni (2010) asserts this difficulty is complemented by the fact that idioms exist on a continuum which goes from totally free (transparent) to totally fixed and idiomatic (opaque) meaning, while in between is a range of combinations that have varying degrees of transparency. Drawing on the fact that idioms are culture dependent, Horváthová (2014) adds two areas of potential difficulty, namely misinterpretations of the speaker's intentions, and recognition of cultural differences among languages.

As far as idiom transposition is concerned, Baker (1992), Kovács (2016) and Balfaqeeh (2009) identify four types of concrete obstacles: the lack of equivalent culture-specific references of the source language in the target language; the presence of equivalence but in a different register, genre and context of use, which implies the same idiom might have different connotations in the source and target language; the difference of frequency and formality across languages, which makes the translator's job even harder since they have to be "not only accurate but highly sensitive to the rhetorical nuances of the language" (Fernando and Flavell 1981 cited in Baker 1992: 71); the difference of conventions as to how an idiom is used in a given language and culture. Bateni (2010) adds that all idioms share the features of non-substitutability and non-modifiability: the former is the impossibility to replace a synonym for a word in an idiom (e.g., *snowy Christmas* instead of *white Christmas*), the latter refers to the impossibility to alter an idiom with syntactic transformations (e.g., *well-meant lie* instead of *white lie*).

Precisely because each language categorizes the world in a different way, some might express a notion using a single word, others using a sequence of words, and this makes it challenging to find an exact interlingual equivalent for every existing idiom. Consequently, Kovács (2016: 86) believes that translating idioms is a "challenging decision-making process" demanding experience and creativity.

2.8.2 Translatability issues of metaphors

One of the scholars who has contributed the most to the field of metaphor comprehension and translation is Broeck (1981). In his major work, the author highlights that translating metaphors can be done only if one first observes what metaphor is and understands what its functioning is. Broeck (1981) has identified a number of obstacles in metaphor translation on the basis of his own classification of metaphor itself, namely: private (or poetic) metaphor; conventional metaphor; lexicalized metaphor.

Private metaphors are always related to a linguistic, socio-cultural and literary system, and are accounted for by making a contrast between deviation and normality. According to Broeck (1981), these metaphors might be especially hard to translate when a private metaphor does not merely derive from semantic rules violation but rather from grammatical peculiarities of the source language. Additionally, problems might arise from metaphor's extralinguistic factors, such as the cultural context spawning it; indeed, it remains to be seen whether in the target culture the same source-cultural association exists. A third constraint might come from aesthetic conventions and traditions, that is, the cases in which private metaphors are tradition-bound and overlap with symbolical traditions: translatability will be high if there is a shared literary system or symbolical tradition. Moreover, translation is made even harder when distinct moral codes are involved between source and target language: rigid conventions might lead to flattened or purified metaphors in translation.

Conventional metaphors are extremely culture-bound and often depend on prevailing aesthetic norms and cultural acquisition; in addition, they are embedded in the spatial and temporal context they originate. However, they proved to be adequately translatable precisely because they have become part of a "shared cultural inheritance of civilized mankind" (Broeck 1981: 81). Their translation will obviously involve difficulties, but primarily concerning the choice of the appropriate mode. The possible dangers that might come from conventional metaphor translation include literal transfer and overtranslation.

Finally, lexicalized metaphors involve the most challenging translation problems because they are highly institutionalized and belong to a particular system: their treatment depends on their functional relevancy to their communicative situation. The real challenge consists in the fact that within the same piece of discourse different levels of

signification exist at the same time, i.e., lexicalized metaphors have a high degree of ambiguity in that they can be interpreted both literally and idiomatically. According to Garvin (1958 cited in Broeck 1981: 83), implementing lexicalized metaphors is a *foregrounding* action, which means that linguistic devices are used to attract attention and make the speech perceived as uncommon, as a "live poetic metaphor". This organization then structures complex texts conveying information of three kinds: contextual; poetic (highlighting the message as such); metalingual (giving information about the code). It is believed that this third type of metaphors marks the very limit of translatability, since the differences between languages only rarely allow corresponding idiomatic phrases whose literal and figurative meanings have total overlap. Many scholars (Baker 1992; Moon 1998; Bateni 2010) strongly believe that metaphor and idiom have a similar essence and, therefore, slightly share the same background translation obstacles, even though those regarding metaphor seem more abstract.

2.8.3 Translatability issues of wordplay and humor

The subject of humor, according to De Rosa (et al. 2014), became a popular topic in the media at the turn of the twenty-first century; before that, the authors say, "humor and translation had never been on friendly terms with one another" (De Rosa et al. 2014: 15), because humor had always been seen as a restricted element from a linguistic and cultural perspective.

In Chapter 1 it has been argued that puns seem to owe their meanings to the structure of their source language and, thus, face a barrier in the transfer towards a target language. According to Delabastita (1996), though, there is more than the question 'Is wordplay translatable?', because it entails a twist of problems and solutions that all depend on a great deal of variables. There usually are complaints about the quality of existing translations, often defined 'a necessary evil' (Delabastita 1996: 235; Zabalbeascoa 1996: 235; Bogucki 2013). When someone claims wordplay is 'untranslatable', Delabastita (1996) says, they mean that the solutions proposed in the existing literature do not meet the requirements of equivalence; they even suggest that some are not translation techniques proper in that they involve too noticeable a shift in translation that alters the pun on a structural, linguistic, or semantic level.

Addison (1982 cited in De Rosa et al. 2014) and Hockett (1977 cited in De Rosa et al. 2014) even posit that the true test of humorous items lies in the impossibility of translating and conveying them in another language for being too language-specific. However, Chiaro (1992) reports that the Italian audience has a more positive response to imported comedy series if the situation portrayed is not too culture-specific, which shows that there are conflicting opinions on the topic. At any rate, Attardo (2002) remarks that saying something is 'untranslatable' has a relative meaning given that absolute translation is utopian: no target text will ever correspond in *all connotative and denotative aspects* to its source counterpart, especially if it belongs to figurative language.

Many of the difficulties encountered in wordplay translation are, in the first place, a consequence of the audiences' divergent background knowledge or knowledge of traditional jokes and customs. In addition to this is the absence of a one-to-one equivalence between languages; in fact, puns can produce ambiguities due to interlinguistic differences, which might lead to believe that wordplay and translation are not compatible. The dilemma of most translators has to do with the choice between either giving up on retaining a given pun in its original position or providing a free adaptation, that is, between loss and adaptation. The only way to be faithful to the verbal playfulness of original texts seems paradoxically to be unfaithful to its grammar and vocabulary; still, sometimes saying that a pun is 'untranslatable' is only a pretext for toning down a given shade that is not socially acceptable (Delabastita 1996).

Another source of difficulty is represented by the need to reproduce the humor that the source language puns bear. Comedy situation rests very much on dramatic irony and people's misfortunes, which are both considered translatable by the scholars mentioned in this Section; what might result problematically culture-specific is parody (Nash 1985 cited in Delabastita 1996, Zabalbeascoa 1996 and Chiaro 1992). According to Nash (1985), parody works out not when it closely reproduces certain turns of phrase, but rather when it generates a style like that of the parodied author in a convincing way: the real difficulty is recognizing the parodic intention in the source text, which always depends on the framework of expectancy. Parodic intentions, Nash (1985) explains, are noticeable when the parodist creates two types of discrepancies: discrepancies between expression and content, and discrepancies of style; when these are present, and if the translator is able to reproduce them, the audience has the confirmation that a parodic situation is being

depicted. This is especially true for the dubbed version of a foreign audiovisual text, where "the contexts are carefully contrived for maximum effect and the jokes are clearly signaled by canned laughter" (Nash 1985: 242); it is crucial to accurately render the referential items in television comedy because the comedian resorts to parody to amusingly distort given circumstances and make them acceptable (Nash 1985 cited in Delabastita 1996, Zabalbeascoa 1996 and Chiaro 1992). So, Camilli (2019) argues, when dealing with humor, the priority for a translator is "comic equivalence", because the target audience has the same right of the source audience to cherish a good pun in their favorite movie regardless of the fact that such movie has been translated.

Likewise, Zabalbeascoa (1996) discusses the close relationship between humor and cultural specificity, which influences the rendering of verbal humor in the target cultural system. In his work, Landheer (1991) and Ballard (1991) are cited to outline an optimistic view on translating puns successfully: the authors state that translation solutions for rendering humor do exist, but only if translators "use to the full the linguistic resources and textual leeway available to them in recreating the pragmatic function of the original wordplay" (Zabalbeascoa 1996: 238), if they consider the whole text and not the isolated pun as unit of translation, and if they can discern an intended pun from an unintended one. Such theory, Zabalbeascoa (1996) says, is a 'big if only' because translators need time and expertise to come up with a satisfactory solution.

For her part, Chiaro (2006) believes that translating humor in an audiovisual context is one of the most delicate tasks that a translator has to carry out because of the difficulty of capturing humorous meanings in the target culture. The key lies in wondering which instances of humor the target audience can perceive by retaining the same references as those of the original cultural system and which, instead, need to be substituted by equivalents; depending on the answer, translators can preserve either the original meaning partially, the original form, or both. Obviously, such a culture-specific item as humor might require different strategies depending on the particular case to tackle, and Chiaro (2006: 199) joins Whitman-Linsen (1992) in saying that the translators who consider translation an absolute dogma should "abandon the field (and give up translating comicity) or betray their principles and find humorous ideas elsewhere in the text so that the target audience can laugh too (…). It is indeed in the elaboration of a screen text,

created to amuse the public, that 'fidelity to the original' should be relegated to second place behind attempts to make the target audience laugh".

2.9 Conclusion

To conclude, for the most part this chapter has attempted to provide a brief summary of the literature relating to a certain mode of translation called AVT, subsequently narrowing it down to the sub-category of dubbing for the screen. After quickly reviewing the history and development of AVT, it has been argued that dubbing poses special constraints that derive from the fact that its object of work is a mixture of multiple channels and codes (e.g., images, gestures, words, sounds), and that translators should be aware of them in order to elaborate a final product that the target audience can enjoy.

The final part of the chapter has covered the relationship between (audiovisual) translation or, better said, translatability and figurative language, a relationship that I myself have been investigating in my study. What has emerged is that language and culture are definitely in a co-dependent relationship, in that the cultural background of a given community modifies an utterance to a certain degree; so, when it comes to translating figurativeness, the cultural values that a language holds always come into play, along with other practical constraints mentioned. However, the medium of dubbing is not only a source of challenges, because it also assists the translation process in some cases, allowing jokes to be modified and maintained. The reason why is that the audience cannot hear the original dialogues, which allows for the creation of new, different jokes; clearly, this is only possible if in the scenes in question the character's mouth cannot be seen, therefore lip-sync and isochrony are not limitations.

In my humble, non-expert opinion, the little attention that both figurativeness itself and its translatability have received over the past few decades has generated a knowledge gap in the field of AVT; Díaz Cintas (2003) himself warns that AVT has always been an invisible field even on the educational side, with very few institutions dedicating modules on this practice. It is true that a variety of proposals have been made as to how to best handle the translation of idiom, metaphor and wordplay for the screen, but there still is much work to do to reach a standard procedure that the experts consider universally valid. This is the reason why I decided to set my study in this field: I aimed at assessing the proposals that seemed the most plausible by using them as a tool of analysis of an already

dubbed version of the figurative language samples found in the series 'Good Omens'. Note that the theoretical tools I resorted to throughout the analysis have been designed for figurative language translation in general and not specifically for audiovisual context, but given that such a specific audiovisual theory has not been validated yet (there are countless variables at stake), I implemented the general tools of translation anyway. Unlike these two theoretical chapters, which served the purpose of introducing the fields of interest for my study, the next chapter will describe the procedures and methods used in this investigation.

CHAPTER 3 METHODOLOGY

While the complementary Chapters 1 and 2 were designed to provide a theoretical overview on figurativeness, audiovisual translation and their at times problematic relationship, Chapter 3 is dedicated to presenting the object of my analysis and the methodology I followed to analyze it. In order to better contextualize the content of the Chapter, it is worth knowing that the data consist of the six episodes of the television series 'Good Omens' in both their original English version (which will be referred to as *source texts*) and Italian translated version (which will be called *target texts*); within the episodes, the true protagonists of my analysis are the instances of figurative language – idiom, metaphor, wordplay – found in the source texts and their target translations, if any. As for the analytical method adopted, I did not resort to only one but rather drew on three different approaches, as will be shown, depending on the type of figurativeness I was dealing with.

In the present Chapter I will first report on and motivate my choice of the data to analyze, which are relevant to the field of the translation of figurative language for the screen. I will then proceed by contextualizing the data and, subsequently, I will outline the research goals that made me venture into this very analysis. Finally, I will illustrate how I implemented the research method, in a step-by-step fashion – from the collection and management of the data through the analysis itself, up to the schematic representation of the findings. To this end, I will offer relevant exemplification.

3.1 The choice of the field of research and the data

Originally, the idea of conducting an analysis in the field of audiovisual translation was not part of my plans; in fact, to be fair, for a couple months I had been working on a whole different area, that is, liaison interpreting, because I was attending a university course related to it that fascinated me tremendously. Therefore, when I set out to work on my Master's dissertation, I thought it would be interesting to learn more about the area of interpretation by myself, given that I am passionate about foreign languages and translation is likely to become integral part of my future job; then, in order to identify a specific niche, I thought of honing my research on interpretation by focusing on the way professional interpreters of the European Parliament deal with figurative language: liaison

interpreting is an oral and simultaneous mode of translation, and interpreters already have little time to process and handle the input they receive from the protagonists of the communication act they are in, let alone to render culture-bound figures of speech from a language into another in a few seconds. So, I had thought of selecting an English speech and its Italian interpreted version from an area of personal interest and analyzing how figurativeness was dealt with to account for the main strategies used by interpreters. Nevertheless, after I had studied and gathered a certain amount of pertinent information, the area of interpretation turned out to be rather out of my league for two main reasons: I do not possess the proper training that would allow me to carry out a reliable analysis of interpreting performances, especially as for the neural processes involved; after thorough research I could not find any available multilingual data that were accessible for the analysis.

This initial idea did not prove to be a completely dead end, though, because it led me to approach two areas disregarded in the Translation Studies still today but that require further studies due to their relevance in today's society. The first concerns figurative language, which remains a widely underrated area: when it comes to its translation, it seems that scholars have not come to an agreement as to what strategies should be implemented to translate figures of speech in this or that case. Generally speaking, scholars seem mostly resolute in their blind faith in word-by-word transcoding, without considering the culture-specific implications of figurativeness; this is why many call for the need of establishing commonly accepted criteria to handle such linguistic items in translation (e.g., Adelnja and Dastjerdi 2011; Balfaqeeh 2009; Broeck 1981; Horváthová 2014; Shojaei 2012). In addition to that of figurative language, the other under-researched area is audiovisual translation (e.g., Chaume 2018; Bartrina and Millán 2012; Baker and Saldanha 2020; Minutella 2009). The world of audiovisual translation serves the purpose of making a filmic product accessible to anyone; I see cinema as a means of emotion that enables people to put themselves in each other's shoes and dream of fantastic lives, even for a couple hours, and audiovisual translation certainly contributes to the spectators' possibility to enjoy movies produced in foreign countries as well, thus enriching their experience. Having acknowledged the little attention directed at these areas, I thought I might combine the two topics in an analysis of a filmic product in order to address an area

of research that has long been neglected, i.e., the translation of figurative language for the screen, be it because of constraints of idiomatic or audiovisual nature.

To sum up, my choice of the field of research fell upon figurativeness and audiovisual translation; the reasons behind my choice were both technical and personal:

a) as for figurative language, besides the fact that scholars' opinions are still divided as to what the universal strategy to translate it should be, I was curious about the way people use figurative expressions to cover every shade of reality;
b) as for audiovisual translation, apart from the fact that it is a translation mode that many scholars still do not consider translation proper since it often manipulates the filmic products too much, I truly cherish cinematography and the emotions one can experience when watching a movie in theater, hence my curiosity about whether the audience of a dubbed movie is guaranteed or denied to enjoy the same dialogues, music, etc., as the original audience.

Having selected the area of research, I chose the data that would be the object of my analysis, bearing in mind that I needed a film product rich in instances of figurative language (in particular of the figures of speech I wanted to work on, i.e., idiom, metaphor, wordplay). My choice fell upon a mini television series that I had seen recently called 'Good Omens', made up of six episodes:

1) 'In the Beginning' – 52 minutes;
2) 'The Book' – 56 minutes;
3) 'Hard Times' – 58 minutes;
4) 'Saturday Morning Funtime' – 57 minutes;
5) 'The Doomsday Option' – 53 minutes;
6) 'The Very Last Day of the Rest of Their Lives' – 55 minutes.

There were some specific reasons for choosing this television series: in the first place, it contained a high number of figures of speech, probably because cinema aims at reproducing natural-sounding dialogues where figurative expressions abound; secondly, its humorous nature theoretically ensured that the figures of speech were translated in the Italian version of the series as well; finally, since it consists of six different episodes, I thought it would enable me to gather more data with respect to what I could have collected in a single two-hour movie. In light of this, I believed 'Good Omens' to be a good sample with the right amount of figurativeness and a balanced duration of time – more than a

regular movie but less than those classic series consisting of twenty-four episodes per season.

3.1.1 Contextualization of the data: summary of 'Good Omens' plot

'Good Omens' is a British mini television series launched on Amazon Prime Video in 2019 as a co-production between Amazon and the BBC. Belonging to the fantasy-comedy genre, it was created and written by British author Neil Gaiman and based upon the homonym 1990 novel by Terry Pratchett and Neil Gaiman himself; only the first season has been released for now (even though rumors say the second season might be available by the end of the year) and comprises six episodes lasting approximately one hour each. As previously stated, it was this format that made me see 'Good Omens' as a good middle ground, since it has a reasonably restrained quantity of episodes, but which last one hour each so that my analysis would be both significant and suitable for an audiovisual translation non-specialist like me. 'Good Omens' is the story of how the Armageddon is stopped by an angel and a demon who have been friends since the dawn of time. In my view, the series is brilliantly written in that the plot develops around three parallel and intricate sub-stories that all come down to the Armageddon. Basically, Heaven and Hell are secretly plotting a war to see whose army is the strongest, and for this they are going to need the Earth as battleground; obviously, such war is going to tear the planet apart, but it is all part of an 'ineffable plan' designed by God herself (in the series, God never shows up but has a female voice played by Frances McDormand).

The angel Aziraphale (played by Welsh actor Michael Sheen) and the demon Crowley (portrayed by Scottish actor David Tennant) are the protagonists of the first sub-story: the one God's right-hand man and the other Satan's spokesman, they befriend each other in the Garden of Eden when Adam and Eve are banished for eating the forbidden fruit; from then on, the two of them become an inseparable duo sharing a love for the Earth that goes beyond words. They develop such affection for our planet because of their duty: Aziraphale must spread God's word, while Crowley must lead people to sin so that their souls are secured for the Devil, and in order to do so they are forced to actually live on Earth in disguise. In the beginning they diligently obey with no questions asked and blindly trust their Masters' ineffable plan in spite of not really knowing what it is about; nevertheless, as 6000 years pass, they start to smell a rat because their Masters never show

up to check in on their conduct, and they begin to understand that the ineffable plan is nothing but a military project bound to destroy their terrestrial home. So, Crowley persuades Aziraphale to mutiny: they learn to enjoy the beauty of our world, they stop getting in each other's way and instead start to secretly spend time together and join forces to save the world from the Armageddon. The unlikelihood of such a couple gives the series the humorous character that brings about a figurative way of speaking on part of the characters. It is true that this first story is key to the whole series, but there are two further sub-plots.

The second sub-story sees two unrelated mothers-to-be who reach a military base to give birth to their babies: one is the wife of an American diplomat, the other a common English woman. The base is run by the Chattering Order of St Beryl, a satanic order of nuns who have been appointed by the Duke of Hell Hastur to switch one of the newborns with the son of Satan, so that he can have human features and mingle with human beings; then, at the age of 11, he would become aware of his satanic nature and trigger the Armageddon. The switch succeeds partially: the Antichrist was supposed to be given to the diplomat's family but instead ends up with the middle-class English family, the Youngs, and the unsuspecting parents name the baby Adam, which is an ironic reference to the Eden. Adam lives a normal life and grows up with a group of three friends, Wensleydale, Pepper and Brian; his true nature reveals only when Hell sends him a Hell Hound that changes the course of action, making him summon the Four Horsemen of the Armageddon (War, Famine, Pollution, and Death).

The third sub-story, finally, follows the adventure of an occultist, Anathema Device, and a witch finder, Newton Pulsifer. Anathema is an American girl who inherits a book of prophecies written by her ancestor and witch Agnes Nutter; all the prophecies lead to the forthcoming Armageddon, describing it in detail, which is why she is forced to travel to England and rent a cottage in the village where Adam Young lives, so that she can keep an eye on him. Once there, the book prophesizes the arrival of a man called Pulsifer, whom Anathema is going to need in order for her to prevent the Armageddon from happening. The two meet when Pulsifer has an accident in front of the girl's house, as predicted by the prophecy; she explains it all to him, even though it takes a while for him to believe it, but afterwards Pulsifer decides to team up with the occultist.

The three sub-stories are entangled in the final episode, where all characters meet at the military base to help Adam fight his evil nature by telling him he does not have to be evil only because he is Satan's son: he should live by his own rules, loving his human family, the one that was always there for him; at the end, it is a peculiar speech delivered by the supernatural couple that gives Adam the power to reject his satanic origins, defy the Horsemen and reverse the Armageddon. So, Adam and the Armageddon are the narrative thread: Aziraphale and Crowley team up to make sure Adam grows up normal, while Anathema and Pulsifer work together to stop the kid from triggering the end of the world. All characters cooperate to save the world, and at the end the two opposite factions have no other choice but to give up the ineffable plan – which is no longer that ineffable, given that everyone has figured it out.

In my opinion, what is so enjoyable about this fantasy comedy is that it can be interpreted on a higher level, as well: not always do good and evil really want to fight each other, sometimes they simply perform the orders they receive straight from the top and do not even know to what purpose. The plans of those who hold power are ineffable, unknown to the common people, who are those that always suffer the consequences at the end. Such interesting double view influenced me on the choice of this very television series as the object of my study.

3.1.2 The goals of the research

When I decided to venture into the analysis of the audiovisual translation of the 'Good Omens' Italian version, I set my research goals clear. Given that the focus of my dissertation is figurativeness, first of all I wanted to investigate, out of curiosity, the amount of figurative language occurring in the series in order to see to what extent it is part of film dialogues and to identify what the leading category is among idiom, metaphor and wordplay.

Once I had identified the instances of figurative language, the more specific research goals I pursued concerning translation proper were the following:

1) firstly, I compared the source and target instances of figurative language to explore what were the main strategies that the 'adattatori-dialoghisti' adopted in order to translate the said instances, trying to identify whether each type – idiom,

metaphor, wordplay – was dealt with by means of a preferred, systematic strategy or by no recurrent pattern;

2) secondly, I examined the degree of accuracy and consistency in figurative language translation, that is to say, the extent to which the translation choices (influenced by audiovisual constraints and/or cultural factors) hindered the source meanings' intended effects: figurative language is what makes an audiovisual product closer to the audience, allowing them to empathize with the plot and the characters, but if external factors determine completely different target versions of, say, a joke, the target audience will have fewer chances to laugh;
3) finally, I attempted to elaborate some suggestions concerning the teaching of figurative language: since I strongly believe that any translation inevitably diminishes the effect that the source figurative language is meant to produce, it is highly recommendable that L2 learners attempt to acquire fixed expressions so that they can access audiovisual products in their original version and gain as much enjoyment as expert speakers do, avoiding going through the intermediary of translation which cannot but alter – even if slightly – the intended effect due to the change of cultural references.

After I had clarified the direction to be followed in my research, I proceeded with the collection and management of the data.

3.2 Research method

In this Section I will illustrate the practical stages of my research and explain how I operationalized them in order to find answers to the research goals listed above; to this end, I will draw relevant exemplification from some of the instances of figurative language that I collected in Episode 1 'In the Beginning'.

3.2.1 Data collection

The process of collecting the data took me a long time because figures of speech are not gathered in groups and then provided to the spectator at the end of the episodes; given that my aim was to identify all instances of idiom, metaphor, and wordplay used by the characters of the series, I had to extrapolate them myself from the screen dialogues, which

involved me going through each of the six episodes over and over again. Therefore, the collection of the data was a systematized operation repeated for each episode.

Prior to commencing the study, I created six empty Word files, one for each episode, and inserted a three-column table per each where I would collect the data for an immediate comparison: the first column concerned the source figure of speech, the second one reported the related translation found in the target version, and the third one displayed the time collocation in which a precise figure of speech appeared in the episode. I decided to create six different tables at first and not one generalized because this way I could get an idea of the amount of figurativeness contained in each single episode, too. This collection system enabled me to quickly visualize the quantity of the data and their translation, as well as to effortlessly find a certain figure of speech within the episode if I needed to double-check it (see Table 1 by way of exemplification).

EPISODE 1 – 'In the Beginning'		
Source figure	***Target figure***	***Minute***

Table 1. Exemplification of the tables I planned to collect the data.

Once the tables were ready, I started the collection proper by watching the English version of the series in the first place; every time I came across an instance of either idiom, metaphor or wordplay, I jotted it down in the 'Source figure' column of my table and specified its temporal collocation in the 'Minute' column. There were cases in which I had to listen to the instance multiple times so that I could make sure I transcribed it correctly; furthermore, it is worth highlighting that when the same figure of speech appeared more than one time, I counted and annotated each and every repetition, for my objective was to have an idea of how figurative language was dealt with on the whole and not simply gather instances. Subsequently, I proceeded with the target expressions in a second round of viewing; however, this second viewing did not take as much time as the first since the third column was a time-saver: it was sufficient to play the Italian version and simply forward it up to the playing times noted in the third column (the timings of the source and the target versions coincided almost always). That way, I only focused on

the translations of the very figures of speech identified in the source version without being distracted.

A notable example of how the table looked after these operations can be seen in Table 2, and all six compiled Tables are included in the Appendix.

EPISODE 1 – 'In the Beginning'		
Source figure	***Target figure***	***Minute***
That went down like a lead balloon	È stato un buco nell'acqua	03:31

Table 2. Exemplification of the table filled with the source and target data as well as the playing time.

3.2.2 Method of analysis

Traditionally, many researchers have proposed different models of translational strategies concerning figurative language, in particular idiom, metaphor and wordplay – which are the very focus of the present dissertation – but not directly concerning their translation in an audiovisual context; this is likely to depend on the presence of too many variables at stake when handling a product that is constrained on a number of levels, the visual dimension overcoming the usual verbal code. In order to find answers to the goals outlined in Section 3.1.2., I read work on the strategies for figurative language translation and I learnt what the most accredited models are as of today; consequently, I selected them as primary theoretical tools to conduct my analysis. The theories I applied are those set forth by Baker (1992; 2007) for idiom translation, Broeck (1981) for metaphor translation and Delabastita (1993; 1996) for wordplay translation.

3.2.2.1 Method of idiom translation analysis

As far as idiom translation is concerned, the theories that I initially considered are those elaborated by Baker (1992; 2007), Nida and Taber (1969), and Zhang and Whang (2010); probably because idiom is the easiest figure of speech to handle in translation, it is the instance of figurative language which I found the highest number of translation theories on. Aware of the fact that the choice of the appropriate strategy is crucial for the correct rendering and comprehension of the idiomatic expressions in the target language and

culture, Baker (1992; 2007) suggests six translation methods that might facilitate the translator's hard task by functioning as a guideline:

1) idiom of similar form and meaning;
2) idiom of similar meaning but dissimilar form;
3) paraphrasis;
4) omission;
5) compensation;
6) borrowing.

The first possibility is to translate the source idiom with a counterpart identical in meaning and form, that is to say, a target idiom that successfully expresses the same meaning by means of equivalent lexical items; the second strategy implies the translator choosing a target idiom of similar meaning but dissimilar form, i.e., that is made up of different lexical items with respect to the original ones. The third possible strategy concerns paraphrasing the source idiom, which is considered by far the most common and useful strategy: when a match cannot be found between the languages, or when idiomatic language seems inappropriate because of different stylistic preferences, it allows the translator to simply transfer the meaning of the source idiom through an explanation without deleting it; however, this will discard the cultural significance of the source idiom and the impact it intended to have on the audience. The fourth possibility is to totally omit the idiomatic expression in the target version of the text, which is allowed solely when no target equivalent exists, when paraphrasing is difficult, or when stylistic preferences diverge; this is the last resort of idiom translation for it eliminates the source idiom, in part or on the whole, turning the idiomatic expression into a non-idiomatic one, in addition to determining a loss in meaning that has to be compensated for by means of supplementary words in the part where there has been the omission. The fifth strategy sees the translator using compensation to make up for any loss of meaning, emotional force or stylistic effect that may not be possible to reproduce directly at a given point of the text. Finally, the sixth suggestion implies borrowing the source idiom as it is, in its original form, as a loan expression or calque

Baker's strategies for idiom translation are all reported on in Adelnia (2011), Bateni (2010), Balfaqeeh (2009), Fachrizal (2018), Harmon (2021), Horváthová (2014) and Shojaei (2012). Bateni (2010) ventures to comment on some of them: in the author's

opinion the first strategy, defined of the *identical pairs*, is hard to apply because languages differ radically, thus it can work only if the target language conceives an idiom truly similar to its source counterpart almost as if the two had a common origin and had been created on purpose to translate each other; the second strategy, called of the *identical messages*, can be used if the target idiom basically conveys the same message as the original; the third strategy, defined *translation of the message*, can be implemented when no other strategy is available because the target language has no resource to reproduce the source idiom, and so the translator cannot but translate the mere message it was supposed to convey; the sixth strategy, *calque* or *loan translation*, can be implemented only if the borrowed expression has entered the target language and is now accepted as part of the target lexicon.

Nida and Taber (1969), for their part, suggest three strategies that can be applied only after completing the three steps involved in translation, namely: analysis, i.e., exploring the meaning and grammar in the source text; transfer, i.e., transferring the meaning into the target language; restructuring, i.e., making the final version of the message fully acceptable in the target language and culture. The three strategies proposed by Nida and Taber (1969) are the following:

1) idiom to non-idiom;
2) idiom to idiom;
3) non-idiom to idiom.

They are cited in Fachrizal (2018), Horváthová (2014) and Ninsih 2020), but their scheme seems rather restricted and limited.

Finally, Zhang and Whang (2010) present the following extended model of nine strategies for idiom translation:

1) literal translation, which in turn can be
    a) either direct (if the figurative meanings of the target language correspond with those in the original form of the source language idiom, thus avoiding cultural deformation);
    b) literal with annotation (where the annotation explains the historical background of the idiom);
    c) amplificated (adding the necessary words without changing the original meaning so that the target audience can have a deeper understanding);

2) free translation, where different expressive forms are used to put across meanings in the source language;
3) combination, where both literal and free translation are implemented;
4) omission of superfluous wording to achieve concise idiomaticity;
5) borrowing;
6) transposition, i.e., transferring the translation of a part into another place in the text;
7) integration, i.e., integrating the meaning of the source idiom with the meaning of some other part in the text as a whole.

Zhang and Whang's (2010) proposal is interesting precisely for being so detailed, but I discarded it because it is only cited in Horváthová (2014), and because it is perhaps too long a list of precise cases that I would not be able to discern given my little expertise.

I decided to analyze the translation strategies applied to the instances of idiom identified in 'Good Omens' by resorting to Baker's (1992; 2007) model, since it takes into account the difficulties of idiomatic nature. According to Baker (1992; 2007), when translating idioms, the translator should ponder and adapt the strategy to the context, the style, the register and the rhetoric of the case, and not try to desperately find an idiom in the target language too; instead, the final choice should be based on the awareness that languages often express the same notion in a different formulation. What is more, some cases might even require a mix of multiple strategies (Baker 1992; 2007). I chose Baker's model because it seemed to be a varied and complete model that considers all the possible scenarios that an idiom translator might have to face; its completeness also makes it suitable for dealing with idiom translation also in audiovisual products.

3.2.2.2 Method of metaphor translation analysis

There are far fewer translation models for metaphor than there are for idiom, which is likely to be due to the fact that metaphor is a blurred figure of speech – it involves a more abstract concept and is more difficult to recognize due to its highly encoded structure. Broeck (1981) is the reference point for metaphor translation, for which he has set up a tentative model adapted to metaphor's behavior; the scheme presents three main translation modes for metaphor, which are the following:

1) Translation ‘sensu stricto’, which implies the translator transferring both the source language vehicle and topic into the target language; if the vehicles of the source and of the target language correspond, then the result will sound idiomatic to the target audience, but should they differ, the result will sound either anomalous or innovating.
2) Substitution, where the source language vehicle is replaced by a different vehicle in the target language, and the two share the same topic, which makes them somewhat translational equivalents.
3) Paraphrasis, that is, a rendering through a non-metaphorical expression by means of plain speech.

On the basis of such classification, Broeck (1981) draws some basic laws of metaphor translatability which primarily relate to translation ‘sensu stricto’, given that the two other modes, he states, do not hamper translatability. The basic law of general translatability says that “the degree of translatability increases when the relational series which produce information and rhetoric in the source and target language grow closer” (Broeck 1981: 84). In addition to this, other laws apply which imply that metaphor translatability is high whenever: a language pair is a close basic type; there is contact between source and target language; the cultural evolution in the source and target language is parallel; translation involves no more than a single kind of information.

From the latter, Broeck (1981) distinguishes different degrees of metaphor translatability in different settings and formulates a new basic law: the less the quantity of information conveyed, the less complex the structural relations into which the metaphor enters, the more translatable the metaphor is, and vice versa. This law can have a number of specifications, namely: lexicalized metaphors are highly translatable in referential texts since they are a single kind of information; foregrounded lexical metaphors in complex texts are scarcely translatable because they convey contextual, poetic and metalingual information; bold private metaphors in literary texts are more translatable than conventional ones for being less culture-bound; decorative metaphors are easier to translate than creative ones: they may be substituted or paraphrased according to the degree of relevancy.

Given the little existence of translation strategies concerning metaphor, and given the verified authority of Broeck (1981), I decided to rely upon this tentative model for the analysis of the instances of metaphor spotted in 'Good Omens'.

3.2.2.3 Method of wordplay translation analysis

From my readings on the related literature, I learnt that the translation of wordplay is nearly always associated with humor translation; as can be read in Chapter 2, extensive work covers the topic, including Attardo (2002), Attardo and Raskin (1991), Chiaro (1992; 2005; 2006), De Rosa (et al. 2014), Zabalbeascoa (1996) and Delabastita (1996). Specifically, those who provided schemes of practical strategies to translate wordplay are Chiaro (2005; 2006) and Delabastita (1996).

To begin with, Chiaro (2005; 2006) proposes her own translational model to deal with what she calls VEH – verbally expressed humor; the strategies she proposes are three, the first implying the substitution of the VEH in the source language with an example of VEH in the target language, the second implying the substitution of the VEH in the source language with an idiomatic expression in the target language, and the third implying the displacement and substitution of the VEH in source language with an example of VEH in the target language elsewhere in the text. The author suggests these three options as they satisfy the recipient for they "attempt to trigger the same emotional, physical and behavioral response in the translation, i.e., laughter, smiling and exhilaration" (Ruch 1993 cited in Chiaro 2005: 136). According to Chiaro (2006: 200), the first translation strategy is the hardest one to apply since it would presume that two languages present "the same words, sounds, forms and concepts" that possess the same ambiguity and trigger the same humorous meaning, which is highly unlikely; however, there might be cases in which just a partial aspect of the original VEH can be captured.

On his part, Delabastita (1996), who is also cited in Camilli (2019), proposes a well-structured scheme containing nine main techniques to deal with wordplay translation. In his view, the translator must approach wordplay according to its source: if a pun is non-significant (i.e., unintended), translators are generally required to get rid of it in the end-product in order to avoid clumsiness and disambiguate formulations from the original text that might represent a potential ambiguity for the target audience; on the other hand, should the wordplay be significant, the translator must aim for its preservation in the

target text. Retaining a pun in the target language is challenging, hence the proposal of Delabastita's (1996) strategies:

1) pun > pun, which means replacing a pun with another pun whose rendering is congenial if they are similar;
2) pun > non-pun, which implies removing the punning aspect from the segment;
3) pun > punoid, which entails replacing the pun with a punoid (i.e., pseudo-wordplay);
4) pun > zero, which sees omitting the segment containing the pun completely;
5) direct copy, which implies retaining the original form of the pun;
6) transference, which entails using values from the source language;
7) non-pun > pun, which means adding a pun;
8) zero > pun, which implies adding a segment containing a pun;
9) editorial techniques, that is, employing a second level of communication (e.g., footnote).

Clearly enough, languages sharing similar history and properties are more likely to adopt the same translating techniques for wordplay and to have a higher degree of translatability, since they borrow vocabulary from one another.

According to Delabastita (1996), such strategies can be applied only after carrying out the wordplay translation process in a three-step approach, namely: situating the text in the target culture; analyzing the relationship between source and target segments; making generalizations according to the patterns observed. The author believes that the very audiovisual features influence wordplay translation as well, causing at times a lack of faithfulness or loss of humor; however, the specific characteristics of dubbing generally allow for creative and flexible solutions to preserve humor in the target version as well, even if it means inserting jokes from scratch. I decided to resort to Delabastita's (1996) model of wordplay translational strategies because it is the scheme that is implemented the most, especially for dubbing.

3.2.2.4 Method for audiovisual features analysis

The theories and models illustrated in the previous Sections are the theoretical tools that I chose to follow for conducting my analysis on figurative language translation in 'Good Omens'; nevertheless, given that the format of the data analyzed is audiovisual, I did not

take into consideration the verbal dimension only but the visual component as well. In fact, in order to hypothesize, motivate and justify the translation choices in the Italian version of the series, the observation of the parameter of visuality (especially lip sync) was key. I drew on Chaume's (2004) work on visual synchronization to trace the translations back to their pronunciation on the screen, and on Chaume's (2007) parameters of quality to verify the extent to which the target expressions sound natural. After checking the technical parameters, I attempted to evaluate the degree of accuracy and humor of the translated instances of idiom, metaphor and wordplay based on my personal and subjective perception.

As for the Chapter on the teaching of figurative language, I relied upon the works by Baker (1992), Cacciari and Tabossi (1993), Delabastita (1996), McCarthy and O'Dell (2002), and Schmitt and McCarthy (1947).

3.2.3 Analysis

Once I had collected the data and selected the theoretical tools to conduct my analysis, that is, the exploration of the strategies implemented to render figurative language in the Italian version of 'Good Omens', I proceeded with the practical steps of the very analysis.

As already mentioned, I collected the data of each episode in six dedicated three-column tables; it is worth noting that the process of transcription of the data took me quite some time mainly for three reasons: in the first place, because I had to listen to the lines uttered by the actors multiple times – from four to five – to ensure that I had grasped the correct saying (I could have saved time by activating the subtitles and simply copying them on the tables, but they did not report the exact same words pronounced by the actors); second, because I had to listen to the source text, pause the original episode, jot it down, forward the dubbed episode to the correspondent minute, listen to the way the target text had been translated, pause the dubbed episode and then jot the translation down, too; third, because I wanted to break each episode down to three fifteen-minute portions roughly and listen to the same portion over again so that I could make sure I had not left any figure of speech behind. After collecting the data in the tables displayed in Section 3.2.1, I added a fourth column to those very tables; the said fourth column was functional in that it was designed to classify each figure of speech depending on the category it belonged to by means of short labels: *I* stands for Idiom, *M* for Metaphor, *W*

for Wordplay (see Table 3). Additionally, for personal convenience, I also wrote aside the indexical meanings of the instances of figurative language found in the series.

EPISODE 1 – 'In the Beginning'			
Source figure	***Target figure***	***Minute***	***Classification***
That went down like a lead balloon	È stato un buco nell'acqua	03:31	*I*

Table 3. Exemplification of a table filled with the source and target data, the playing time, and the classification of the typology.

Classifying the instances of figurative language was not an easy task for me, since I am not an expert in the field; for this reason, I let myself be guided by the definitions of idiom, metaphor and wordplay reported in Chapter 1. Accordingly, I labeled: 'idiom', all the instances that sounded to me like expressions "made up of two or more lexical constituents, whose overall meaning cannot be inferred from the meanings of its single constituents but is rather fixed and highly conventionalized"; 'metaphor', the instances that seemed abstract concepts and notions presented in a more concrete way through relations between a topic and a vehicle, which in English comprises all phrasal verbs since they are the emblem of conceptualizing the world figuratively; and 'wordplay', all those instances where the form of words was twisted and twirled at the characters' convenience for fun (cfr. Chapter 1). Following the classification, I did the math to achieve the preliminary goal of my research, i.e., know the amount of figurative language and identify the leading category; I jotted down:

- the number of figures of speech per episode so that I could get an idea of the distribution of figurative language throughout the whole series;
- the total number of figures of speech in the whole series;
- the number of idiom, metaphor and wordplay instances in order to see which category was the leading one in 'Good Omens'.

Subsequently, in order for me to answer the first real research question, that is, which translation strategies had been implemented for each typology of figurative language as well as which strategy was the most commonly used, I needed to create three more Word tables that facilitated the comparison; I filled each table up with the figures

of speech identified in all episodes and I ended up with three definitive tables to work on overall, as follows:

Instances of idiom		
Source idiom	***Target idiom***	***Minute***
That went down like a lead balloon	È stato un buco nell'acqua	03:31

Instances of metaphor		
Source metaphor	***Target metaphor***	***Minute***
He would've been a saint	Poteva diventare un santo	09:25

Instances of wordplay		
Source wordplay	***Target wordplay***	***Minute***
I delivered the baby. Well, not 'delivered' delivered, you know? Handed it over.	Ho messo al mondo io il bambino. Beh, non messo al mondo in quel senso ma… portato nel mondo.	27:10

The next step involved the analysis of the translation strategies applied in the Italian version of the series, the core of my study; to this end, I worked on one table at a time. First and foremost, I added another column to each of the three definitive tables where I would write the translation strategy that, in my opinion, had been adopted by the 'adattatori-dialoghisti' for each instance; this new organization of the tables enabled me to visualize the source and the target instance in parallel and, thus, compare them with higher agility. To compile the three tables I compared the source and the target expression, reasoned about what strategy the translations might be traced back to following the theoretical models illustrated in Section 3.2.2., and then wrote my conclusion on the 'Strategy' column; to this end, I carefully analyzed both the meaning and the structure of the expressions, so that I could spot any similarity or difference at all – or even omission. As exemplified in Table 4, I did not remove the 'Minute' column because, should I have had troubles or doubts of any sort, I could have a time reference as to where to find a certain instance quickly.

Instances of idiom			
Source idiom	***Target idiom***	***Minute***	***Strategy***
That went down like a lead balloon	È stato un buco nell'acqua	03:31	Idiom of similar meaning but dissimilar form

Table 4. Exemplification of the three definitive tables of comparison for the three main categories: idiom, metaphor, wordplay.

Once all tables were compiled, I made the calculations once again, this time by counting and jotting down the number of times a given translation strategy seemed to have been implemented; clearly, when counting I kept the division between idiom, metaphor and wordplay so that I could detect the most widely used strategy within each category and understand whether the 'adattatori-dialoghisti' had favored one strategy in particular for each figure of speech.

After annotating the occurrences of each translation strategy per category, I moved to my second research goal, that is to say, I checked in which cases a given translation choice respected the original meaning and intended humorous shade accurately and in which others it affected or even annulled the original effect in the target language. In doing so, I first compared the source and the target expressions to then determine whether or not there were any discrepancies; secondly, I verified whether the target versions preserved the originally intended humor notwithstanding the discrepancies in the form; finally, I attempted to provide my personal hypotheses on the motivation for which some translation choices had led to completely divergent target versions by observing the cultural context as well as the synchronization needs. I collected all the information in some dedicated tables that I created with the purpose of summing up the results from the various stages of my analysis: one is a quantitative general table, while three are specifically designed for idiom, metaphor and wordplay translation strategies.

	Overall instances	***Instances of idiom***	***Instances of metaphor***	***Instances of wordplay***
Number per episode				
Number in the whole series				
Number of repetitions overall				
Discrepancies in meaning				
Preservation of humor				
Inaccuracy due to cultural / sync factors				

Table 5. Exemplification of the general recapitulatory table where I gathered the quantitative results.

	Episode 1	***Episode 2***	***Episode 3***	***Episode 4***	***Episode 5***	***Episode 6***
Idiom of similar form and meaning						
Idiom of similar meaning but dissimilar form						
Paraphrasis						
Omission						
Compensation						
Borrowing						

Table 6. Exemplification of recapitulatory table for the results concerning specifically idiom based on Baker (1992; 2007).

	Episode 1	*Episode 2*	*Episode 3*	*Episode 4*	*Episode 5*	*Episode 6*
Translation 'sensu stricto'						
Substitution						
Paraphrasis						

Table 7. Exemplification of recapitulatory table for the results concerning specifically metaphor based on Broeck (1981).

	Episode 1	*Episode 2*	*Episode 3*	*Episode 4*	*Episode 5*	*Episode 6*
Pun > pun						
Pun > non-pun						
Pun > punoid						
Pun > zero						
Direct copy						
Transference						
Non-pun > pun						
Zero > pun						
Editorial techniques						

Table 8. Exemplification of recapitulatory table for the results concerning specifically wordplay based on Delabastita (1996).

3.2.4 Challenges encountered in conducting the analysis

Applying the analytical tools described above to the examination of the six episodes considered involved facing several challenges.

The first challenge had to do with the classification of the figures of speech I spotted, more specifically metaphors. From the very definition of 'metaphor' it appears that it is a very abstract notion, more than idiom or wordplay themselves, and consequently it was much harder for me to tell with confidence when an instance could be labeled 'metaphor'. In particular, the difference between metaphor and idiom is subtle, so much so that, as already mentioned in Chapter 1, some scholars believe they represent

two stages of the same figurative process which goes from alive, productive idiom to dead metaphor; such similarity complicated significantly the classification of the data, and I am still not sure of all the classifications I made. To deal with this difficulty, I decided to consider idiom what sounded to me to be a fixed phrase whose literal meaning made no sense, and metaphor what seemed to describe certain aspects of reality figuratively.

The second problem I had to deal with was my lack of encyclopedic knowledge concerning some English sayings: in some cases, when collecting the data, I skipped a given figure of speech at first because I had never heard of it before; therefore, I often listened to certain scenes over and over again when some expressions sounded peculiar to me, and I had to look them up carefully in order to make sure that my list of data was as complete and rich as possible.

A further difficulty encountered in the analysis involved the investigation of the relationship between the translation strategy implemented and the synchronization needs. In simple terms, whenever I found out that a given instance had been translated in a completely different way from the original, perhaps even discarding its humorous effect, I watched the actors' mouths pronouncing the target expressions in order to see whether that translation choice could be justified by the need to make the uttered lined match the lip movements. However, studying the synchronization between utterances and lip movements requires expertise, which I do not currently possess; therefore, I rewatched the scenes multiple times to try my best and provide plausible hypotheses.

3.3 Conclusion

All in all, my research followed an analytical method based on the application of the notions and parameters on figurative language translation and dubbing illustrated by Baker (1992; 2007), Broeck (1981), Delabastita (1996) and Chaume (2004; 2007) to the six episodes taken into consideration. In the next chapter, I will report the findings of my analysis.

CHAPTER 4 FINDINGS AND DISCUSSION

In this Chapter I am going to present the findings of the analysis that I conducted on the Italian version of the six episodes of 'Good Omens'; the focus of the analysis was the instances of idiom, metaphor, and wordplay. In the first place, I will report on the findings about my preliminary, general research question concerning the amount of figurative language present in the television series. Secondly, I will present and comment on the findings about the translation strategies implemented in the Italian version of the series specifically for each category of figurative language taken into consideration in my analysis; to this end, I will make use of demonstrative charts. For each category, I will first present the quantitative results that I collected, and then focus on some significantly interesting samples in order to attempt to motivate the translational choices of the 'adattatori-dialoghisti'. My primary aim is to point out the shared and the distinctive traits of the source and the target figures of speech, tracing common patterns, where attested, also by recording frequency data.

4.1 'Good Omens' and the amount of figurative language

When I decided to conduct this analysis, I had certain expectations, and I was curious to see whether they would be met. As far as the overall number of instances of figurative language is concerned, I believed it would be rather high for some precise reasons. First of all, 'Good Omens' is, by definition, a fantasy comedy, which implies that the characters' tone and language is primarily ironic and that there always is an underlying humorous atmosphere that is likely to exploit a figurative way of speaking to make dialogues light and funny. Secondly, the English language has always fascinated me for being so rich in idiomatic expressions that expert speakers use in their everyday lives, and hence I expected the original (English) dialogues of 'Good Omens' to be as rich in figurativeness as is real-life conversation, perhaps even richer given that television aims at bringing realistic communication onto the screen and, in doing so, often overdoes it.

My expectations proved quite right. In fact, I collected numerous instances of figurativeness throughout the whole series, 446 to be precise; nonetheless, the said instances are not equally distributed over the six episodes that make up the series. Episode 3 'Hard Times' is the one that contains the largest quantity of figurativeness with 105

occurrences, followed by Episode 1 ‘In the Beginning’ with 95 and Episode 4 ‘Saturday Morning Funtime’ with 80; the remaining three episodes contain between 60 and 40 instances. In my opinion, this is likely to be related to the pace to which each episode develops: episodes 1, 3 and 4 are the most dynamic ones, where the plot develops and twists and the characters’ actions and utterances affect the story significantly, which implies a higher number of dense dialogues and repartees full of phraseology, idiomatic expressions, metaphors and puns that make the conversation sound more natural as well as engage the audience’s interest with a daily, familiar speaking. Instead, episodes 2, 4 and 5 are more static and serve the purpose of setting the general context of the story, therefore they contain fewer dialogues and more narrative parts. Within the total amount of instances of figurative language, I annotated the occurrences of each specific category considered in this analysis in order to investigate what the leading category was. The percentage for each category can be seen in the following chart.

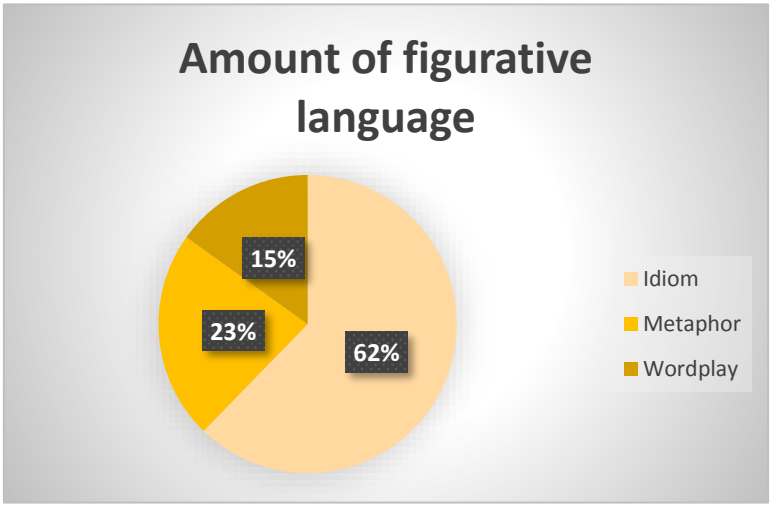

Figure 1. Total amount of figurative language identified in ‘Good Omens’.

As shown in Figure 1, idiom is in the lead and makes up 62% of the totality, with 278 occurrences overall; it is followed by metaphor and then wordplay, whose occurrences (101 and 67 respectively) are greatly lower. In this regard, it is worth noting two matters. In the first place, the categorization of the figures of speech operationalized in this study was merely subjective: it is true that I classified the instances by following the criteria set forth by accredited experts and scholars; still, one has to bear in mind that when it comes to analyzing language, not every item falls into one category only (which has been extensively shown by the theories on idiom being a dead metaphor). Whenever

I encountered an instance, I let myself be guided by the theories studied and presented in Chapter 1 but at the same time categorized the said instance according to the way I personally perceived it to be, which makes my classification not an absolute truth but a subjective proposal. Secondly, idioms are by far the most widely used figure of speech in spoken conversation (Cacciari and Tabossi 1993), and their high frequency of occurrence might be associated to the fact that the category of idiom comprises phrasal verbs, which are defined in Merriam-Webster as "a phrase (such as *take off* or *look down on*) that combines a verb with a preposition or adverb or both and that functions as a verb whose meaning is different from the combined meanings of the individual words". The English language is rich in these verbal structures (Makkai 1972), which are widely used in informal communication and thus happen to appear frequently in 'Good Omens', adding to the overall number of idioms spotted. Instead, metaphor and wordplay are used less often in spoken language because, especially for the latter, there has to be an ideal linguistic predisposition to trigger the pun and the laughter.

Out of interest, in counting and classifying the instances of figurative language throughout the whole series, I also jotted down the number of occurrences per category within each single episode so as to verify whether the distribution was even; it turned out that idioms are quite equally distributed (between 40 and 50 per episode), while as for metaphors and puns there is a slight difference, with some episodes presenting up to 20-30 instances and others only 3 to 9. The following sections will be dedicated to presenting the findings concerning the translation strategies.

4.2 Analysis of the idiom instances

As shown above, idiom is the leading category among the figures of speech in 'Good Omens' with 278 overall occurrences. Before starting to explore the translation strategies implemented to transpose the English version of the series into Italian, I had certain expectations; in particular, I believed that I would find few cases of translation concerning the corresponding Italian idioms, because as stated several times, each language categorizes the world according to their own set of values and beliefs, selecting references that fit their view (Baker 1992; Kovács 2016). Accordingly, I expected I would find numerous cases of paraphrasis and omission, which seemed to me the easiest ways to cope with idiomatic expressions.

The idioms found in the six episodes belong to semantic fields that are key to the topic of the plot (such as religion, senses, and family), and their degree of comprehension varies appreciably. Many idioms are perfectly comprehensible given their high degree of frozenness and conventionality, e.g., *of course*: it is considered an idiom for its being an expression of more than one word and bearing a meaning different from that of the single components, but it is one of the most uttered expressions in the English language and one of the first expression a language learner learns. The vast majority of the idiomatic expressions I identified have such a high level of intelligibility, among which are predominantly phrasal verbs and adverbial phrases. Other idioms can be understood with no particular effort because in spite of being multi-word expressions, their overall meaning can be deduced from that of their single components, as in *it is on its way*: the expression itself already makes one think of something that is about to arrive, that is travelling along the road. Others, instead, are more opaque to grasp, e.g., *it keeps me on my toes*: this is, too, a multi-word expression whose meaning is not the sum of the single meanings of the components, but in this case the meaning is not easily inferred. So, idiomatic expressions do not necessarily hinder comprehension, as it all depends on the extent to which their primary features prevail on each other – and 'Good Omens' is a mix of them. What is more, even though not always do idioms carry a culture-specific value, I came across several such cases.

4.2.1 Translation strategies implemented for idiom translation

I produced a chart to display the percentage of usage per each Baker's idiom translation strategy.

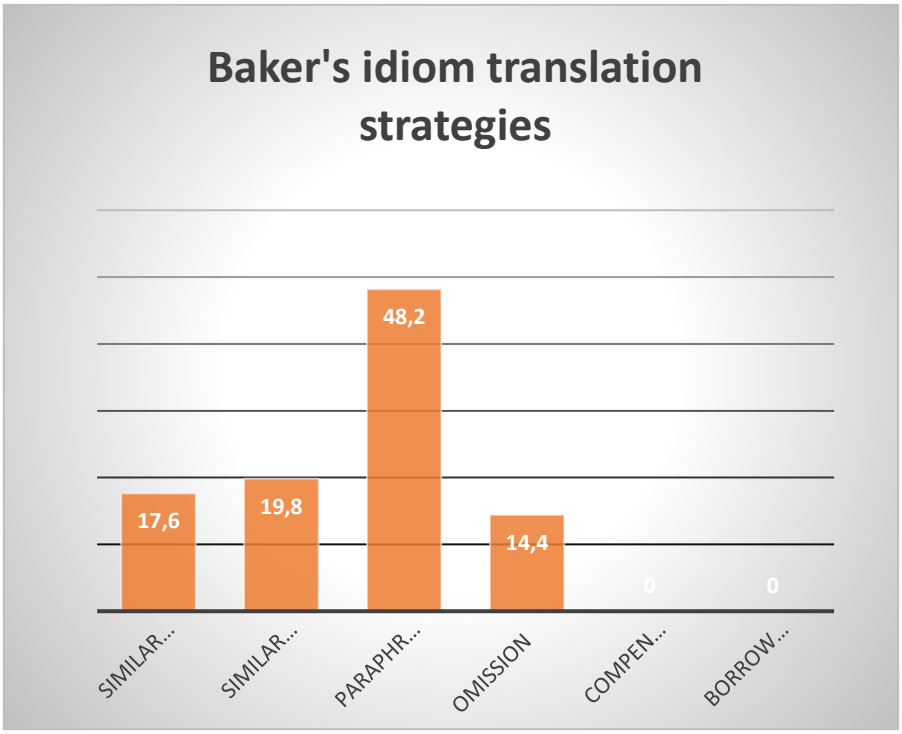

Figure 2. Frequency of occurrence of Baker's (1992) idiom translation strategies in 'Good Omens'.

It appears clear that the predominant strategy is paraphrasis, which was implemented for nearly half the instances of idiom; such high a percentage is easily explained. In my analysis I decided to include the instances of phrasal verbs identified in the series, too, as part of the idiom category, drawing on Makkai's (1972) classification according to which everything that is made up of two or more components and whose meaning cannot be inferred by the mere meanings of the single components is idiomatic. As mentioned above, the English language contains countless phrasal verbs that, in everyday informal conversation, are preferred over their literal counterparts (Makkai 1972). Italian, however, does not have such an option as a phrasal verb. It follows that the only way to render them in Italian was through paraphrasis, i.e., by selecting their plain form, given that Italian verbs do not have a correspondent idiomatic form (e.g., *hang on* was translated by *aspetti*). As a consequence, phrasal verbs being the type of idiom most frequently identified in 'Good Omens', this is why paraphrasis turned out to have the highest frequency of occurrence with 134 cases. I will now comment on each translation strategy implemented drawing on some relevant exemplifications.

4.2.1.1 Idiom of similar form and meaning

The cases in which an idiom was translated by using an Italian idiom of similar form and meaning were, according to my personal consideration, 49, a number which I expected to be lower because idiomatic expressions are hard to trace back to a perfect counterpart in a different language holding different references; to be precise, Episodes 3 'Hard Times' and 4 'Saturday Morning Funtime' were those that witnessed the higher amount of usage of this strategy (11 and 12 cases). Translating an original idiom by using an idiom of similar form and meaning is considered by far the most challenging strategy because it implies that the two languages of work express a given concept through the same structure and reference, and this depends on the closeness of the said languages. Therefore, I was fascinated by the fact that the 'adattatori-dialoghisti' managed to take advantage of the similarities between English and Italian as often as they had the opportunity to do so, because managing to reproduce the same idiomatic form and meaning in the target language ensures that the audience can enjoy the end product as if they were the original audience whom the product was supposed to address from the very beginning, without having to lose or weaken the humorous effect, if any. Let us review the most interesting cases of application of this strategy.

(1)

It isn't really my scene.	Non è il mio genere.

The translational solution applied to this case was guaranteed by the similarity between the English and the Italian sets of values. Basically, the expression 'to not be one's scene' means that someone does not enjoy or is not interested in something, and it expresses such concept by means of the semantic field of theater, as if one did not like the idea of acting in a given scene of a play or a movie, aware of some lack of capacities. In Italian, this idiom does not really have a perfect counterpart, which would make literal translation produce an unnatural-sounding expression in the target language; still, there is an expression which draws on the same semantic field as the original one, only instead of referring to a scene it refers to something more specific, i.e., a genre. Saying that something 'non è il mio genere' in Italian means the exact same thing as 'to not be one's scene', which is why, I assume, the 'adattatori-dialoghisti' opted for this target expression that successfully preserved the source idiomatic form and meaning.

(2)

Ligur here would give his right arm to be you tonight.	Ligur darebbe il braccio destro per essere al tuo posto.

In this case, the 'adattatori-dialoghisti' handled the idiom otherwise. Figuratively, 'to give one's right arm' means that someone would do anything to obtain something they want, even give up a limb if that is what it takes; Italian has got a nearly identical idiomatic expression that says 'darei un braccio (pur di)' but, evidently, one part of the original idiom is missing: that about which arm one is willing to lose. So, in the target version of 'Good Omens', the correspondent idiom was used, but the 'adattatori-dialoghisti' decided to add the word 'destro' to make the target idiom match the source perfectly, probably for visual synchrony and timing reasons; the target idiom sounds quite distorted, but it does not determine any loss nor is it unintelligible.

(3)

I'll be damned!	Che io sia dannato!

Here, in my opinion, the translation choice was quite hazardous. The expression 'I'll be damned' appears to be very common; it is uttered when one feels surprise or disbelief towards some unexpected event, and falls perfectly in line with the topic of the series about Heaven and Hell. As of today, in Italian we express the same emotions by means of such expressions as 'Non credo ai miei occhi' or 'Che mi venga un colpo', but these were not chosen as target translations; instead, the 'adattatori-dialoghisti' opted for an old-fashioned idiom that is no longer used in everyday spontaneous conversation, that is, 'Che io sia dannato'. In spite of sounding outdated, I think this choice works for two reasons: in the first place, it allows the audience to cherish a target product that sounds very similar to the original; secondly, its desuetude respects the overall tone and solemn way of speaking of the characters.

(4)

She's been killing time for so long.	Ammazza il tempo da tanto tempo.

This one case shows that English and Italian are two very close languages with many idiomatic correspondences, which undoubtedly facilitated the task of the 'adattatori-

dialoghisti' and their aim to let the target audience enjoy a work of art that has undergone little manipulation. 'Killing time' hints at the action of keeping busy while one is waiting for something to happen, the same concept expressed by 'Ammazzare il tempo'. Such similarity was taken advantage of to once again reproduce the original idiomaticity. One slight difference lies in the expression of the action: while 'kill' is a neutral verb, 'ammazza' certainly bears a more violent shade.

4.2.1.2 Idiom of similar meaning but dissimilar form

Overall, 55 source idioms were translated by using idioms of similar meaning but dissimilar form, 15 only in Episode 3 'Hard Times'; I believe this to be the most suitable solution when dealing with idiom translation. As stated by Baker (1992; 2007), it is not fair to desperately chase idiomaticity in translation, because it would mean forcing language to fit the structures of some other language and thus produce expressions that sound odd to native speakers, preventing them from understanding the concept; as a consequence, sometimes it is better to rephrase the source idiom and maintain the message intact. However, the strategy presented in this Section kills two birds with one stone, since it allows the 'adattatori-dialoghisti' to retain the original idiomatic meaning, but at the same time covering it with a form typical of the target language. This is beneficial for the target audience, which is why I expected to find more applications of this strategy with respect to the precious one. Let us review the most interesting cases of application of this strategy.

(1)

That went down like a lead balloon.	È stato un buco nell'acqua.

In this case, the two idiomatic expressions overlap perfectly in terms of meaning, because they both refer to something being a total failure, but not in terms of form: the former draws on the figure of a balloon, the latter on that of water. In a way they are similar because they both hint at something impossible: a balloon is supposed to be full of air and light enough to fly high in the sky, but should it be filled up with lead, it would never leave the ground; making holes in the water is as impossible, since gravity tends to always equalize the level of the surface. Therefore, these expressions have come to be synonymous with failure, only with a different formal structure.

(2)

I'd heard they were getting a bit carried away over here.	Sapevo che si stavano facendo prendere la mano.

'To get carried away' refers to when one is so excited about something that they cannot control what they say or do; such concept could have easily been transposed into Italian with the plain verb 'farsi trasportare'. Still, the 'adattatori-dialoghisti' decided to search for an Italian expression that could reproduce the source idiomaticity for the sake of the target audience's pleasure, and thus selected 'farsi prendere la mano'; the Italian expression is structurally more specific, given that it expresses the idea of somehow crossing the line through the sense of touch with the term 'mano', while the English expression remains more general.

(3)

Red sky in the morning, shepherd's warning.	Rosso di mattina, la pioggia si avvicina.

This third case is interesting because it involves two expressions whose form is different only partly. The meaning conveyed in both cases states that if the sky has a reddish glow in the morning, then it is an omen for wet and windy weather. The beginning of the sentence is the same: the idea that a morning red sky forecasts bad weather seems to be shared by both English and Italian culture, and this makes it easier to match the two idioms; nonetheless, the second part differs and varies the degree of literality. In fact, the Italian variant makes the consequence of the red sky explicit – the rain is coming – while the English expression is more symbolic, only hinting at the fact that the reddish glow alerts the shepherds out on the pastures about an upcoming storm.

(4)

Once I've got it, he's toast.	Ma quando ne avremo, lui è fritto.

This instance is interesting as well, because it confirms the theory according to which a concept can be expressed in thousands of different ways and forms depending on the associations that a given language creates between a notion and its denomination. Specifically for this case, the concept 'to be toast' is that of a person who is figuratively doomed. In Italian the same concept can be expressed in one of two ways, that is, 'essere

spacciato' and 'essere fritto'; I suppose that the choice of the 'adattatori-dialoghisti' fell upon the latter because it allowed them to retain the idiomatic nature of the expression, since 'essere spacciato' is not idiomatic at all but rather comprehensible. What is fascinating is that both the source and the target expressions convey the idea of being doomed through words linked to the semantic field of food.

4.2.1.3 Paraphrasis

It has already been acknowledged that the vast majority of idiom instances (134) were dealt with by means of paraphrasis, that is, they were rendered in Italian through an equivalent literal phrase; on average, the cases of paraphrasis I identified were 25 per episode. Paraphrasing an idiom means losing any figurative value that it carries, which opens an unending debate. It is true that this is the least ideal strategy to be applied in an audiovisual context, given that film material captures the audience all-round thanks to the use of spontaneous, humorous, ironic, and light way of speaking including idioms, and overusing paraphrasis might put the very essence of the source product at risk by trivializing it. Still, one also has to bear in mind that not always is it possible to match idiomaticity across languages, especially when it is culture-dependent. At times, paraphrasis is the only option to avoid omitting an important part of the source message, regardless of the loss of figurativeness. Let us review two exemplificative cases of application of this strategy.

(1)

We've always gone in for good, simple names.	Abbiamo sempre avuto nomi semplici.

This case exemplifies the usefulness of paraphrasis when faced with phrasal verbs. 'To go in for something' is an idiomatic expression that implies that one tends to prefer a certain thing – in this case a particular type of names – and conveys such meaning through a verb plus two prepositions. Since Italian does not have the option of preferring phrasal rather than plain verb structures, then the only plausible solution here – and in any other case of phrasal verbs – was to resort to the correspondent Italian verb; however, for lip-sync reasons, the verb 'prediligere' (which would have been the correct counterpart) was

replaced by ‘avere’, a verb that respects the source meaning anyway but paying attention to the needs of timing on the screen.

(2)

Keep an eye on him.	Controllarlo.

Unlike with ‘to go in for’, this second case does not involve any phrasal verb, so the translational choice of paraphrasis was not forced by any linguistic and idiomatic match across languages. As a matter of fact, the expression ‘to keep an eye on someone’ means to look after a person for a number of reasons, and it happens to have an equal Italian counterpart, i.e., ‘tenere d’occhio qualcuno’. Nevertheless, this was not the expression implemented in the dubbed version. The ‘adattatori-dialoghisti’ followed, instead, another path: they replaced the existing, available Italian idiom with an equivalent plain phrase, that is, ‘controllarlo’; clearly, the choice depends on the need to not exceed the time span of the original utterance, but it remains a choice that impoverishes the efficiency of the conversation on the screen.

4.2.1.4 Omission, compensation, borrowing

Of all the strategies that were actually implemented to translate figurativeness in ‘Good Omens’, I found omission to have the lowest frequency with just 40 occurrences throughout the whole series; Episode 4 ‘Saturday Morning Funtime’ has the highest number of omissions (12), while Episodes 2 ‘The Book’ and 6 ‘The Very Last Day of the Rest of Their Lives’ contain only 4 each. In my opinion, such limited usage of omission is a good omen indeed, because it means that as hard as translating idiomaticity is, the ‘adattatori-dialoghisti’ do put great effort into respecting and reproducing the character of the source product so that the target audience can cherish it in spite of not being familiar with the source language. There are certainly times when omission might be necessary, should the ‘adattatori-dialoghisti’ encounter unethical or impolite expressions that might offend the target market’s sensibilities, but this was not the case. Let us review some interesting cases of application of this strategy.

Wrong place, wrong time.	Aspetta e vedrai.
We're in business.	Si parte signori.
You've got to hand it to them.	Devi abituarti, vero?

The three above cases are a foretaste of all 40 occurrences in which an idiom of the source version of the series was skipped over and substituted by means of a literal phrase that apparently has nothing to do with the original meaning. I believe that these omissions were not operationalized by the 'adattatori-dialoghisti' light-heartedly, because professionals are undoubtedly aware of the tremendous loss that this causes; however, they are called 'adattatori-dialoghisti' precisely because their task is not only concerned with translation, but also (and especially) with adapting translated scripts to what the audience sees on the screen. So, the three target expressions are likely to have been chosen for the sake of visuality above all; to make them coherent and reasonable, though, it must have been necessary to modify both the respective previous and following lines as well, otherwise there would have been no logical thread. If the modification of the whole portion of dialogues was successful altogether, then the target audience will not have noticed such big a change in meaning, because it was busy following a whole different discourse.

As far as compensation and borrowing go, I did not identify any instance where these where used: on the one hand, omitted idioms were never compensated for in no other portion of the respective episodes; on the other hand, no source term was reproduced faithfully in the target version of the series, perhaps for the sake of clarity and comprehension.

4.2.2 Degree of accuracy and consistency

Translating idioms comes with challenges on two fronts: the translation should respect the original idiomaticity as well as report the same message, avoiding losses that might hinder comprehension (Komissarov 1991; Katan 1999). Reproducing the idiomatic effect is of the essence for the target audience to cherish the same degree of spontaneity as the source audience, and yet still sometimes it might be crucial to discard that very idiomatic nature for the sake of meaning. Among the data that I analyzed, I found that only 27 idiomatic expressions out of 278 were translated with equivalent expressions containing

some discrepancies with respect to their original meaning, a surprisingly low figure: my expectation was to find definitely more instances of meaning discrepancies and distortions because by now I am well aware of the difficulty of translating figurative language without having to make some adjustments that bring about inevitable alterations. So, it appears that the 'adattatori-dialoghisti' made every effort in order to respect the source message and retain it in the dubbed version of the series as well. The few cases of meaning inaccuracy were determined by cultural, linguistic or synchrony factors, for which the 'adattatori-dialoghisti' had to meet alternative solutions, as can be seen from the following examples.

(1)

Here he comes now, the flash bastard.	Eccolo, sta arrivando quel bastardo.

The expression 'flash bastard' is typically British and describes a rich person who exhibits poor taste; originally, it was a Victorian slang for an illegitimate child who presented himself as if he were a true heir, a person who often acted above their status (urbandictionary.com). In the Episode, in fact, the expression is used by the Duke of Hell Ligur to define the demon Crowley in a pejorative way, since he has been behaving as if he believed to be King of Hell and hold the power to rule it when he actually is only a delegate of Satan on Earth. This culture-dependent concept belongs specifically to the British (Victorian) culture, and as such it could not be reproduced faithfully in the Italian translation, which only maintained the term 'bastardo' with the acceptation of a cruel, unpleasant being, but discarded the idea of someone behaving above their real hierarchical position.

(2)

Not very big on wine in Heaven, are they, though?	Non c'è molto vino in Paradiso, vero?

This is the exemplification of the extent to which synchrony needs determine an inaccurate translation in terms of meaning, which seems to be considered permissible if the expression is pronounced in a close-up shot where the actors' lips can be seen in detail in the foreground; for the sake of credibility and illusion of reality, then, the 'adattatori-dialoghisti' might turn a blind eye for inaccuracy (Chaume 2004). 'To be big on

something' means to be a fanatical and passionate supporter of something, in this case of wine; however, as can be observed from the sample I selected, not only is the idiom totally discarded, but so is also the very idea of being fanatical. Instead, the Italian version displays a rather generic phrase where it is merely contemplated that there is not much wine in Heaven. This choice, in my opinion, was determined by the fact that the sentence is uttered in a close-up, where the lips are much visible: should the expression have been translated correctly, the lips would have mismatched noticeably; for this reason, the 'adattatori-dialoghisti' opted for a phrase whose initial letter *n* and stressed vowels *e* and *o* were similar to the original ones, so that the target audience could not witness such exaggerated a visual discrepancy.

(3)

It'll be a real feather in your wing.	Sarà il tuo fiore all'occhiello.

Linguistic factors can influence the translation strategy as well, as happened in the above case. The real expression is 'a feather in your cap', which is a figure of speech that stands for an achievement one is proud of; the idiom comes from the old custom of warriors adding a new feather to their headgear for every enemy slain, and today it bears a more peaceful allusion. The idiomaticity of the real expression is increased in this very scene, because it is a variant of the original form: here, the feather is to be added to a wing, because one of the protagonists of 'Good Omens' is, indeed, an angel, and the achievement in question is concerned with him. However, since in the Italian language such expression does not exist, the 'adattatori-dialoghisti' chose to replace it with an idiom that is equivalent to the existing expression 'a feather in your cap' but that does not reproduce the increased idiomaticity brought about by the link between feather and wing.

As far as humor preservation is concerned, I identified only 11 idioms out of 278 bearing a humorous effect, and only 4 of them were successfully reproduced with the same irony; still, as already mentioned, humor is not essential for an idiom to be effective.

4.3 Analysis of the metaphor instances

Metaphor is the second most frequent category that I found in 'Good Omens': the instances I spotted were 101, less than half of the instances of idiom. According to my expectations, the percentage of metaphor could have been even lower because usually a

metaphor is used when one wants to make a point in a particular situation or to explain a difficult concept by means of comparison. Nevertheless, it turned out that the actors of the series spoke their lines inserting a high number of metaphorical expressions associated to the semantic field of religion (Heaven, Hell, angels, demons, miracles, etc.), so such high a presence is perhaps justifiable by the need to create dialogues that drew the audience's attention on the setting of the series. Another expectation I had was to witness a great number of metaphors translated by means of the strategy called 'substitution', because I felt that on the one hand, translating metaphorical figurativeness respecting both the source topic and vehicle would be almost impossible given the phenomenon of cross-cultural variation, and on the other hand, I thought that metaphor translation would be less intricate than idiom translation given that metaphor is, basically, an implicit comparison, hence it should not have needed too much paraphrasis implementation. However, the analysis proved me wrong.

The instances of metaphor identified in the series belong to the semantic fields of the universe, religion, faith, good vs evil, and morality, in line with the interpretation of the series itself, that is, the eternal struggle common people live under their tyrants, whose main concern is maintaining their power and wealthy status. The degree of comprehension of the metaphors identified is overall easy, at least for me, because they are more transparent in their meaning with respect to idioms: their components – topic and vehicle – are terms that refer to others that have similar features but, once combined together, they do not create a hidden meaning. Then again, metaphors are not known for being phrases whose meaning is not the sum of the meanings of the single components, but rather comparisons designed to make abstract notions more concrete (Johnson and Lakoff 2003). In fact, some were easier to grasp than others. For instance, the sentence *It'd take a miracle* has a way more immediate impact than *I want insurance* when it comes to their meaning: while the former instantly brings to mind something nearly impossible to achieve if not by divine help, the latter requires a greater cognitive effort to trace 'insurance' back to the fact that it symbolizes something certain, a guarantee.

4.3.1 Translation strategies implemented for metaphor translation

The chart below aims at outlining the percentage of usage per each Broeck's (1981) metaphor translation strategy.

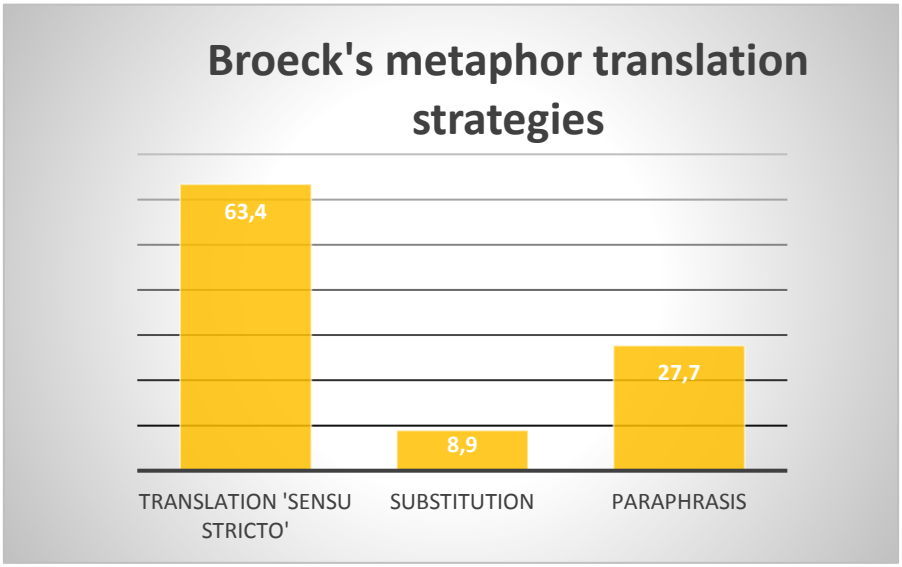

Figure 3. Frequency of occurrence of Broeck's (1991) metaphor translation strategies in 'Good Omens'.

The chart suggests that in order to handle metaphor instances the 'adattatori-dialoghisti' opted primarily for translation 'sensu stricto', which was totally unexpected to me. From these data, I can assume that the instances of metaphor present in the original version of 'Good Omens' are made up for the most part of topics and vehicles that have a metaphorical counterpart in the Italian language; a further consideration that can be drawn from this is that, after all, English and Italian are closer than I thought them to be in terms of how they conceive and ground reality. Such closeness played in favor of translation, because it made it possible for translators to reproduce the source message without undermining the original figurative nature of the expression; thanks to the English-Italian similarities of references for metaphors, translation 'sensu stricto' was implemented successfully 64 times. I will now comment on each translation strategy implemented drawing on some relevant exemplification.

4.3.1.1 Translation 'sensu stricto'

This strategy was by far the main one to which the 'adattatori-dialoghisti' resorted, with 64 occurrences overall. Episodes 1 'In the Beginning' and 3 'Hard Times', in particular,

were those which presented the highest frequency. This particularly high figure, in my view, gives credit to the 'adattatori-dialoghisti', who seems to have been working hard to reproduce the figurativeness enclosed in the source metaphors into the target version as well, preserving the true essence of the instances of figurative language that enriched the dialogues. This is especially significant in that when figurative language is successfully reproduce in translation, the target audience is guaranteed the same right to cherish the product as if it had been conceived for them all along. Such an extensive usage of translation 'sensu stricto' certainly surprised me because I was not aware that English and Italian shared so many metaphorical references that could be adopted for an ideal audiovisual translation of 'Good Omens'. In fact, especially because religion and faith are the grounding themes of the whole series, I believed that I would find more discrepancies when it came to matching religious beliefs, given that two countries may have the same faiths, but each nation applies them differently and according to their history. Instead, the majority of metaphor instances were effective thanks to the presence of numerous perfect topic-vehicle matches across cultures. Let us review the most interesting cases of application of this strategy.

(1)

It'd take a miracle to get anyone to come and see 'Hamlet'.	È un vero miracolo che qualcuno venga a vedere l'Amleto.

The concept of miracle is truly religious and implies some god with the ability and power to make apparently impossible things come true (e.g., resurrecting the dead). All religions believe in some form of divinity to whom they attribute the ability of miracle; although every religion has got its own peculiarities, for which the nature and typology of the miracles it contemplates varies accordingly. The very idea of miracle has to do with realizing impossible things, regardless of the agent. As a consequence, the expression 'it'd take a miracle' is easily transposed and understood in Italian because, as of today, it has crystalized in this view of making the impossible possible, and has lost its original link to faith, which makes it suitable for translation 'sensu stricto' with no particular difficulties.

(2)

I'm afraid that is the Holy Grail of prophetic books.	Temo che sia il Santo Graal dei libri profetici.

This is another religious reference, only more specific and still attached to the area of religion. In fact, if the concept of miracle has detached itself from the religious sphere for being a rather generic notion, that of Holy Grail has not, because it bears a specific meaning: it is the denomination of a precise sacred object. The possibility to reproduce the same metaphorical expression in Italian here comes from the fact that the Holy Grail has been known for centuries for being the cup from which Jesus drank at the Last Supper and which would give eternal life to whomever dared drink from it; its popularity is due to the great amount of film material that centers on the desperate but vain search for it: anyone who tried to find it either ended up dead or gave up the mission. The fact that this search has been portrayed as an unproductive suicidal mission in so many movies has granted the Holy Grail the right to symbolize something that is much desired but impossible to find; the audiences of many countries should be now familiar with this symbol, given the attention that the cinematographic industry has ensured to it.

(3)

Don't think of it as dying. Think of it as leaving early to avoid the rush.	Non considerarla una morte. Pensala come una partenza anticipata per evitare l'ora di punta.

This metaphor is interesting because I find it a creative way of portraying death. When one thinks about death, I believe their thoughts go to their deepest, scariest fears, or to the things they regret in their lives; instead, here death is compared to a strategical move that you do if you are clever enough in order to avoid being stuck in traffic. It sounds almost poetic, because it makes death seem a relief that spares us unpleasant, annoying events. In my opinion, the reproduction of this effective image was possible because traffic is part of everyone's lives; we all experience being stuck in traffic one way or another, because that is what life is about: waking up, going to work, going back home, in a cycle that repeats itself and inevitably sees us in our car at the busiest times of the day. Such common a thing to experience as traffic comes to represent something worse than death, and this concept is understood across cultures because it is something we live daily.

4.3.1.2 Substitution

The strategy of substitution was the least frequently implemented according to my analysis, with only 9 occurrences throughout the six episodes: 3 in Episode 1; 3 in Episode 2; 1 in Episode 3; 1 in Episode 4; 1 in Episode 6. These data definitely went against my initial expectations: I believed that substitution would have been the easiest translational solution for metaphor, because it could have allowed the 'adattatori-dialoghisti' to simply choose similar topics and vehicles from the Italian language repertoire and replace the source ones to produce an equivalent effect. Nevertheless, I found out that this strategy was not that useful in this specific case because, as it appears, the metaphors uttered by the actors are grounded on ideas and images that are shared for the most part by both linguistic, cultural, and religious systems of the languages at hand; therefore, substitution took place solely as last resort. This is a positive side of the work that has been done in translating the series analyzed, since it contributes to granting the target audience that very right to listen to the original figurativeness. Let us now review some interesting cases of application of this strategy.

(1)

God does not play games with the universe.	Dio non fa brutti scherzi all'universo.

The image of God playing with the universe is crucial in the series, since it is about God's 'ineffable plan' to secretly use the Earth as the battlefield of the final war between angels and demons, wiping out the human race for good, so this expression is repeated several times. What is interesting is that the repetitions in English are always the same, while the Italian version presents different translations each time. In this particular case, the idea of playing games is rendered through that of 'fare brutti scherzi', which somehow conveys the same meaning as the original expression, i.e., treating the world as God wishes because he has the power to do so; the image changes from 'games' to 'jokes', but in the Italian version the jokes in question are not funny, but rather cruel and destructive.

(2)

They give weight to a moral argument.	Aggiungono peso a una buona causa.

Here, as the example shows, what undergoes substitution is the second part of the metaphor. 'Giving weight to a moral argument' means speaking or acting so as to justifiably defend one's moral principles; a moral argument is, in fact, an argument that expresses a moral claim in which the person believes, and speaking or acting in favor of it is metaphorically represented by giving it weight, that is, by contributing concretely to its defense. The corresponding Italian metaphor begins in the same way, hinting at the act of 'giving weight', but then ends differently: the weight is given to a good cause, not an argument. The meaning conveyed remains unvaried, but 'argument' and 'cause' are slightly different, a difference that makes this case fall under substitution.

(3)

It's just the birds and the bees.	La storia delle api, dei fiori e così via.

This is the most interesting case I encountered concerning this strategy because it bears witness to how culture shapes the way we conceptualize facts (Johnson and Lakoff 2003). In this part of Episode 1 the actors are talking about a newborn baby, explaining the miracle of birth in an ironic way, but the original actors do that in a way that differs from the Italian dubbers'. The English metaphor depicts the theory of pollination and reproduction in general just hinting at birds and bees, because they are known for being the primary pollinator animals, but it remains generic and separates the two; the Italian version, instead, describes the same phenomenon from a more coherent perspective, remaining within the field of bees and hinting at their task of taking the pollen to the flowers in order for them to live on. My guess is that substitution, then, is key for cases like this, where two different systems are at stake and cross-cultural variation takes place.

4.3.1.3 Paraphrasis

With respect to substitution, paraphrasis was certainly implemented more frequently, with 28 occurrences overall; the episodes that contain the highest number of paraphrased metaphors are 1 'In the Beginning' and 3 'Hard Times'. I believe that this is a fair amount of paraphrasis usage: often, paraphrasis is used excessively only because it is a quick solution that spares translators and 'adattatori-dialoghisti' the effort to rack their brains in

order to identify equivalent target expressions that respect the initial figurative value. It is no secret that dealing with figurativeness in translation is not a piece of cake since it implies countless draft versions and revisions to finally find the one version that fits as well as satisfies the numerous factors influencing this practice – otherwise it would not be the center of a debate among Translation Studies scholars still these days. Instead, as far as the instances of metaphor in 'Good Omens' are concerned, the 'adattatori-dialoghisti' seem to have avoided the easy way and resorted to paraphrasis only when extremely necessary because the two other options could not be applied. Let us now review some interesting cases of application of this strategy.

(1)

The time is upon us.	Il tempo incombe.

The metaphor that implies time being upon someone is one of the most common in English (wordreference.com). It is a metaphor that portrays time as an entity that stays above us, ready to attack us sooner than we think, and stands for the idea of being out of time. The very same image does not exist in the repertoire of the Italian language, and therefore an exactly identical translation would produce an unnatural-sounding phrase that might hinder comprehension. As a result, the 'adattatori-dialoghisti' had no other choice but to opt for a phrase that expresses the same concept with the outdated, literary verb 'incombe', losing all kinds of metaphoricity.

(2)

Lend a hand.	Aiutarci.

Unlike the one above, this is a case in which the 'adattatori-dialoghisti' had a choice but choose not to preserve the metaphorical nature of the source expression. 'To lend a hand' means to help someone in need, an expression whose meaning can easily be inferred if one knows the meaning of the words that compose it, because in Italian there is a similar saying: 'dare una mano'; 'to lend a hand' and 'dare una mano' are suitable counterparts, but this correspondence was discarded in favor of the plain paraphrasis 'aiutarci'. I think this decision has nothing to do with the existence or not of the same topic and vehicle in the target language. On the contrary, I believe that the choice of implementing paraphrasis was determined by visual synchrony needs: the number of syllables of 'aiutarci' is more

similar to that of ‘lend a hand’, which means that pronouncing these two phrases would take about the same timing and thus respect lip-sync.

(3)

They came here to spoon.	Venivano qui a sbaciucchiarsi.

‘To spoon’ is very metaphorical in its nature because it is the linguistic expression of an action whose image reminds us of its denomination; in simpler terms, when two lovers spoon it means they cuddle, and the very term ‘spoon’ describe the image of two bodies laying near each other in the form of a spoon (the polysemy of the term allows it to go from being a noun to also be a verb describing an action that reminds of that very noun). In Italian, however, there is no such concept as cuddling linked to the image of a spoon, and therefore no similar metaphor exists; for this reason, the metaphor could not be retained and was, instead, replaced by a plain phrase that describes the action of spooning, even though it is not so precise given that cuddling is generic while kissing is more specific.

4.3.2 Degree of accuracy and consistency

The analysis of accuracy concerning the instances of metaphor identified in ‘Good Omens’ was fruitful and satisfactory, because I found that out of 101 overall metaphors only 8 of them were translated producing a discrepancy with respect to the original meaning. These data are perfectly in line with those presented in the previous Section: if translation ‘sensu stricto’ was the strategy to which the ‘adattatori-dialoghisti’ resorted the most, then the vast majority of metaphors were reproduced both in their meaning and figurative value in the Italian version of the series, and consequently the number of target metaphors carrying a mismatching meaning is quite low and should not pose any risk for comprehension. Just as they did for idioms, the ‘adattatori-dialoghisti’ seem to have been committed to preserving the figurativeness of metaphors as well, a commitment that should not be taken for granted in such delicate a mode of translation as audiovisual translation, where visuality often takes over the other channels of communication and prevails over the choice of reproducing the peculiarities of the way of speaking of the source product. The few cases of meaning inaccuracy were determined by cultural, linguistic or synchrony factors, as can be seen from the following examples.

(1)

It will save time.	Forse capirai.

This is perhaps the most unmistakable case of inaccuracy of meaning. As can be observed, the source metaphor was completely deleted and replaced by a sentence that has absolutely nothing to do with it, thus altering the meaning greatly. My hypothesis is that this modification was due to visual needs: translating 'it will save time' with the corresponding Italian metaphor 'ci risparmierà tempo' would produce a mismatch between the lip movements seen and the words heard by the audience, because the key letters are all different from one another. Instead, 'save time' and 'capirai' has similar vowels and stresses, which is the kind of similarity required when dubbing utterances that appear in close-up shots. So, once again, it can be witnessed that audiovisual translation tends to favor visuality over meaning.

(2)

A demon can get into a lot of trouble for doing the right thing.	Un diavolo può creare dei guai facendo la cosa giusta.

Further proof of the importance of visuality over meaning is provided by this example, even though here the meaning inaccuracy is not that drastic. In the original metaphor, it is said that a demon 'gets' into troubles, which means he is the passive victim of some devilish wrath for disobeying his orders, as if he were grounded for bad behavior. Instead, in the Italian translation not only is the sentence not that metaphorical anymore, but it also makes the demon become an active agent responsible for the creation of problems, those very problems that in the English metaphor he was supposed to be the victim of. It is true that the overall meaning of the scene is not affected, but still, the individual idea conveyed does change from the demon suffering the trouble to the demon bringing it to life.

(3)

Hereditary enemies.	Nemici per antonomasia.

This third case is a bit different in that it is not bound on any synchrony need. Here, what happens is that the 'adattatori-dialoghisti' chose to discard the source metaphor and replace it with a target fixed expression that has not much to do with the original. I cannot

see the reason behind this translational choice, partly because in Italian the idea of 'nemici ereditari' exists along with its metaphoricity. However, it might be explained by the will of the 'adattatori-dialoghisti' to render it through a more popular, less old-fashioned expression such as 'per antonomasia'.

As far as humor preservation is concerned, I counted 5 successful cases out of 8 overall metaphors that carried a humorous effect (not all 101 instances did). As will be seen below, humor is more linked to wordplay.

4.4 Analysis of the wordplay instances

From the results shown in Figure 1 in Section 4.1, it appears that wordplay is the figure of speech that occurred the least in 'Good Omens'. On the whole, the occurrences of wordplay identified are 67, nearly half of the metaphors and one quarter of the idioms; more precisely, Episode 3 'Hard Times' is the one that contains the majority of the puns. I presume it depends on the character of that very episode: it tells the story of how Crowley and Aziraphale have become friends over the millennia, and therefore it is dynamic and rich in dialogues, repartees, irony and humor, given that the two protagonists tease each other and joke a great deal. Before analyzing the strategies implemented to deal with wordplay, I had precise expectations; in particular, after reading up extensive research and theory on wordplay translation, I became aware of the specific conditions that have to take place in order for a translator to successfully reproduce a pun in the target language, especially given that wordplay is strictly bound to certain linguistic structures that are not always shared by the languages at hand. As a consequence, I expected to find a pretty low frequency of usage of the strategies of pun > pun and direct copy; accordingly, I thought I would encounter numerous cases of pun > zero (Delabastita 1996).

The instances of wordplay I identified belong to the semantic fields of religion, animals, war, and food, and their degree of intelligibility is generally high because puns differ from idiom and metaphor: while these encode a meaning that has to be cognitively interpreted starting from their single components, a pun usually guides the listener through its interpretation, and it had better be simple for the sake of the final outcome of the scene, otherwise there would be no sense in creating it to amuse the audience (Delabastita 1996; Zabalbeascoa 1996; Chiaro 2009). Many of the instances of wordplay

I identified in 'Good Omens' are not single words: they develop through a repartee, where there is always an exchange of lines cooperating towards the final pun. Finally, the instances of wordplay found play on two main features: on the one hand on the very structure of the word itself, on the other hand on its double sense.

4.4.1 Translation strategies implemented for wordplay translation

The chart below displays the percentage of usage per each Delabastita's (1996) wordplay translation strategy.

Figure 4. Frequency of occurrence of Delabastita's (1996) wordplay translation strategies in 'Good Omens'.

The strategy of direct copy clearly stands out for being the most frequently implemented technique, with 39 occurrences on the whole. In accordance with Delabastita's (1996) list, direct copy implies retaining the original form of the pun in

translation, which is most certainly the last thing I expected to find in the wordplay analysis. Yet still, it turned out that the 'adattatori-dialoghisti' were able to handle the translation of puns for the most part by reproducing the source structure, form and meaning, thus triggering a legitimate laughter in the target audience who can unexpectedly witness the same humor the source audience did. So, this high percentage struck me because it means that the Italian versions of the puns work just as their original counterparts, regardless of the fact that wordplay is strongly rooted in the linguistic system it belongs to. I will now comment on the most interesting cases concerning wordplay translation, drawing on some relevant exemplification.

4.4.1.1 Pun > pun and pun > punoid

The two strategies pun > pun and pun > punoid are similar because they both involve replacing a pun with either another pun that sounds similar or a pseudo-pun, and therefore I am going to consider them in parallel. The source puns that were replaced by another pun were 11 overall (4 just in Episode 1 'In the Beginning'), while 4 were those replaced by a punoid, according to my personal analysis. In my opinion, such a low amount was to be expected because, as already said, wordplay strongly depends on language, and each language possesses peculiar structures that can derive from culture, beliefs, values of a given community. Therefore, I expected to come across few cases in which the 'adattatori-dialoghisti' actually managed to reproduce if not the pun itself, at least its punning nature. The regrettable matter is that the cases in which these two strategies were implemented caused a slight loss in irony. Let us see some examples.

(1)

A: It really isn't my scene. B: Your scene, your starring role.	A: Non è il mio genere. B: Il tuo genere è un ruolo da protagonista.

In this case of pun > pun, the pun is triggered by an opening idiom (already analyzed in Section 4.2.1.1). In the source version, the key word is 'scene', which is the last word of the first line and is recalled at the beginning of the second line. The wordplay lies in this very word: Crowley describes something he does not want to do as 'not his scene', because idiomatically it means not having the desire of doing a certain thing, and the

character who speaks after him teases him by turning the idiomatic acceptation of 'scene' into a literal meaning, in order to then state that even though Crowley does not want to, he has been chosen not only to participate in the 'scene'. He is actually the main person who is responsible for that: he is the 'starring role' of the task the Devil gave him. In Italian, the idiomatic expression was translated with the idiom of similar form and meaning 'non è il mio genere', which, thanks to its similarity to the source one, allowed the 'adattatori-dialoghisti' to reproduce the same irony about Crowley's unwillingness to carry out his task by playing on the word 'genere'. The form of the pun is not the same but they managed to find one equivalent that produced the same effect.

(2)

I delivered the baby. Well, not 'delivered' delivered, you know? Handed it over.	Ho messo al mondo io il bambino. Beh, non messo al mondo in quel senso ma… portato nel mondo.

This pun is the exemplification of why I deem it crucial to learn figurative language when studying a foreign language, because not having the possibility to listen to such puns in their original version makes the vision of the film material in question far less enjoyable, decreasing the opportunities of laughter that the original audience had. The original version plays on the polysemy of the verb 'to deliver', which can mean both 'to hand over' and 'to give birth'. The pun is uttered by Crowley when he tells Aziraphale that the Devil had him switch an innocent newborn baby with Satan's baby, which is why he jokes about him being the one who brought the child to the Earth: he explains that he himself delivered him, specifying that he means he handed it over to an unaware family. The pun was translated with the pun > pun strategy by means of the expression 'mettere al mondo', which has only one meaning of the verb 'to deliver', that is, 'to give birth'; therefore, here the pun was altered in its form. The punning nature was retained, I would argue, in an unnatural way: 'mettere al mondo' can also be interpreted as 'placing the child on Earth'. However, this interpretation is a bit forced in Italian, but I believed it was used anyway with the aim of reproducing the original punning character without having to detach too much from the source expression.

(3)

A: I just hope nothing's happened to him. B: Happened? Nothing's happened to him, he happens to everything.	A: Se non gli è successo niente. B: A lui non è successo niente, lui farà succedere tutto.

This third case is an example of pun > punoid, in which the target version sounds like wordplay only partly. In the source pun, the verb 'to happen' is played with by reversing the first line in order to make an ironic statement: while Aziraphale is worried because he has lost track of Satan's son and hopes that nothing bas has happened to him, Crowley makes him note that he is the child of the Devil and nothing bad can happen to him – if anything, he 'happens to everything', meaning that he might come into his powers any moment and might even hurt someone. In the Italian version, the verb 'succedere' is not equally flexible, therefore the 'adattatori-dialoghisti' opted for changing the order of the sentence but in a way that sounds as a pseudo-pun.

4.4.1.2 Pun > non-pun and pun > zero

Pun > non-pun was implemented 10 times overall (mainly in Episodes 1 'In the Beginning' and 4 'Saturday Morning Funtime'), while pun > zero had 1 occurrence only. These strategies share the fact that they both lead to no pun in the translation, whether it is only a paraphrased sentence that replaces the source pun, or it completely deletes the source pun (Delabastita 1996). It would be great if all instances of wordplay could always be reproduced in translation for the sake of the target audience's pleasure, but this is hard to achieve because translating literal texts is challenging enough, let alone if they have any figurative value. At any rate, if a pun cannot be reproduced, then I would argue that at least it should be replaced by an equivalent and not omitted, because otherwise it would be like telling a lie to the target audience, denying them the right to listen to portions of the film that were integral part of it all along. Let us see some examples.

(1)

A: Crawley just wasn't really doing it for me. It's a bit too…squirming-at-your-feet-ish.	A: Crawley non mi piaceva. Era troppo tipo…rollo o crotalo.

B: Well, you were a snake. So, what is it now? Mephistopheles? Asmodeus? A: Crowley.	B: Eri un serpente. Come ti chiami ora? Mefistofele? Asmodeo? A: Crowley.

In this dialogue between Crowley and Aziraphale, Crowley is explaining that he has changed his name from Crawley to Crowley because now that he is Hell's messenger on Earth, he is no longer confined to the body of a serpent but has gained a human body. Hence the decision to discard Crawley for reminding him of the time he spent crawling on his bell. This pun was translated as a non-pun because Crowley is a proper name and it was not translated into Italian, and therefore the Italian audience could not be aware of the change in the name and the implications that led Crowley to do so. What is more, in the original version the name modification is accompanied by a corresponding change in the pronunciation, a change that does not affect the Italian version at all. In Italian, the explanation for the change of the name is the same as the original, except that it does not have any link with the idea of a snake crawling evoked by 'Crawley'.

(2)

A: We need proof. Once we've got it, he's toast. B: That's gonna hurt. A: What, being toasted? B: Oh, yeah. A: Right. Toast. Back to Armageddon, then.	A: Ci servono prove. Ma quando ne avremo, lui è fritto. B: Fa molto male. A: Essere fritti? B: Oh, sì. A: Giusto. Fritto. All'Armageddon allora.

This is a further example of wordplay triggered by an opening idiom, in this case 'to be toast'. Two Dukes of Hell are plotting to take their revenge on Crowley for having betrayed them, a betrayal for which they intend to make him pay. In fact, 'he's toast' means he is doomed. At the end of this dialogue, one of the Dukes makes a toast to Crowley's downfall, exploiting the double meaning of the term (i.e., to drink to someone and to be doomed) to underline once again the fact that he is going to pay. In Italian, 'to be toast' was rendered as 'essere fritto', which conveys the same meaning but does not bear the same polysemy; therefore, when the Dukes make a toast, they do not recall his doom.

4.4.1.3 Direct copy, transference and the strategies not implemented

As already shown, direct copy outnumbered all the other strategies for wordplay translation with its 39 occurrences, 18 only in Episode 3 'Hard Times' and 12 only in Episode 2 'The Book'; transference, instead, was used with a frequency of 2 occurrences, one in Episode 1 'In the Beginning' and one in Episode 4 'Saturday Morning Funtime'. I paired these two strategies because they both involve maintaining some feature of the original pun, whether it is the form or some linguistic value, but they are quite distinct on a practical level. Direct copy refers to when the original pun is reproduced in the target language in its form, structure and meaning without loss of any kind; transference, instead, is like borrowing a term from the source language, thus maintaining the pun identical (Delabastita 1996). Clearly, transference is more demanding, because puns are complex distortions of words with a humorous purpose, and languages do not always give translators the chance to transpose entire puns through borrowing. Direct copy, instead, is far more feasible however difficult. Let us review some examples.

(1)

A: I'll be damned! B: It's not that bad when you get used to it.	A: Che io sia dannato! B: Non è male quando ti ci abitui.

Here, the pun opens with an idiom that is congenial to the topic of the series: the angel Aziraphale exclaims 'I'll be damned' in response to learning that Satan's child can still be saved from his satanic destiny, thus it is an utterance of positive surprise that might be translated as 'che mi venga un colpo'. When Crowley responds to his friend's utterance, however, he resorts to the literal interpretation of such phrase, ironically saying that it is not that bad to be damned after one gets used to it, and he knows all about it since he is a demon after all. In the Italian version, the strategy of translating the idiom with a phrase whose form bears an idiomatic value but is identical to the source form allowed the 'adattatori-dialoghisti' to reproduce Crowley's following joke, once again referring to the literal interpretation of the idiom. Direct copy was, then, successful.

(2)

I think I'll call him 'dog'.	Lo chiamerò 'dog'.

Here is an example of transference, extrapolated from the scene in which Satan's child find a dog and wants to give it a name. As can be seen, in the original version the pun lies in that Adam (Satan's child) names the dog 'dog', which is kind of funny because it reveals the cuteness and pureness of a child who believes that the fitting name for a pet is the name of the type of animal it represents. The Italian version retained the very name that Adam gave the dog, i.e., 'dog', without translating it into the correspondent 'cane'. In my opinion, leaving the word untranslated slightly changes the effect of the line: hearing an English word in an Italian sentence might make it sound more refined and elegant, and it might make it not so clear that the boy is actually naming his dog 'dog'.

Non-pun > pun, zero > pun, and editorial techniques are strategies for wordplay translation that I did not have the opportunity to explore because the first two options involve analyzing literal chunks of text becoming figurative, while the third option has more to do with written translation strategies (e.g., footnotes).

4.4.2 Degree of accuracy and consistency

Among the instances of wordplay there were once again very few cases in which their translations presented discrepancies with respect to the original meaning they conveyed: precisely, only 11 instances out of 67. Being inaccurate in the meaning of a pun is, I would argue, more justifiable and acceptable than it is for idiom and metaphor, because puns exploit the very nature and structure of words, and sometimes translators might prefer to focus on the final effect of laughter rather than on the reproduction of a faithful meaning. It is true that 'Good Omens' proved to be a series where figures of speech are dealt with by trying to preserve the original meaning, but one also has to bear in mind that the audiovisual context often calls for alternative solutions to evoke the audience's feelings and emotions. Here are some relevant examples.

(1)

It's a miracle. Miracles are what we do.	È un miracolo. I miracoli non fanno per noi.

This sentence is pronounced by an angel who acknowledges the good taste of human food, comparing it to a miracle and then specifying that miracles are what angels do, which means they are responsible for all the good things on Earth. In the Italian version, the second part of the original utterance was altered and became 'I miracoli non fanno per noi', a translation that, to my mind, does not make any sense neither in relation to the first part of the sentence nor in Italian in general: the angel first compares food to miracles, and then instead of taking credit for it he detaches from the very existence of miracles, as if they were not made by angels themselves. I believe that this alternative solution was due to the need of finding a sentence that contained stressed vowels similar to the original ones, given that this line is pronounced in a close-up, but it does not do justice to the source pun.

(2)

A: There's no 'I' in 'team'. B: But there's two 'I's' in 'building', and an 'I' in exercise.	A: Non c'è un 'io' in 'squadra'. B: Ma c'è un 'io' in 'esercizio', e anche in 'migliore'.

This dialogue takes place when a group of colleagues are speaking of a training-initiative to build a work team, and one person protests; the boss answers that there is no 'I' in 'team', meaning that work requires people to cooperate and not stand alone in order to improve the outcome, and the person remarks that there is an 'I' in 'building', where the 'I' stands for individualism. Clearly, the pun had no chance to be reproduced to the letter, because the source pun is rooted in specific words of the source language; as a consequence, the Italian version is slightly different, even though some of the source words were successfully recovered, such as 'squadra' and 'esercizio'. In particular, the first-person subject in Italian is made up of two vowels, which made it harder to find words that contained it entirely. In fact, when the Italian dubber says there is an 'io' in 'squadra', unlike in the source pun, this is purely figurative.

(3)

A: This is something else, for if it all goes pear-shaped. B: I like pears.	A: Si tratta di altro, se andasse tutto a rotoli. B: Rotolare mi sollazza.

This example shows the extent to which wordplay is bound to language-specific structures and cannot, thus, be reproduced in all cases. The source pun is triggered by an opening idiom pronounced by Crowley, 'to go pear-shaped', which symbolizes when things go wrong. Ironically, Aziraphale answers that he would be happy with things going pear-shaped because he likes pears. In the Italian version, the very irony triggered by this double sense of the term 'pear' cannot be reproduced because this language does not contemplate the same expression. Instead, the 'adattatori-dialoghisti' found a stratagem that allowed them to recreate the logic of the source pun with different references. They opted for the equivalent expression 'andare a rotoli' and then developed the play around the verb 'rotolare', but the effect is undoubtedly reduced.

As far as humor preservation is concerned, 43 instances out of the 66 that carried a humorous effect were reproduced in the Italian version as well with their humor. It is a positive figure because it means that more than half of the ironic puns produced the same effect on the target audience, and this can be seen by the instances analyzed so far: many puns were translated with direct copy or pun > pun, showing that the priority that the 'adattatori-dialoghisti' favored was the reproduction of the source humor.

4.5 Conclusion

The present Chapter has provided answers to my initial research goals. In the first place, it has been discovered that the leading category of figurative language in 'Good Omens' is that of idiom, which is likely to depend on the high presence of phrasal verbs. As for the main strategies implemented, it has been shown that:

- idioms were translated mainly by means of paraphrasis;
- metaphors were dealt with through translation 'sensu stricto';
- wordplay was transposed into Italian by resorting primarily to direct copy.

Furthermore, it seems that accuracy of meaning was one of the top priorities of the 'adattatori-dialoghisti', even though often the translation choices were determined by

visual and synchrony needs. Once again, it is worth noting that the classification proposed in this dissertation are purely subjective.

In the light of these finding, the next chapter will briefly discuss the importance of focusing on figurative language when learning a second language, and then the final conclusions will be drawn as to the outcome of my analysis.

CHAPTER 5 SUGGESTIONS FOR THE TEACHING OF FIGURATIVE LANGUAGE

This intends to be a short chapter on the importance I attribute to focusing on figurative language when learning an L2, an awareness that I achieved in conducting the analysis presented in the previous chapters. I will begin by hinting at the advantages that I believe come with studying figurative language; then, I will give a brief overview of the relevant theory on vocabulary in general and its relation with figurative language; thirdly, I will outline the main learning perspectives and strategies for vocabulary acquisition that have been proposed so far; finally, I will conclude the chapter with some exercise proposals for practicing figurative language learning. It is worth noting that the topic of language teaching is far from my knowledge and competence: this dissertation's core centers essentially on audiovisual translation of figurative language, while this last chapter only wants to raise awareness of the importance of figurative language teaching in light of the findings of my research.

5.1 The advantage of learning English figurative language

The analysis that I decided to carry out on how the 'adattatori-dialoghisti' handled the instances of idiom, metaphor, and wordplay present in the original version of the tv series 'Good Omens' in order to transpose them into the Italian dubbed version made me reflect upon the importance of mastering figurative language in general when studying a foreign language. To be precise, there are two reasons for which I deem it highly recommendable that one dedicates particular commitment to learning figurative expression in a hypothetical L2. First and foremost, Carter (2004) and Gibbs and Beitel (1995) have by now made it clear that figurative language is a creative linguistic device that forms an integral part of everyday communication, a statement that is valid for every language. In fact, as said in Chapter 1, all countries and their respective societies and communities make use of figurative language to convey knowledge about quite every aspect of life, fitting figurativeness into ordinary language. According to many scholars (e.g., Thoma and Daum 2006; Hoang and Boers 2018; Noppold and Martin 1989), if an English student's priority goal is to be able to participate in communication acts involving English-speaking parties, then figurative language cannot be left out of their learning

program, precisely because, as of today, it plays a key role in determining the success of social interaction considering the high amount and wide range of variety of figures of speech that the English language contains.

To my mind, such a widespread use of figurativeness derives from the fact that people see it as a means of simplifying conversation, of making it quicker and getting straight to the point with no waste of time – our society always moves so fast and time is a luxury people cannot afford. Therefore, being able to recognize when someone is using an expression in a figurative way and grasping its meaning instantly facilitates a good outcome of the communication, apart from preventing learners from producing poor social performances that may embarrass them (Noppold and Martin 1989). So, in a nutshell, figurativeness mastery should be a top priority for English learners, because as Galantomos (2021) states, figurative vocabulary is ubiquitous and pervasive in ordinary communication, and unless students wish to misinterpret even the most basic utterances, they had better consider its implications.

The second reason why learners should familiarize themselves with English figurative vocabulary revealed to me during my analysis. While comparing the source figurative expressions to the target expressions they had been translated to, I witnessed first-hand how some of them differed hugely: the translational process, be it for linguistic, cultural or visual needs, caused some English idioms, metaphors and puns to lose their figurative character when transposed into Italian, thus denying the target audience the chance to fully cherish the audiovisual product they watched. In addition, they were not even aware of the fact that entire portions of the series underwent modifications to be adjusted to the target market. At the same time, it is utopic to believe that any figure of speech could always be translated into another language and retain the same degree of figurativeness in any case, because languages hold different cultural systems and references that not always match. Precisely because of this, I strongly suggest that those who study English as their L2 dedicate the right amount of time to learning English figurative vocabulary, so that they will possess the skills necessary to watch their favorite English television series – or any English film material – in the original language and truly enjoy all the linguistic devices that the writers came up with to engage the audience and make the audiovisual product closer to the spectators' life and experience, triggering their feelings and emotions genuinely.

5.2 Vocabulary size: native vs non-native speakers

According to Schmitt and McCarthy (1947), vocabulary knowledge is crucial in that it enables speakers to use language; using language, in turn, allows speakers to increase their vocabulary knowledge. The authors explain that, to this end, scholars have attempted to measure the vocabulary size of English native speakers, motivated by several factors (e.g., the research of the degree of human education or the need of L2 teachers to establish the size of the learning task students face). However, they have always struggled with one methodological issue: they could not agree on what is to be considered a 'word', which resulted in diversified and misleading answers. Schmitt and McCarthy (1947) argue that what can be supposed by now is that today's English vocabulary comprises about 20,000 word families[19], to which native speakers add roughly 1,000 more a year; non-native speakers have a large gap of much less than 5,000 word families, but they are more likely to significantly grow their vocabulary if studied in the second language environment.

Regardless of the number of words, language users never use all of them equally: their usefulness in discourse is quantified by their frequency, that is to say, how often they occur in normal language use. L2 learners can be relieved by the fact that a very small number of words occur very frequently in English, which implies that once the learner has acquired the most frequently used words, they will then have acquired a large portion of the running words. With a vocabulary of 2,000 words, a learner can understand 80% of the words in a text approximately, even though 95% is required for a reasonably guessing of the meaning of the unknown words. For comprehension the learner needs a basis of 3,000-5,000 words, while for a productive use of language 2,000-3,000 words are needed. Therefore, the learner needs to know the 3,000 high frequency words of English, which are immediate high priority: focusing on other words would be no use until these are not mastered; once they have learnt high frequency words, teachers should help learners develop strategies to learn low frequency ones (Schmitt and McCarthy 1947). Among everyday vocabulary, it has been estimated in Glucksberg (1989) that speakers use about six million figurative expressions per minute of discourse; from these findings, Jackendoff (1997) claimed that the number of fixed expressions equalizes that of single words in a speaker's mental lexicon, leading the author to affirm that "if people were limited to strictly literal language, communication would be severely curtailed, if

[19] A word family is made up of a base form and its inflected and derived forms (Schmitt and McCarthy 1947).

not terminated". This attests the high pervasiveness of figurative language and the need for learners to deal with it actively.

5.3 English multi-word items learning perspectives

Multi-word expressions do not co-occur randomly, Schmitt and McCarthy (1947) say; indeed, corpora studies have shown that their components are topic related, which means that part of the meaning of a fixed expression "concerns, qualifies and categorizes" (Schmitt and McCarthy 1947: 42) the word it occurs with, which entails that form and meaning are inseparable. According to Sinclair (1987), there are two principles responsible for this:

1) open choice principle: a text is the result of a very large number of complex choices, and "at each point where a unit is completed, […] a large range of choice opens up, and the only restraint is grammaticalness" (Schmitt and McCarthy 1947: 42);
2) idiom principle: language makes available to users a large number of "semi-preconstructed phrases that constitute single choices, even though they might appear to be analyzable into segments" (Schmitt and McCarthy 1947: 42).

Cacciari and Tabossi (1993) assert that figurative expressions can be understood in one of two models: direct look-up and compositional. Direct look-up implies an arbitrary stipulation of the meaning that is understood immediately; to this end, the understanding takes place by means of direct memory retrieval and relatively quickly. Instead, the compositional model claims that the idiomatic meaning is comprehended by linguistic processes of full analysis; saying that language is compositional means saying that the meaning of any linguistic item can be determined from that of its constituents and the relations between them. According to the direct look-up approach, fixed expressions are understood as long words more quickly in their idiomatic meaning than in the literal one thanks to the direct memory retrieval, which avoids the need for a full linguistic analysis of the expression that would take more time. According to the compositional approach, fixed expressions are understood as linguistic expressions, i.e., phrases and sentences, because the human language-processing system is automatic; what ensues is that when understanding a figure of speech, lexical-syntactic analysis takes place in our mind. Actually, this language-processing seems to have to be carried out, because we often need

to activate lexical substitution in order to comprehend idioms. In addition, the phenomenon of semantic productivity can produce new idioms in the everyday language by replacing a word with a potential synonym: some might be perceived as mere stylistic variants, but when the two words have an evident difference, a new idiom is created (e.g., *spill the beans* > *don't spill a single bean*).

Schmitt and McCarthy (1947) believe that multi-word items are deemed particularly problematic by foreign language learners because of their non-compositionality and idiomaticity, which implies one has to recognize and decode them as holistic units; however, scholars believe it is wrong to consider fixed expression a 'learning problem' since multi-word items are universal and natural phenomena in all languages, even in one's mother tongue. What certainly can be seen as problematic is the fact that fixed expressions have a language-specific nature and sociocultural connotation, which represent difficulties for L2 learners: they are often afraid of using idioms in the wrong situational context and thus breach politeness conventions or inhibit communication, which explains their tendency to avoid using such multi-word items. According to Schmitt and McCarthy (1947), the errors in interpreting idioms might be of different types:

- formal: failure to recognize a string as non-compositional;
- lexical: translation of idioms in their literal interpretation or in a calque, i.e., with the interference of a similar multi-word item from the L1;
- pragmatic: use of multi-word items in inappropriate contexts, both in inter- and intralingual cases;
- stylistic: use of multi-word items in an excessively marked way (e.g., dated or over-informal) or in an inappropriate genre, thus sounding 'faintly ridiculous' (Schmitt and McCarthy 1947: 60).

Because of this wide range of possible errors, non-native speakers tend to avoid using multi-word items, especially when they suspect there are apparently cognate counterparts in their L1.

5.3.1 Vocabulary acquisition strategies

Schmitt and McCarthy (1947: 122) explain that since language is made up of sequences of sounds, learning a language means "parsing the speech stream into chunks which

reliably mark meaning". The learning process is facilitated by the fact that language is organized in significantly recurring patterns that activate the required meaning representation on a case-by-case basis: the learner tries to search for relevant sequential patterns which are easier to learn, and collocations and fixed expressions do satisfy their search for meaningful chunks of language. Learning a new word implies recognizing a word and storing it in our mental lexicon in one of two mechanisms: acquisition of a word's form, its lexical specifications, collocations, and grammatical class information in implicit processes of analysis; acquisition of a word's semantic and conceptual properties, along with the mapping of word form labels onto meaning representations in conscious processes.

As far as implicit learning is concerned, Schmitt and McCarthy (1947) state that our phonological memory systems unconsciously recognize patterned chunks from the evidence of the speech stream we are exposed to; the most frequently recurring patterns are automatically chunked thanks to our pattern recognition systems. 'Chunking' refers to the processes of association we develop in our long-term memory and that underlie fluency in language; indeed, a 'chunk' is "a unit of memory organization, formed by bringing together a set of already formed chunks in memory and welding them together into a larger unit" (Schmitt and McCarthy 1947: 124). The secret to learning vocabulary is repeating a stimulus in short-term memory so that long-term memory can get used to it: regular sequences will then be perceived as chunks. Lexical phrases and patterns are essential to the L2 learner, which is reflected in today's pedagogical approaches encouraging students to pick up such phrases. Sounding like a native speaker means, indeed, speaking idiomatically, i.e., using frequent collocations and word sequences; learners have to acquire such combinations because natives are able to retrieve them as wholes or as automatic chains from long-term memory. Still, learning patterned chunks of language does not suffice – learners have to use idioms fluently.

As for conscious learning, the difficulty in learning English fixed expressions is that learners have already established rich conceptual and semantic systems linked to their L1, and learning such expressions in L2 involves a mapping of the new word form onto pre-existing conceptual meanings; this is made hard by interferences in the native language transfer. A rich source of L2 expressions is the context provided in reading (learners who read voraciously master a wider vocabulary), but vocabulary does not come solely from

reading, but rather from experience. Vocabulary can be acquired in three ways explicitly, namely: selective encoding, that is, separating relevant from irrelevant information to formulate a definition; selective combination, that is, combining relevant cues for a workable definition; selective comparison, that is, relating new information to old information already stored in memory. In order for learners to consolidate the memory of the meanings inferred, Schmitt and McCarthy (1947) suggest such strategies as repeating each pair of words, reading sentences containing the pair of words in order to associate them, generating sentences that relate the pair of words, or visualizing mental pictures or image where the two referents are in vivid interaction.

All of this research into the area of language strategies began to develop in the 1970s guided by the interest in how individual learners approached their own learning of language. In Oxford's (1990) view, language learning strategies are steps that students take with the aim to enhance their own learning; such strategies trigger the students' self-involvement, directly contributing to the development of communicative competences, the author says. In fact, communicative competence is the main goal toward which learning strategies are oriented (Oxford 1990) They are classified into three categories:

1) metacognitive strategies aim at overviewing the process and planning the steps it takes;
2) cognitive strategies aim at manipulating the information to retain it;
3) social and affective strategies aim at dealing with interpersonal relationships and emotional constraints.

To date, no comprehensive taxonomy concerning such strategies exists, partly because vocabulary has never been discussed as a class. Learning is "the process by which information is obtained, stored, retrieved, and used" (Schmitt and McCarthy 1947: 203), so vocabulary learning strategies could be any that affect such process, among which are the following proposals:

1) strategies involving authentic language use;
2) strategies involving creative activities;
3) strategies used for self-motivation;
4) strategies used to create mental linkages;
5) memory strategies;
6) visual/auditory strategies;

7) strategies involving physical action;
8) strategies used to overcome anxiety;
9) strategies used to organize words.

The wide variety of plausible strategies that has been outlined is divided into five macro-categories: social strategies, which use interaction to improve language learning; memory strategies, which relate new material to existing knowledge through such activities as repetition, association, imagery, summaries or links with prior knowledge; cognitive strategies, which manipulate the target language; metacognitive strategies, which consciously overview the learning process; determination strategies, which discover a new word's meaning without resorting to any expertise (Schmitt and McCarthy 1947; Oxford 1990). All of the strategies presented in this section are, in my opinion, valid proposals that might make a difference in the learners' effort to deal with figurative vocabulary, because they cover the theme of teaching from all angles, from pedagogy proper to the emotional and psychological side (e.g., anxiety coming from not achieving the results one would expect from themselves).

5.3.2 Exercise proposals for practice

According to Schmitt and McCarthy (1947), various pedagogical proposals have been made as to how to acquire multi-word items, including using short dialogues to contextualize instances, classifying multi-word items from a pragmatic perspective, classifying multi-word items in their subjective areas or speech acts they encode, and focusing on multi-word items according to their frequency, transparency and simplicity. Cacciari and Tabossi (1993) suggest that when coming across an unfamiliar figurative expression, there is a wide range of strategies we might adopt to deduct or infer its meaning, such as looking for similar idioms (e.g., idioms with related word, similar construction, similar semantic association), interpreting one constituent literally and using the other constituents to infer the overall meaning, looking for a cause-effect relation between the action described and selecting the cause or effect as meaning, considering the semantics of the constituents and trying to derive a possible meaning, or visualizing an image of the action described. Nevertheless, these strategies can work as long as the speaker applies a bit of knowledge on the context together with the ability of intuition.

In light of these suggestions as to what the keys to learning fixed expressions are, I worked on three proposals for exercises that teachers might provide to their English students in order for them to become gradually familiar with figurative vocabulary; these proposals also come from my personal experience with English studies.

EXERCISE PROPOSAL 1

In the first place, it is important that the teachers themselves instill in their students the belief that figurative vocabulary is not a rare aspect of language but, on the contrary, affects any field of knowledge and area of discourse; if the students get rid of such misperception of figurativeness, then they might be more willing to put their effort into it. For them to understand the pervasiveness of figurative language, it would be ideal if the teachers began each English lesson with a 15-minute warm-up exclusively on figurativeness. For instance, they could start by teaching the students the importance of knowing how to use the dictionary, an unfaltering tool for those who work with foreign languages; knowing how to look words up in the dictionary is not a skill to be taken for granted, and it is recommendable that teachers teach learners how to make the most out of it. McCarthy and O'Dell (2002) suggest that the *Cambridge International Dictionary of Idioms* (CIDI) is used, or alternatively the *Cambridge Advanced Learner's Dictionary* (CALD). Either way, any dictionary of idioms will give learners information about:

- the words that are interchangeable;
- how the idiom is used;
- notes about the grammar of the idiom;
- examples of the idiom in use;
- comments on the register;
- notes about regional variations in use (e.g., British vs American English).

A preliminary exercise, then, might consist in providing the students with a list of 5 figures of speech at the beginning of each class and assigning them the task to look them up in a dictionary of their personal choice, jotting down the meaning of each figure and all the variants they may come across. This type of exercise, in my opinion, could be useful to learn how to explore an idiom dictionary efficiently and quickly, and to enable the students to gain confidence with the fact that fixed expressions might appear in slightly different forms, and annotating each idiom with its variants (e.g., *drive/send*

somebody round the bend) might help activate their memory and widen their mental lexicon with synonymic correspondences. As a next step, teachers might provide the students with an exercise where there are some sentences containing fixed expressions with unnecessary additional words and ask them to identify which word can be left out in each case; I suggest that the additional words be prepositions or articles, because they are the elements that escape from sight the most.

An exemplification of the proposal is the following:

1) Winning the race was **a piece of ~~the~~ cake** for me.
2) Your arrival was **a blessing in ~~the~~ disguise**.
3) Tell me the truth, do not **beat around ~~on~~ the bush**.
4) My god bit me, it **got out of ~~his~~ hand**.
5) Finally the head teacher **let me off ~~of~~ the hook**.

These two paired exercises may teach L2 learners to tell a variant from an incorrect, redundant form of fixed expression.

EXERCISE PROPOSAL 2

Drawing on Schmitt and McCarthy's (1947) theory according to which non-native speakers do not use fixed expressions for fear of making mistakes, a further activity that might enhance the learning of figurative vocabulary is group conversation in class. Personally, I can relate to that feeling of fear and anxiety that rises when I know I have to speak a language that is not my mother tongue in front of an audience, even if they are not native speakers of the said language; I am afraid I will make ridiculous mistakes for which I might be laughed at, or I fear I will completely freeze simply for being looked at by others. I believe it is fair to be scared to practice a foreign language fearing to be judged by people, but I also think that self-confidence should be built over time in order to defeat such fear.

Creating an atmosphere of a game could contribute to avoiding tension and anxiety, and therefore the second exercise I would like to propose is a sort of group game; the preparation of the game requires creating some cards that contain fixed expressions and others that contains their literal meaning or explanation. The class should be divided into four or five groups depending on the total number of students, and each group should gather round a table; then, the teachers should hand out a number of cards of fixed

expressions with the correspondent meanings and mix them on the table randomly. The components of each group will have a limited amount of time – minutes – to associate each expression with its literal definition taking turns: for instance, the timer starts, and one student has, say, 30-second time to pair as many expressions as they can; once the time is up, they will have to pronounce their guess out loud to their teammates in sentences they have to make up. In my opinion, not only would the playful atmosphere favor a quicker memorization of the correspondences, but the obligation to work in team and then utter the fixed expressions in front of one's teammates might allow the students to get used to putting themselves in the game and taking the risk of making mistakes: if such mistakes occur among friends and schoolmates with whom they feel comfortable enough, the level of anxiety may be lower and the students might learn to control fear in a less tense environment.

EXERCISE PROPOSAL 3

Finally, I believe that a crucial competence in foreign language learning is the ability to organize the study autonomously; for this reason, I think that students should be encouraged from the very beginning to manage their practice by themselves, teaching them that consistency is key. Autonomy is, as reported in Little (2017: 3), a "capacity – for detachment, critical reflection, decision-making and independent action"; developing autonomy in language learning involves both an individual-cognitive and a social-interactive dimension, in a shared process between teacher and student where "language learning is inseparable from its meaningful use in communication" (Little 2017: 3). Learning to be autonomous is crucial because it teaches students they have an active role in the process, constructing their personal knowledge by using prior knowledge as a resource for further learning (Little 2017). In order for students to reach autonomy and consistency, teachers should motivate them by taking advantage of today's technology, especially multimedial content, e.g., movies and podcasts. It is well-known that currently the young people are living in a period where streaming platforms are gaining the upper hand, and they are always informed on the latest best Netflix series or Disney+ movie; this can come in handy to learning purposes. It might be useful, in fact, to give the students a peculiar task that might not even sound like homework: they could be asked to select a television series, a movie, a podcast or any other multimedial program they wish once a

week, to watch/listen to it carefully and to annotate on a sheet of paper all the instances of figurative vocabulary they can spot on their own. Afterwards, they will have to take a book, divide the pages into two columns and fill that on the left with the instances identified, and that on the right with the correspondent meaning that they will have to look up in their dictionaries. If they carry out this process once a week, by the end of the whole academic year they will have compiled a sort of autonomous list of idioms, metaphors, etc. learnt by themselves, which will add to their self-esteem and confidence: they will realize that consistency, even 20 minutes a day, makes a difference and keeps their brain trained, and that transcribing the expressions multiple times helps with the memorization. Perhaps, towards the end of the year the students might organize independent work groups to share and compare their personal lists with each other in order to enrich theirs and, once again, get used to speaking up to defeat the anxiety and fear of being mistaken.

5.3 Conclusion

The present chapter has briefly summarized the importance of addressing figurative vocabulary, too, when approaching the study of a foreign language (in this case English); to this end, the main learning perspectives and strategies theorized so far have been reviewed. In light of this, I elaborated my own proposals of exercises and methods that might be tested as to how to enhance and improve the learning of figurative language, drawing on the results of the analysis conducted on 'Good Omens' as well as my personal experience; in fact, in all the years I have been studying English, I was hardly ever motivated to face this special part of language that is figurativeness, and now I wish I had had the opportunity to do that more. I have learnt at my expense that being ignorant in this field prevents people from enjoying even the most basic things like dialogues in dubbed movies, which is why I cared about highlighting the importance of addressing figurativeness in L2 learning. I would argue that it is all about awareness: the key is providing students systematically with structured information about the mistakes they are prone to make, along with the humorous potential they enclose; once they are forced to face this, they will learn to be more confident and not fear others' judgement, they will only focus on the outcome. One idea might be exploring such very patterns of common mistakes with the students so that they can develop skills of judgement through exercises

of comparison between sentences. A further idea might concern giving the students a list of words and asking them to identify the contexts that would trigger their different meanings; subsequently, they should be taught that the patterns of their own mistakes can be manipulated and mastered to produce fully intended figures of speech.

CONCLUSIONS

Interpretation of the findings and final remarks

The analysis that I conducted on the six episodes of 'Good Omens' was aimed primarily at investigating the main translation strategies implemented by the 'adattatori-dialoghisti' when dealing with figurative vocabulary, attempting to identify any pattern. My personal interest was to see whether figurativeness translation favored the idiomatic nature and meaning of the source expressions or the visual synchrony needs. I also wished to explore whether the one or the other choice affected the humorous effect that the original version of the series intended to convey. The conclusions I drew are the following.

In the first place, I did not identify any particular translation pattern that recurred systematically. Surely each figure of speech analyzed proved to have one strategy that was applied more frequently than the others (paraphrasis for idioms, translation 'sensu stricto' for metaphors, direct copy for wordplay). However, none of the three strategies with the highest frequency of occurrence was adopted systematically for the same specific case. For instance, the idiom strategy of paraphrasis was adopted at times when no idiomatic correspondence was found in the target language, and at other times when the idiomatic correspondence would not match the lip movements of the actors. Moreover, the strategies that were used less frequently appear to have been applied on a case-by-case basis: depending on the priority and nature of a precise scene (e.g., a close-up shot), the 'adattatori-dialoghisti' selected the most suitable strategy that best fulfilled those needs.

Secondly, the degree of accuracy and consistency was surprisingly high. I expected to encounter far more instances of manipulated and distorted target expressions, but instead I found that the vast majority of the figurative expressions, where possible, were translated either by the book or with expressions that had a different structure but conveyed the same meaning. This aspect is especially crucial in audiovisual translation: it is easy for someone who watches both versions of the series to criticize the choices of the 'adattatori-dialoghisti' that caused some figurative expressions to lose their idiomatic character or humor, but what people often do not realize is that the audiovisual context calls for solutions that might be at times extreme. This is due to the fact that an audiovisual product is, by definition, made up of two channels, i.e., acoustic and visual, and often it

is visuality that takes over, because film material is likely to be appreciated only if it creates an illusion of reality and credibility. Such credibility cannot be ensured if there are too many noticeable mismatches between what is seen and what is heard. Therefore, I believe that having an Italian dubbed version that respects the original expressions accurately shows a great ability to produce a high-quality end product where a certain balance between visuality and meaning was achieved. It must also be said, on the other hand, that sometimes inaccuracy derived from the presence of linguistic or cultural matters that could not be reproduced in the target language for it lacked the appropriate references.

Thirdly, the overall humorous effect of the original version was retained in the translated version as well. Humor is mainly related to wordplay and puns, which are created precisely with the purpose of triggering laughter; not all puns were reproduced faithfully in the Italian version of the series, but even in those cases the 'adattatori-dialoghisti' managed to elaborate a stratagem that allowed them to create funny puns in Italian related to the same topic of the source ones, only changing the linguistic elements they were rooted in. All in all, then, the data showed that the figurative expressions in the Italian version of 'Good Omens', for the most part, reproduced the accurate meaning of their English counterparts, even though in some cases the idiomatic value was lost for linguistic, cultural or visual reasons. In addition, the original ironic, humorous atmosphere was retained in the dubbed version, too, be it by means of puns equal to the original ones or puns rooted in the Italian language and culture. What is more, generally speaking, visuality does not seem to have gained the upper hand (except for some particular cases that have been discussed in the previous chapter): nearly always, whenever a given expression had a specific counterpart in Italian, it was used as an effective translation.

Conclusion

The study I conducted on the data outlined in Section 3.1 is a small contribution to the research on the field of audiovisual translation of figurative language, and presents some limitations.

First of all, I might have left out of the analysis some figurative expressions. This is due to the fact that I only analyzed the way in which the original figurative expressions

were dealt with in translating them into Italian; still, as far as I know, the Italian version might have contained additional figures of speech that were created ex novo and were not present in the English version of the series. For the same reason, some translation strategies included in the theoretical models I resorted to were not really considered in my analysis, e.g., zero > pun or non-pun > pun.

A further limitation of my research is the consideration of two languages only. To be precise, I chose to analyze the English version of 'Good Omens' and its translation into Italian. This choice arose from the fact that English is the foreign language I have been studying longer, while Italian is my mother tongue, and therefore I possessed enough knowledge to carry out a reliable study. However, it might be interesting and even more fruitful to compare the results of this analysis with further studies on the translation of 'Good Omens' into other languages, in order to investigate how different countries adapt foreign audiovisual products and figurativeness for their television audiences, depending on their expectations.

Thirdly, the very classification of the figures of speech proposed in this dissertation was compiled from an exclusively subjective point of view, which means it is legitimate to disagree with my proposals; after all, figures of speech are flexible, and sometimes categories overlap.

Now that the field of Translation Studies is opening new horizons towards that of audiovisual translation, it would be interesting to encourage translators to test more of the existing theoretical tools for the translation of figurative language by applying them directly to audiovisual products. A cooperative approach might be successful in establishing guidelines of principles and strategies recognized universally, so that those who want to train to become 'adattatori-dialoghisti' can let themselves be guided by fixed, standard parameters and not be dragged into a never-ending, unnecessary debate on mere terminology.

REFERENCES

Adelnia, A. & Dastjerdi, V. H. 2011. 'Translation of idioms: a hard task for the translator'. *Theory and Practice in Language Studies* 1(7), 879-883.

Attardo, S. 2002. 'Translation and humor. An approach based on the general theory of verbal humor (GTVH)'. *The Translator: Studies in Intercultural Communication* 8(2), 173-19.

Attardo, S. & Raskin, V. 1991. 'Script Theory revis(it)ed: joke similarity and joke representation model'. *Humor* 4, 239-348.

Bačíková, K. 2008. *La classificazione semantica delle espressioni idiomatiche italiane*. Brno: Masaryk University, Ph.D. in Philosophy.

Baker, M. 1992. *In Other Words: a coursebook on translation*. London: Routledge.

Balfaqeeh, N. 2009. *Strategies for translating idioms and culturally-bound expressions within the human development genre*. Birmingham: University of Birmingham, MA Dissertation in Translation Studies.

Bateni, R. 2010. 'Collocations and idioms and their translatability'. *Iranian Studies* 43(5), 591-597.

Boers, F. 2003. 'Applied linguistics perspectives on cross-cultural variation in conceptual metaphor'. *Metaphor and Symbol* 18(4), 231-238.

Bogucki, L. 2013. *Areas and Methods of Audiovisual Translation Research*. Frankfurt am Main: Peter Lang.

Bortfeld, H. & McGlone, M. S. 2001. 'The continuum of metaphor processing'. *Metaphor and Symbol* 16(1-2), 75-86.

Broeck, R. V. 1981. 'The limits of translatability exemplified by metaphor translation'. *Poetics Today* 2(4), 73-87.

Cacciari, C. & Tabossi, P. (eds.). 1993. *Idioms: processing, structure, and interpretation*. New York: Psychology Press.

Caillies, S. & Butcher, K. 2007. 'Processing of idiomatic expressions: evidence for a new hybrid view'. *Metaphor and Symbol* 22(1), 79-108.

Camilli, L. 2019. 'The dubbing of wordplay: the case of A Touch of Cloth'. *Journal of Audiovisual Translation* 2(1), 75-103.

Carston, R. 2018. 'Figurative language, mental imagery, and pragmatics'. *Metaphor and Symbol* 33(3), 198-217.

Casadei, F. 1994. 'La semantica delle espressioni idiomatiche'. *Studi italiani di linguistica teorica e applicata* 23(1), 61-81.

Casadei, F. 1995. 'Per una definizione di "espressione idiomatica" e una tipologia dell'idiomatico italiano'. *Lingua e Stile* 30(2), 335-358.

Chaume, F. 2018. 'An overview of audiovisual translation: four methodological turns in a mature discipline'. *Journal of Audiovisual Translation* 1(1), 40-63.

Chiaro, D. 1992. *The Language of Jokes, Analyzing Verbal Play*. London: Routledge.

Chiaro, D. 2005. 'Verbally Expressed Humor and translation: an overview of a neglected field'. *Humor* 18(2), 135-145.

Chiaro, D. 2006. 'Verbally Expressed Humor on Screen: Reflections on Translation and Reception'. *The Journal of Specialized translation* 6, 198-208.

Chiaro, D. 2009. 'Issues in audiovisual translation'. In Jeremy Munday (ed.), *Translation Studies*. Padstow: Routledge.

De Rosa, G.L., Bianchi, F., De Laurentiis, A., Perego, E. 2014. (eds.), *Translating Humor in Audiovisual Texts*. Bern: Peter Lang Pub Inc.

Deignan, A. 2003. 'Metaphorical expressions and culture: an indirect link'. *Metaphor and Symbol* 18(4), 255-271.

Delabastita, D. 1996. *Wordplay and translation*. Manchester: St. Jerome.

Dewi, I. C. 2016. 'Audiovisual translation of English idioms in Harry Potter and the Deathly Hollows movie: an analysis of English to Indonesian subtitle'. *Passage* 4(1), 56-69.

Díaz Cintas, J. 2003. Audiovisual Translation in the Third Millennium. In Anderman, G. & Rogers, M. (eds), *Translation Today (Trends and Perspectives)*. Clevedon: Multilingual Matters.

Dunn, J. 2015. 'Three types of metaphoric utterances that can synthesize theories of metaphor'. *Metaphor and Symbol* 30(1), 1-23.

Fachrizal, A. 2018. *The translation strategy of idiomatic expression in English Indonesian subtitle of The Infiltrator movie*. Jakarta: State Islamic University, BA dissertation in English Letters.

Fitri, O. M., Faridi, A. & Hartono, R. 2019. 'Baker's strategies used in translating English idioms into Indonesian in Crazy Rich Asian by Kevin Kwan'. *English Education Journal* 9(3), 342-353.

Galantomos, I. *L2 Figurative Language Teaching: Theory and Practice*. Cambridge Scholars Publishing: Newcastle.

Gambier, Y. *The position of Audiovisual Translation Studies*. In Bartrina, F. & Millán, C. 2012. *The Routledge Handbook of Translation Studies*. London: Routledge.

Gentner, D. & Bowdle, B. F. 2001. 'Convention, form, and figurative language processing'. *Metaphor and Symbol* 16(3-4), 223-247.

González, Pérez L. *Audiovisual Translation*. In Baker, M. & Saldanha, G. 2020 [1997]. *Routledge encyclopedia of Translation Studies*, 3rd edn. London: Routledge.

Harmon, L. 2021. 'Idiom as a translation technique: a theoretical postulate'. *Florianópolis* 41(1), 125-147.

Horváthová, B. 2014. 'Approaches to translating English idioms into foreign languages' from *Conference Proceedings*.

Johnson, M. & Lakoff, G. 2003 [1980]. *Metaphors we live by*, 2nd edn. London: University of Chicago Press.

Katan, D. 1999. *Translating cultures: an introduction for translators, interpreters and mediators*. Manchester: St. Jerome.

Katz, A. N., Cacciari, C., Gibbs, R. W. & Turner, M. 1998. *Figurative language and thought*. New York: Oxford University Press.

Komissarov, V. N. 1991. 'Language and culture in translation: competitors or collaborators?'. *Meta* 4(1), 33-47.

Kovács, G. 2016. 'About the definition, classification, and translation strategies of idioms'. *Philologica* 8(3), 85-101.

Laviosa, S. & Braithwaite, R.D.G. 2001. Universals of Translation. In Baker, M. (ed.), *Routledge Encyclopedia of Translation Studies*. London & New York: Routledge.

Little, D. 1991. *Language Learner Autonomy: Theory, Practice and Research*. 2017. Bristol: Multilingual Matters Ltd.

Liu, C. 2019. *Toward robust and efficient interpretations of idiomatic expressions in context*. Pittsburgh, CA: University of Pittsburgh, Ph.D. in Philosophy.

Makkai, A. 1972. *Idiom structure in English*. The Hogue: Mouton De Gruyter.

Martí Ferriol, J. L. 2020. 'Norms in AVT: a dual approach to a long-lasting and fundamental notion'. *Journal of Audiovisual Translation* 3(1), 72-86.

Matkivska, N. 2014. 'Audiovisual translation: conception, types, characters' speech and translation strategies applied'. *Studies about languages* 25, 38-44.

McCarthy, M. & O'Dell, F. 2002. *English idioms in use*. Cambridge: Cambridge University Press.

Miggiani, Spiteri G. 2021. 'Exploring applied strategies for English-language dubbing'. *Journal of Audiovisual Translation* 4(1), 137-156.

Minutella, V. 2009. *Translating for dubbing from English into Italian*. Torino: Celid.

Moon, R. 1998. *Fixed expressions and idioms in English: a corpus-based approach*. Oxford: Clarendon Press.

Napoli, V. 2020. 'Speech act (im)politeness and audiovisual constraints in translation for dubbing: gain, loss, or both?'. *Journal of Audiovisual Translation* 3(1), 29-46.

Ninsih, P. K. 2020. *Translation accuracy of English idiomatic expression into Indonesian in Inside out film subtitle*. Jakarta: State Islamic University, MA dissertation in English Letters.

Oxford, R. L. 1990. *Language Learning Strategies: What Every Teacher Should Know*. Boston: Heinle Cengage Learning.

Paolinelli, M. & Di Fortunato, E. 2005. *Tradurre per il doppiaggio: la trasposizione linguistica dell'audiovisivo – teoria e pratica di un'arte imperfetta*. Milano: Hoepli.

Perego, E. & Taylor, C. 2012. *Tradurre l'audiovisivo*. Roma: Carocci.

Ritchie, L. D. & Dyhouse, V. 2008. 'Hair of the frog and other empty metaphors: the play element in figurative language'. *Metaphor and Symbol* 23(2), 85-107.

Ruiz de Mendoza Ibáñez, F. J. & Pérez Hernández, L. 2011. 'The contemporary theory of metaphor: myths, developments and challenges'. *Metaphor and Symbol* 26(3), 161-185.

Schmitt, N. & McCarthy, M. 1947. *Vocabulary: description, acquisition and pedagogy*. Cambridge: Cambridge University Press.

Shojaei, A. 2012. 'Translation of idioms and fixed expressions: strategies and difficulties'. *Theory and practice in language studies* 2(6), 1220-1229.

Skoufaki, S. 2009. 'Investigating the source of idiom transparency intuitions'. *Metaphor and Symbol* 24(1), 20-41.

Venuti, L. 1995. *The Translator's Invisibility*. Routledge: London/New York.

Vietri, S. 2019. ‘Sintassi delle frasi idiomatiche e delle frasi libere dell’italiano: differenze o similarità?’. *Lingue e linguaggi* 33, 317-335.

Zabalbeascoa, P. 1997. Dubbing and the nonverbal dimension of translation. In Poyatos, F. (ed.), *Nonverbal Communication and Translation*. Amsterdam & Philadephia: John Benjamins.

Zabalbeascoa, P. 2008. The nature of the audiovisual text and its parameters. In Díaz Cintas, J. (ed.), *The Didactics of Audiovisual Translation*. Amsterdam & Philadelphia: John Benjamins.

Zabalbeascoa, P. 1996. ‘Translating jokes for dubbing television situation comedies’. *The Translator* 2(2), 235-267.

*****

Cambridge Dictionary https://dictionary.cambridge.org/it

Longman Dictionary of Contemporary English https://www.ldoceonline.com

Macmillan Dictionary https://www.macmillandictionary.com

Merriam-Webster https://www.merriam-webster.com/

Oxford Learners Dictionaries https://www.oxfordlearnersdictionaries.com

Translation Journal https://translationjournal.net/

APPENDIX

	Overall instances	*Instances of idiom*	*Instances of metaphor*	*Instances of wordplay*
Number per episode	95	56	28	11
	67	35	16	16
	105	58	25	22
	80	54	17	9
	45	34	8	3
	54	41	7	6
Number in the whole series	446	278	101	67
Number of repetitions overall	65	45	13	7
Discrepancies in meaning	46	27	8	11
Preservation of humor	50 / 85	4 / 11	5 / 8	43 / 66
Inaccuracy due to cultural or linguistic / sync factors	65	33	11	21

Recapitulatory table of the findings.

	Episode 1	*Episode 2*	*Episode 3*	*Episode 4*	*Episode 5*	*Episode 6*
Translation 'sensu stricto'	16	10	17	12	5	4
Substitution	3	3	1	1	0	1
Paraphrasis	9	3	7	4	3	2

Recapitulatory table of the findings concerning metaphor translation strategies.

	Episode 1	***Episode 2***	***Episode 3***	***Episode 4***	***Episode 5***	***Episode 6***
Idiom of similar form and meaning	6	6	11	12	5	9
Idiom of similar meaning but dissimilar form	11	5	15	9	7	8
Paraphrasis	30	20	26	21	17	20
Omission	9	4	6	12	5	4
Compensation	0	0	0	0	0	0
Borrowing	0	0	0	0	0	0

Recapitulatory table of the findings concerning idiom translation strategies.

	Episode 1	***Episode 2***	***Episode 3***	***Episode 4***	***Episode 5***	***Episode 6***
Pun > pun	4	1	2	2	1	1
Pun > non-pun	3	1	2	3	0	1
Pun > punoid	1	1	0	0	0	2
Pun > zero	0	1	0	0	0	0
Direct copy	2	12	18	3	2	2
Transference	1	0	0	1	0	0
Non-pun > pun	0	0	0	0	0	0
Zero > pun	0	0	0	0	0	0
Editorial techniques	0	0	0	0	0	0

Recapitulatory table of the findings concerning wordplay translation strategies.

Instances of idiom			
Source idiom	***Target idiom***	***Minute***	***Strategy***
'In the Beginning'			
You may be **feeling run down.**	Vi **sentite esauriti.**	01:38	*Idiom of similar meaning but dissimilar form*
This was perfectly correct **on every count.**	Queste previsioni erano perfettamente corrette**.**	01:53	*Omission*
The first thunderstorm **was on its way.**	La prima tempesta era **imminente.**	03:17	*Paraphrasis*
That went down like a lead balloon.	**È stato un buco nell'acqua.**	03:31	*Idiom of similar meaning but dissimilar form*
That went down like a lead balloon.	**È stato un buco nell'acqua.**	03:31	*Idiom of similar meaning but dissimilar form*
Don't let the sun **go down on** you here.	Sparite prima che **tramonti** il sole.	05:09	*Paraphrasis*
Bugger this for a lark.	**Che palle** questa attesa.	08:24	*Idiom of similar form and meaning*
It'd be a funny old world if demons **went around** trusting each other.	Sarebbe strano se i demoni cominciassero a fidarsi l'uno dell'altro.	08:32	*Omission*
Here he comes now, **the flash bastard.**	Eccolo, sta arrivando, **quel bastardo.**	08:48	*Idiom of similar meaning but dissimilar form*
He's gone native.	**Si è adattato.**	08:55	*Paraphrasis*

Of course.	**Certo.**	09:16	*Paraphrasis*
I **brought down** every London area mobile phone network.	Ho **bloccato** tutta la rete dei cellulari di Londra.	09:43	*Paraphrasis*
Come on.	**Per favore.**	09:55	*Idiom of similar meaning but dissimilar form*
Fifteen million pissed-off people who **take it out on each other.**	Quindici milioni di persone che **sbraitano** incazzate **tra di loro.**	10:00	*Paraphrasis*
What's up?	**Cos'abbiamo?**	10:13	*Omission*
And **it is up to me** to…?	E **spetta** proprio a me…?	10:31	*Paraphrasis*
It isn't really my scene.	**Non è il mio genere.**	10:39	*Idiom of similar form and meaning*
Ligur here would **give his right arm** to be you tonight.	Ligur **darebbe il braccio destro** per essere al tuo posto.	10:58	*Idiom of similar form and meaning*
The moment we've been working for all these centuries is **at hand.**	Il momento per cui stiamo lavorando da secoli **sta per arrivare**.	11:22	*Paraphrasis*
I'll **be off** then.	**Vado** allora.	11:39	*Paraphrasis*
I'll **get it over with**.	Così **me lo levo**.	11:41	*Paraphrasis*
I'll be **popping along**.	Me la sbrigherò.	11:44	*Paraphrasis*
I'm glad **it went down so well**.	**È piaciuto** anche a voi.	12:28	*Paraphrasis*
Of course.	-	14:06	*Omission*
Master Crowley's **on his way**.	Mastro Crowley **sta arrivando**.	16:22	*Paraphrasis*
Of course.	**Ma certo.**	17:03	*Paraphrasis*

I think we were **getting on with** it, doctor.	Credo che **sia quasi finito**, dottore.	18:43	*Omission*
Round and round they go**.**	**Il loro girotondo.**	20:25	*Paraphrasis*
Get on with it.	Allora che aspetti.	20:49	*Omission*
I'm **looking after** him.	**Mi sto occupando** di lui.	21:30	*Paraphrasis*
On the other hand,	**Invece,**	23:17	*Paraphrasis*
Was more **on the lines of**…	Intendesse più **qualcosa tipo**…	23:21	*Paraphrasis*
We've always **gone in for** good, simple names.	Abbiamo sempre **avuto** nomi semplici.	24:59	*Paraphrasis*
Of course.	**Certo.**	27:29	*Paraphrasis*
Out of interest,	**A proposito,**	27:40	*Idiom of similar meaning but dissimilar form*
Then it's **all over**.	Poi **tutto finirà**.	28:20	*Paraphrasis*
What are you **in the mood for** now?	Cos'hai in mente ora?	29:14	*Idiom of similar meaning but dissimilar form*
Not very **big on** wine in Heaven, are they, though?	**Non c'è molto** vino in Paradiso, vero?	29:32	*Omission*
That's my point!	**Ecco cos'ho in mente!**	30:34	*Idiom of similar meaning but dissimilar form*
Well, **that's my point**!	È questo che **ho in mente**!	30:57	*Idiom of similar meaning but dissimilar form*

It's **all over**.	Quando sarà **tutto finito**.	31:29	*Paraphrasis*
You could literally **climb every mountain** over and over.	**Scaleresti una montagna** per sempre.	31:53	*Idiom of similar form and meaning*
Hang on a moment.	**Aspetti** un momento.	32:56	*Paraphrasis*
At every turn.	-	33:52	*Omission*
Too bad.	Sarebbe un **peccato**.	34:15	*Idiom of similar meaning but dissimilar form*
It'll be a real feather in your wing.	**Sarà il tuo fiore all'occhiello.**	34:33	*Idiom of similar meaning but dissimilar form*
I'll be damned!	**Che io sia dannato!**	35:00	*Idiom of similar form and meaning*
Of course.	**Ma certo.**	36:31	*Paraphrasis*
If he **comes into** his full powers.	Quando **raggiungerà** la massima potenza.	39:20	*Paraphrasis*
Watch out for his teeth.	**Attenzione** ai denti.	40:15	*Paraphrasis*
Look out for the teeth.	(che) stesse **attento** ai denti.	40:21	*Paraphrasis*
Give me a shout.	**Chiamami.**	44:34	*Paraphrasis*
Comes of **putting it up your sleeve**.	Ti è rimasta nella manica.	45:04	*Idiom of similar form and meaning*
Birthday boy.	**Festeggiato.**	46:11	*Paraphrasis*
Of course.	-	46:29	*Omission*
He's **coming into** his power.	**Avrà** il suo potere.	49:00	*Paraphrasis*
'The Book'			

The Hell Hound has been **set loose**.	Il Segugio Infernale è stato **liberato**.	02:03	*Paraphrasis*
About time.	**Era ora.**	02:17	*Idiom of similar meaning but dissimilar form*
I didn't **stick around**.	Non ero nelle vicinanze.	02:38	*Paraphrasis*
Takes after his dad.	Tutto suo padre.	03:20	*Idiom of similar meaning but dissimilar form*
I just **hung around** the wrong people.	Colpa delle amicizie sbagliate.	03:56	*Omission*
Start **all over again**.	Ricominciare **daccapo**.	04:29	*Paraphrasis*
She's been **killing time** for so long.	**Ammazza il tempo** da tanto tempo.	06:25	*Idiom of similar form and meaning*
Oh**, bugger!**	**Accidenti!**	11:38	*Paraphrasis*
It was **on the money** in every single detail.	Era **accurata** in ogni dettaglio.	13:53	*Paraphrasis*
I'm **putting** the old computer **back together**.	Sto **riparando** questo vecchio computer.	15:26	*Paraphrasis*
Keep an eye on him.	**Controllarlo.**	21:22	*Paraphrasis*
Screw up.	**Incasinare.**	21:28	*Paraphrasis*
He just **couldn't cut it.**	**Non ha superato la prova**.	22:21	*Idiom of similar meaning but dissimilar form*
I will not **stand for** them.	Io non le **sopporto**.	21:58	*Paraphrasis*
Of course.	**Naturale.**	23:11	*Omission*
I can't **name my price**.	Non posso **dirle il prezzo**.	23:22	*Paraphrasis*

Madame Tracy **draws aside the veil** every afternoon except Thursdays.	Madame Tracy **scopre il suo velo** tutti i pomeriggi ad eccezione del giovedì.	23:55	*Idiom of similar form and meaning*
No leads **at my end**, anything **at your end**?	Nessuna traccia, tu hai trovato qualcosa?	26:35	*Omission*
Watch out for that pedestrian!	**Attento** al pedone!	27:22	*Paraphrasis*
She knows **the risk she's taking**.	Saprà **cosa rischia**.	27:24	*Paraphrasis*
For my money,	**Per me,**	32:06	*Paraphrasis*
Have a go.	**Fare un giro.**	33:42	*Idiom of similar meaning but dissimilar form*
Hold on.	**Un momento.**	34:02	*Paraphrasis*
I've kept this in **tip-top** condition.	Lo mantenevo in condizioni **perfette**.	35:21	*Paraphrasis*
Of course, of course.	**Certo, certo.**	38:56	*Paraphrasis*
Luck of the devil.	**La fortuna del diavolo.**	39:22	*Idiom of similar form and meaning*
You don't **get to go round** again until you get it right.	Non si può **fare un giro di prova** e poi rifarlo.	40:58	*Idiom of similar meaning but dissimilar form*
We're not **giving her a lift**.	Non le **daremo un passaggio**.	43:15	*Idiom of similar form and meaning*
Out of the question.	**Impossibile.**	43:16	*Paraphrasis*
Make a left.	**Giri a sinistra.**	43:56	*Paraphrasis*

I **got carried away**.	Mi sono **lasciato un po' trasportare**.	44:00	*Idiom of similar form and meaning*
They were **made for each other.**	Sembravano **fatti l'uno per l'altro**.	46:35	*Idiom of similar form and meaning*
Tip-top, absolutely **tickety-boo**!	**Alla grande**, assolutamente **insuperabile**!	50:00	*Paraphrasis*
Hang on.	**Un momento.**	52:43	*Paraphrasis*
Of course.	**Ovviamente.**	53:16	*Omission*
'Hard Times'			
How did that **work out for** you?	Com'è **andata a finire**?	01:09	*Idiom of similar meaning but dissimilar form*
Wiping out the human race.	Vuole **spazzare via** la razza umana.	01:26	*Idiom of similar form and meaning*
God's not actually going to **wipe out** all the locals.	E poi Dio non **sterminerà** proprio tutti i locali.	01:44	*Paraphrasis*
That unicorn's going to **make a run for it**.	L'unicorno **sta scappando via**.	02:32	*Paraphrasis*
That'll do it.	Capisco.	04:01	*Omission*
Just **cancelling each other out**.	**Neutralizzarci a vicenda.**	07:02	*Paraphrasis*
Cancel each other out.	**Ci neutralizzeremmo.**	07:21	*Paraphrasis*
Every now and again.	**Una volta ogni tanto.**	07:38	*Idiom of similar meaning but dissimilar form*
Hang on.	**Fermo.**	08:32	*Paraphrasis*

I am **wasting my time** up here.	Io **sto perdendo il mio tempo** qui.	09:06	*Idiom of similar form and meaning*
Get on with the play.	**Recitare**.	09:20	*Paraphrasis*
Buck up!	**Sul col morale!**	09:36	*Idiom of similar meaning but dissimilar form*
You are **up to no good**.	Tu vorresti qualcosa di losco.	10:01	*Paraphrasis*
Cross it off the list.	**Depennarli** dalla lista.	11:12	*Paraphrasis*
A: Head. **B: Tails.**	**A: Testa.** **B: Croce.**	11:29	*Idiom of similar meaning but dissimilar form*
My treat.	**Farò anche questo.**	11:47	*Paraphrasis*
By my hand.	**Per mano mia.**	13:14	*Idiom of similar form and meaning*
I'd heard they were **getting a bit carried away** over here…	Sapevo che si stavano facendo **prendere la mano**…	14:08	*Idiom of similar meaning but dissimilar form*
Nothing to do with me.	**Non c'entro** niente.	14:45	*Idiom of similar meaning but dissimilar form*
What about if I **buy you lunch**?	Ti posso **offrire il pranzo**?	15:03	*Paraphrasis*
Stay out of each other's way.	**Non intralciarci** mai.	16:16	*Paraphrasis*

For if it all goes **pear-shaped**.	Se andasse tutto **a rotoli**.	16:19	*Idiom of similar meaning but dissimilar form*
Out of the question.	**È fuori questione.**	16:43	*Idiom of similar form and meaning*
It's completely **out of the question**.	È completamente **fuori discussione**.	17:05	*Idiom of similar meaning but dissimilar form*
Of course you do.	**Come no**.	17:16	*Omission*
The war is **as good as** won.	La guerra è **praticamente** vinta.	18:38	*Paraphrasis*
We made it clear that money is **no object.**	Abbiamo chiarito che il denaro non costituisce **un problema.**	18:56	*Paraphrasis*
I will **pass it on to** the Führer.	Lo **riferiremo al** Führer.	19:33	*Paraphrasis*
Take heart.	**Si rincuori.**	19:44	*Paraphrasis*
Played for suckers.	**Presi per il naso.**	20:28	*Idiom of similar meaning but dissimilar form*
Of course.	**Certo.**	21:49	*Paraphrasis*
You're all **wasting your** valuable running-away **time**.	Voi state **perdendo del tempo** prezioso.	22:52	*Idiom of similar form and meaning*
So, Spike, **you're the muscles**.	Allora Spike, tu **sei il braccio.**	24:16	*Idiom of similar meaning but dissimilar form*

Hang on.	**Aspetta.**	24:21	*Paraphrasis*
Mr. Narker's **passed on to his reward.**	Il signor Narker **è passato a migliore vita**.	24:33	*Idiom of similar meaning but dissimilar form*
We'll **go over** the details.	Vi darò i dettagli.	24:53	*Omission*
Think it over.	**Pensaci bene.**	26:44	*Paraphrasis*
I needed **a word with** you.	Devo dirti **due parole**.	27:04	*Idiom of similar meaning but dissimilar form*
I haven't **changed my mind**.	Non ho **cambiato opinione**.	27:27	*Paraphrasis*
You can **call off** the robbery.	Puoi **annullare** il colpo.	27:40	*Paraphrasis*
Go for a picnic.	**Fare** un picnic.	28:20	*Paraphrasis*
I'll **give you a lift**.	Ti **do un passaggio**.	28:23	*Idiom of similar form and meaning*
I bet it'd **cheer you up**.	Ti **solleverebbe il morale**.	32:55	*Idiom of similar form and meaning*
Clean living.	**Non mi lamento.**	35:45	*Omission*
Lay it on us.	**Illuminaci.**	38:57	*Idiom of similar meaning but dissimilar form*
The other side might have **lost track of** him.	L'altra parte abbia **perso le sue tracce**.	39:27	*Idiom of similar form and meaning*
Keeps me on my toes.	**Mi tiene sempre in allerta.**	40:03	*Idiom of similar*

			meaning but dissimilar form
Bimble off to woo-woo land.	**Bighellonare nel paese dei balocchi.**	42:54	*Idiom of similar form and meaning*
Hold on.	**Attenda.**	43:53	*Paraphrasis*
Pip-pip.	**Baci baci.**	45:44	*Paraphrasis*
Pip-pip.	**Baci baci.**	45:45	*Paraphrasis*
Have a little look around.	**Dare un'occhiata in giro**.	49:21	*Idiom of similar form and meaning*
I suppose **it can't do any harm**.	Non è una cattiva idea.	49:32	*Omission*
For the record,	**Per la cronaca**,	51:11	*Idiom of similar form and meaning*
I'm not personally **up for** killing kids.	Qualcuno dovrà pur uccidere i ragazzini.	51:42	*Omission*
A: Heaven does not **have blood on its hands.** B: Oh, **no blood on your hands**?	A: Il Cielo non si **sporcherà le mani di sangue**. B: Ah, **non si sporcherà le mani di sangue**?	51:49	*Idiom of similar meaning but dissimilar form*
We can **go off** together. x2	Ce ne **andremo** insieme.	51:18	*Paraphrasis*
It's over.	**È finita**.	52:51	*Paraphrasis*
'Saturday Morning Funtime'			
Things on the Internet can **be made up.**	Internet può dire delle **falsità**.	01:53	*Paraphrasis*
I don't think Atlantis **is a thing.**	Io non credo che Atlantide **sia una cosa vera.**	01:59	*Paraphrasis*
Of course it's real.	-	01:57	*Omission*

Of course it's true.	-	02:07	*Omission*
That's just **for starters**.	Questo solo **per cominciare.**	04:34	*Paraphrasis*
Of course there does.	**Certo che sì**.	04:59	*Paraphrasis*
You're a lean, mean **fighting machine**.	Sei una **macchina da guerra**.	05:15	*Idiom of similar meaning but dissimilar form*
I'm **soft**.	Sono un **rammollito**.	05:24	*Idiom of similar form and meaning*
Two jobs and **I'm done**.	Due lavoretti **e basta**.	06:02	*Omission*
I may be **out of line** here.	Può anche darsi che **esageri**.	06:48	*Paraphrasis*
I've been **following up on** Aziraphale's comments.	Ho **ripensato ai** commenti di Aziraphale.	06:52	*Paraphrasis*
'**Course**.	**Certo**.	07:08	*Paraphrasis*
Might be **playing his own game.**	Mi sembra che **abbia in mente** qualcosa.	07:41	*Idiom of similar meaning but dissimilar form*
Word to the wise.	Meglio se lo **tieni d'occhio**.	07:43	*Omission*
Of course you can trust me.	**Sì** che di me ti puoi fidare.	07:53	*Paraphrasis*
What have you been **playing at**?	**A che gioco stai giocando**?	08:12	*Idiom of similar form and meaning*
Where should I go? England's **out**, America's **out**. Atlantis? Still **out**.	Dove dovrei andare? In Inghilterra? In America? Atlantide? Ma no.	08:17	*Omission*
To **get all lovey-dovey** in the Sussex sunset.	E **tubavano** alla luce del tramonto del Sussex.	10:11	*Idiom of similar*

			meaning but dissimilar form
So to speak.	-	10:43	*Omission*
Red sky in the morning, shepherd's warning.	**Rosso di mattina, la pioggia si avvicina**.	10:58	*Idiom of similar meaning but dissimilar form*
The third of the Four Horsemen **took over** when Pestilence retired.	Il terzo Cavaliere era **subentrato** quando le Pestilenze erano finite.	11:06	*Paraphrasis*
Hold on.	**Aspetta**.	13:51	*Paraphrasis*
You clever **bugger** at the BBC.	Qualche brillante **sapientone** della BBC.	14:30	*Omission*
It's all **up to you** now.	Ora **tocca a te**.	14:51	*Idiom of similar meaning but dissimilar form*
Keep an eye on him.	**Tienilo d'occhio**.	14:53	*Idiom of similar form and meaning*
Off you go.	**Vai**.	16:06	*Paraphrasis*
I just got **pulled over** by aliens.	Sono **stato fermato** dagli alieni.	18:11	*Paraphrasis*
We need proof. Once we've got it, **he's toast**.	Ci servono prove. Ma quando ne avremo, **lui è fritto.**	20:42	*Idiom of similar meaning but dissimilar form*

They rapidly find themselves **swallowing their tongues.**	Si trova sempre a **ingoiare la sua lingua**.	23:23	*Idiom of similar form and meaning*
The boy will **give the word**.	Il ragazzo **darà l'ordine**.	24:34	*Paraphrasis*
Don't be **wet**.	Non essere **stupido**.	26:26	*Paraphrasis*
I'm not still **clear on** what we're doing here.	Mi spieghi che cosa ci facciamo qui?	27:34	*Omission*
You're **dead meat**, Crowley.	Tu sei **carne morta**.	29:36	*Idiom of similar form and meaning*
You're bloody **history**.	Sei **storia passata**.	29:37	*Idiom of similar form and meaning*
I was told to **keep an eye on him**.	Mi hanno detto di **tenerlo d'occhio**.	32:21	*Idiom of similar form and meaning*
I'm going to **have a word with** the Almighty.	Sto andando a **parlare con** l'Onnipotente.	34:06	*Paraphrasis*
You're **better off** without him.	Presto starai **meglio**.	34:38	*Omission*
We only want a **little word with** you.	Vogliamo dirti soltanto **due parole**.	35:23	*Idiom of similar form and meaning*
You've come through **with flying colors.**	Hai superato la prova **a pieni voti**.	37:44	*Idiom of similar meaning but dissimilar form*
So long, sucker.	**Addio**, idiota.	38:02	*Paraphrasis*
The gavotte **went out of style for good.**	La gavotta **passò di moda**.	38:41	*Idiom of similar form*

			and meaning + omission
Then again.	**D'altro canto**.	38:50	*Idiom of similar meaning but dissimilar form*
You're **dead meat**.	Siete **carne morta**.	39:53	*Idiom of similar form and meaning*
You've been a bit of a fallen angel, haven't you? **Consorting with the enemy**.	Dicono che tu frequenti un angelo caduto e che **hai fatto comunella con il nemico**.	40:39	*Idiom of similar form and meaning*
I haven't been **consorting**.	Io non ho **fatto comunella** con nessuno.	40:42	*Idiom of similar form and meaning*
I've actually been **giving that a lot of thought**.	In effetti, **ci ho pensato molto** a questa faccenda della scelta.	40:56	*Paraphrasis*
We're **the good guys**.	Noi siamo **i buoni**.	41:33	*Idiom of similar form and meaning*
You really think upstairs will **take your call**?	Credi che lassù ti **starebbero a sentire**?	41:42	*Paraphrasis*
I'll **see to** that.	-	42:26	*Omission*
Hold on.	**Resisti**.	43:35	*Paraphrasis*
He might be **a soft touch**.	Forse è più **generoso**.	47:36	*Paraphrasis*
In a jiffy.	**Tra un secondo**.	51:51	*Paraphrasis*
Two shakes of a lamb's tail.	**Due minuti**, per l'esattezza.	51:55	*Omission*
'The Doomsday Option'			

Please **hang up**.	Vi preghiamo di **riagganciare**.	00:23	*Paraphrasis*
He was **in Hell's bad books**.	Era **nell'Inferno dei libri**.	03:24	*Paraphrasis but omission*
What **on Earth** happened?	Cosa **diamine** è successo?	04:41	*Idiom of similar meaning but dissimilar form*
Why don't you come in here and **have a** nice **lie down**.	Perché non viene di qua e **si stende** un pochino?	05:16	*Paraphrasis*
Hang on.	**Aspetta**.	06:55	*Paraphrasis*
My friends are **on their way**.	I miei amici **stanno arrivando.**	08:51	*Paraphrasis*
I was just **minding my own business.**	Me ne stavo tranquillo **per i fatti miei.**	11:18	*Idiom of similar meaning but dissimilar form*
I didn't have **anything on** for the rest of that afternoon.	Non avevo **niente da fare** per il resto del pomeriggio.	11:26	*Paraphrasis*
I **changed my mind**.	Ho **cambiato idea**.	11:57	*Idiom of similar meaning but dissimilar form*
I **worked** it all **out**.	Ho **scoperto** ogni cosa.	12:44	*Paraphrasis*
You're **better off** waiting in here.	**Meglio** che aspetti dentro.	14:51	*Paraphrasis*
Can you **put me through**, please?	Potrebbe **passarmelo** un momento per favore?	18:18	*Paraphrasis*

Traffic jam. x3	**Ingorgo**.	21:15	*Paraphrasis*
As Adam **came into** his power,	Mentre Adam **acquisiva** il suo potere,	23:46	*Paraphrasis*
I can't **hold it in**.	Non ce la faccio più.	23:54	*Omission*
You can't just get out and **have a widdle** in the middle of the road.	Non puoi uscire a **urinare** in mezzo alla strada.	23:59	*Paraphrasis*
I'm **hanging up** the phone now.	Io **riattacco** immediatamente	26:22	*Paraphrasis*
You're done Crowley.	**Sei finito** Crowley.	29:14	*Idiom of similar meaning but dissimilar form*
You've got to **hand it to** them.	Devi abituarti vero?	29:53	*Omission*
It's over.	**È finita**.	29:54	*Paraphrasis*
If you've got to go, then go with style.	**Se devi andartene, fallo con stile**.	30:18	*Idiom of similar form and meaning*
He was damned if he wasn't going to finish it in the Bentley as well.	**Si sarebbe dannato** pur di finirlo con la sua Bentley.	31:00	*Idiom of similar form and meaning*
Hold on extremely tightly.	Adesso **si tenga** molto forte.	37:14	*Paraphrasis*
And **off we go** then.	**Si parte**.	37:26	*Paraphrasis*
The signposts must have **blown down**.	I segnali stradali sono **volati via**.	37:54	*Omission*
If we don't get shot trying to **break in.**	Se non ci sparano mentre cerchiamo di **entrare**.	38:37	*Paraphrasis*
She's **on the money** there.	**Ci ha preso in pieno**.	41:02	*Idiom of similar meaning but*

			dissimilar form
I'll **have words with** your mother.	**Farò quattro chiacchiere con** tua madre.	43:37	*Idiom of similar meaning but dissimilar form*
We're in business.	**Si parte** signori.	44:36	*Omission*
Let's get this show **off the road**.	Portiamo lo spettacolo **per le strade**.	45:03	*Idiom of similar form and meaning*
I just thought I'd **put in a good word.**	Volevo solo **mettere una buona parola.**	48:30	*Idiom of similar form and meaning*
I see you **found a ride**.	Hai **trovato un passaggio**.	48:58	*Idiom of similar form and meaning*
All the chickens are coming home to roost.	**Tutte le galline sono entrate nel pollaio**.	49:28	*Idiom of similar meaning but dissimilar form*
'The Very Last Day of the Rest of Their Lives'			
I am **having a moment** here.	Ho **bisogno di un momento** prego.	03:25	*Omission*
You can't expect me to **do the dirty work.**	Non puoi pretendere che **faccia il lavoro sporco** per te.	03:33	*Idiom of similar form and meaning*
I need to **get over** the car thing.	Credo di dover **lasciare perdere** la mia auto.	04:23	*Paraphrasis*
For Heaven's sake.	**Per l'amor del Cielo**.	04:36	*Idiom of similar*

			meaning but dissimilar form
Oh, **for Heaven's sake**.	Oh, **per l'amor del Cielo**.	08:51	*Idiom of similar meaning but dissimilar form*
I'm **rubbish with** computer.	Sono **negato con** i computer.	10:38	*Paraphrasis*
Cheek!	**Che faccia tosta**!	14:34	*Idiom of similar meaning but dissimilar form*
Cheek.	**Già**.	14:35	*Omission*
Oh, **it isn't over**. Nothing's over.	No, **non è finita**. Non è finita.	14:59	*Paraphrasis*
A temporary inconvenience cannot **get in the way of** the greater good.	Un breve imprevisto non può **interrompere** la strada del bene supremo.	17:11	*Paraphrasis*
I've **got this**.	**Ci penso io**.	17:37	*Paraphrasis*
One thing I'm not **clear on.**	Non mi è **chiara** una cosa.	18:09	*Paraphrasis*
How I am supposed to get 10 million angels to **stand down from their war footing** is…it **doesn't bear thinking about**.	Come posso fare a **bloccare** 10 milioni di angeli che sono già sul **piede di guerra**? È una cosa che **non riesco neanche a immaginare**.	19:16	*Paraphrasis + idiom of similar meaning but dissimilar form + paraphrasis*
That was that.	**É finita**.	20:43	*Paraphrasis*
You can't **give up** now.	Non possiamo **arrenderci**.	20:46	*Paraphrasis*

Come up with something.	Senti, **inventati** qualcosa.	20:57	*Paraphrasis*
You have to **come up with** something else.	Devi **pensare a** un'alternativa.	21:48	*Paraphrasis*
For good or for evil.	**Nel bene o nel male**.	22:18	*Idiom of similar form and meaning*
Dads don't wait until you're 11 to say hello, and then **turn up** to **tell you off.**	Un vero padre non **si fa vivo** dopo 11 anni e solo per **sgridare** il figlio.	23:10	*Idiom of similar meaning but dissimilar form + paraphrasis*
It's all **worked out for** the best, though.	Alla fine **è andata bene**.	24:31	*Paraphrasis*
Point taken.	**Ottima osservazione**.	24:40	*Paraphrasis*
For soon enough you will be **playing with fire**.	Perché presto **giocherete con il fuoco**.	24:48	*Idiom of similar form and meaning*
Didn't want them **falling into the wrong hands**.	Per non farle **cadere in mani sbagliate.**	25:24	*Idiom of similar form and meaning*
It's not a problem, it's **tickety-boo**.	No, sto benissimo, **tutto a posto**.	32:58	*Paraphrasis*
He's **on his way.** x2	**Sta per arrivare**.	33:18	*Paraphrasis*
And I bet you **didn't see this one coming.**	Scommetto che **non te l'aspettavi**.	33:27	*Idiom of similar meaning but dissimilar form*
Letting the punishment fit the crime.	**La tua punizione sarà adeguata al crimine**.	34:07	*Idiom of similar form and meaning*

Wrong place wrong time.	Aspetta e vedrai.	35:59	*Omission*
I've got a tiny amount **put away**.	Ho un gruzzoletto **da parte**.	41:05	*Paraphrasis*
Once and for all.	**Una volta per tutte**.	42:53	*Idiom of similar form and meaning*
We're meant to be **the good guys**,	Noi dovremmo essere **i buoni**,	43:16	*Idiom of similar form and meaning*
For Heaven's sake.	**Per l'amor del Cielo**.		*Idiom of similar meaning but dissimilar form*
He's **gone native**.	È **umano**.	44:37	*Omission*
Do you think they'll **leave us alone** now?	Credi che ci **lasceranno in pace** ora?	48:46	*Idiom of similar meaning but dissimilar form*
They were **playing with fire** and would need to choose their faces wisely.	Avrebbero **giocato col fuoco** e scelto la loro faccia con saggezza.	49:12	*Idiom of similar form and meaning*
Agnes Nutter's last prophecy was **on the money.**	L'ultima profezia di Agnes Nutter era **perfetta**.	49:31	*Paraphrasis*
For my money, the really big one is all of us against all of them.	**Per me**, durante il grande botto saremo uniti tutti noi contro gli altri.	49:59	*Paraphrasis*
Cheers!	**Cin cin**!	51:20	*Idiom of similar form and meaning*

Translation strategies of the instances of idiom.

Instances of metaphor			
Source metaphor	***Target metaphor***	***Minute***	***Strategy***
'In the Beginning'			
It **came into being** about 14 billion years ago.	Questo **è successo** 20 miliardi di anni fa.	00:21	*Paraphrasis*
God does not play dice with the universe.	**Dio non gioca a dadi con l'universo**.	01:10	*Translation 'sensu stricto'*
The Earth **is a Libra**.	La Terra è **del segno della Bilancia**.	01:27	*Translation 'sensu stricto'*
A demon can **get into a lot of trouble** for doing the right thing.	Un diavolo può **creare dei guai** facendo la cosa giusta.	05:32	*Paraphrasis*
He would've **been a saint**.	Poteva **diventare un santo**.	09:25	*Translation 'sensu stricto'*
You **earned** it.	Te lo sei **meritato**.	12:22	*Paraphrasis*
This is **the big one**.	È il **colpo grosso**.	12:32	*Translation 'sensu stricto'*
Things are **afoot**.	Quella cosa è **iniziata**.	13:55	*Paraphrasis*
It's a miracle.	**È un miracolo.**	14:15	*Translation 'sensu stricto'*
It's just the birds and the bees.	**La storia delle api, dei fiori e così via.**	16:17	*Substitution*
Lord of Darkness.	**Signore dell'Oscurità.**	19:41	*Translation 'sensu stricto'*
Poor pet.	**Poverina.**	21:17	*Paraphrasis*
From the top of his head to the tips of his hoofy-woofies.	**Dalla cima dei capelli fino agli zoccoli.**	21:37	*Substitution*
The **surplus** baby.	Il bambino **in più**.	25:44	*Paraphrasis*
As if Armageddon was **a cinematographic show you**	Come se l'Armageddon fosse **uno spettacolo**	27:24	*Translation 'sensu stricto'*

wish to sell in as many countries as possible.	**cinematografico da vendere al maggior numero possibile di paesi**.		
Hereditary enemies.	**Nemici per antonomasia.**	29:53	*Substitution*
You could literally **climb every mountain** over and over.	**Scaleresti una montagna** per sempre.	31:53	*Translation 'sensu stricto'*
The Evil One.	**Il Maligno.**	33:51	*Translation 'sensu stricto'*
It is only fit to be **ground under my heels.**	È solo **terra da calpestare**.	36:11	*Paraphrasis*
Climb every mountain.	**Scala ogni montagna.**	38:43	*Translation 'sensu stricto'*
Ford every stream.	**Guada ogni torrente.**	38:48	*Translation 'sensu stricto'*
The Hell Hound will be **the key**.	**La chiave** è il Segugio Infernale.	40:54	*Translation 'sensu stricto'*
Furry friend.	**Amico peloso.**	43:44	*Translation 'sensu stricto'*
The time is **upon us**.	Il tempo **incombe**.	44:12	*Paraphrasis*
Hogback Wood **was their Eden.**	Hogback Wood **era l'Eden**.	45:58	*Translation 'sensu stricto'*
This is the moment that **sets** Armageddon **into motion**.	Questo è il momento che **metterà in moto** l'Armageddon.	47:15	*Translation 'sensu stricto'*
We're **doomed**.	Siamo **condannati**.	49:02	*Translation 'sensu stricto'*
Welcome to the **End Times**.	Benvenuto alla **fine del mondo**.	49:07	*Paraphrasis*
'The Book'			

The **Four Horsemen of the Apocalypse: Death, Pollution, Famine, War**.	I **Quattro Cavalieri dell'Apocalisse: Guerra, Carestia, Inquinamento, Morte.**	02:05	*Translation 'sensu stricto'*
The Four Horsemen will begin **their final ride**.	**I Quattro Cavalieri** faranno **l'ultima cavalcata**.	03:31	*Translation 'sensu stricto'*
We are **the fallen**.	Noi siamo **i caduti**.	03:41	*Translation 'sensu stricto'*
The **Four Horsemen of the Apocalypse.**	I **Quattro Cavalieri dell'Apocalisse**.	04:02	*Translation 'sensu stricto'*
In spite of everything peace **breaks out.**	Nonostante tutto **trionfa** la pace.	04:24	*Paraphrasis*
You make me a **laughingstock**.	Fare lo **zimbello**.	05:03	*Substitution*
Oh, you **sweet thing**.	Oh, quanto sei **carina**.	05:57	*Paraphrasis*
Duty calls.	**Il dovere mi chiama**.	06:08	*Translation 'sensu stricto'*
An apple will arise no man can eat.	**Una mela nascerà che nessuno mangerà.**	13:17	*Translation 'sensu stricto'*
The book had just begun to **tick**.	Il libro aveva iniziato a **ticchettare**.	14:07	*Translation 'sensu stricto'*
It's not as if it's the end of the world.	**Non è mica la fine del mondo**.	15:46	*Translation 'sensu stricto'*
Thin **red line**.	Sottile **linea rossa**.	18:31	*Translation 'sensu stricto'*
Scarlet woman!	**Meretrice**!	24:58	*Paraphrasis*
Evil always **contains the seeds of its own destruction**.	Il male **contiene** sempre **il seme della propria distruzione**.	31:47	*Translation 'sensu stricto'*
They **give weight to a moral argument**.	**Aggiungono peso a una buona causa**.	36:04	*Substitution*

It **lends weight to their moral argument**.	**Aggiungono peso a una buona causa.**	37:27	*Substitution*
'Hard Times'			
Forget my own head next.	**Dimenticherò anche la testa** un giorno.	00:48	*Translation 'sensu stricto'*
The Almighty.	**L'Onnipotente.**	01:11	*Translation 'sensu stricto'*
A travelling zoo.	**Uno zoo itinerante.**	01:20	*Translation 'sensu stricto'*
The Almighty.	**L'Onnipotente.**	02:10	*Translation 'sensu stricto'*
The Almighty.	**L'Onnipotente.**	02:19	*Translation 'sensu stricto'*
Michael's a bit of a **stickler**.	Michele è molto **fiscale**.	07:26	*Translation 'sensu stricto'*
Bit of a **waste of effort**.	Sarebbe **tempo perso**.	10:45	*Substitution*
It'd take a miracle to get anyone to come and see 'Hamlet'.	**É un vero miracolo** che qualcuno venga a vedere l'Amleto.	11:37	*Translation 'sensu stricto'*
It'll be a complete **nightmare.**	**Sembra un incubo**.	13:27	*Translation 'sensu stricto'*
Animals!	**Animali!**	13:32	*Translation 'sensu stricto'*
Lend a hand.	**Aiutarci.**	16:17	*Paraphrasis*
I want **insurance**.	Voglio delle **certezze**.	16:30	*Paraphrasis*
Walls have ears.	**I muri hanno orecchie.**	16:32	*Translation 'sensu stricto'*
Just **insurance**.	Solo per **precauzione**.	16:51	*Paraphrasis*
I'm afraid that is **the Holy Grail of** prophetic books.	Temo che sia **il Santo Graal dei** libri profetici.	18:47	*Translation 'sensu stricto'*

I'm not bringing you a **suicide pill**, Crowley.	Non posso darti la **pillola del suicidio.**	16:48	*Translation 'sensu stricto'*
You will be spending the rest of the war **behind bars.**	Passerete il resto della guerra **dietro le sbarre**.	20:11	*Translation 'sensu stricto'*
It **would take a real miracle** for my friend and I to survive it.	**Servirà un vero e proprio miracolo** per far sopravvivere me e il mio amico.	22:56	*Translation 'sensu stricto'*
To **keep schtum**.	Per **tacere**.	25:41	*Paraphrasis*
This is my world.	**Questo è il mio mondo.**	33:08	*Translation 'sensu stricto'*
It's **hard times** for Witchfinders.	**Tempi duri** per i Cacciatori di streghe.	36:02	*Translation 'sensu stricto'*
Nuclear power stations are **rubbish**.	Quelle sono **orrende**.	37:53	*Paraphrasis*
The **Four Horsemen** ride out.	I **Quattro Cavalieri** sono già in cammino.	39:50	*Translation 'sensu stricto'*
Ley lines are **rubbish**.	Sono tutte **sciocchezze**.	50:01	*Paraphrasis*
A: We're on **opposite sides**. B: We're on **our side**.	A: Siamo di due **fazioni diverse.** B: Siamo della **nostra fazione.**	52:45	*Paraphrasis*
'Saturday Morning Funtime'			
We need to **get word upstairs**, to the…to **the Big Boss**.	Dobbiamo **dire due parole al piano di sopra al grande capo**.	04:18	*Translation 'sensu stricto'*
Just after **teatime**.	Dopo **l'ora del tè**.	04:39	*Translation 'sensu stricto'*
Lose the gut.	**Perdi peso.**	05:11	*Substitution*

Two **Horsemen** are preparing to ride.	Due **Cavalieri** devono prepararsi a partire.	05:48	*Translation 'sensu stricto'*
There are no **back channels**.	Quali **canali secondari**?	07:13	*Translation 'sensu stricto'*
They came here **to spoon**.	Venivano qui a **sbaciucchiarsi**.	10:17	*Paraphrasis*
You go all over the world delivering, and then you wind up practically **in your own backyard**.	Fai consegne in tutto il mondo e poi finisci praticamente **dietro il giardino di casa tua**.	10:41	*Translation 'sensu stricto'*
The third of the **Four Horsemen** took over when **Pestilence** retired.	Il terzo **Cavaliere** era subentrato quando le **Pestilenze** erano finite.	11:06	*Translation 'sensu stricto'*
This is **Pollution**.	Era **l'Inquinamento**.	11:24	*Translation 'sensu stricto'*
Don't think of it as dying. Think of it **as leaving early to avoid the rush**.	Non considerarla una morte. Pensala come una **partenza anticipata per evitare l'ora di punta.**	13:32	*Translation 'sensu stricto'*

It will **save time**.	Forse capirai.	30:26	*Omission*
And then the Almighty will **fix it**.	E vedrai che lui **sistemerà** tutto.	34:07	*Paraphrasis*
You're ready to start **playing with the big boys**.	Sei pronto per **giocare con i grandi** ora.	37:28	*Translation 'sensu stricto'*
You've been a bit of a **fallen angel**, haven't you?	Dicono che tu frequenti **un angelo caduto**.	40:39	*Translation 'sensu stricto'*
You really think **upstairs** will take your call?	Credi che **lassù** ti starebbero a sentire?	41:42	*Paraphrasis*
I've sent him **into the jaws of doom**.	L'ho mandato **tra le fauci del destino.**	46:13	*Translation 'sensu stricto'*
I don't suppose it'll **be the end of the world** even if they are.	Suppongo che, quand'anche così fosse, non sarà **la fine del mondo.**	48:15	*Translation 'sensu stricto'*
'The Doomsday Option'			
I was **in the middle of** something important.	**Stavo facendo** una cosa importante.	08:03	*Paraphrasis*
It's Hell out there.	Fuori **c'è l'Inferno**.	14:51	*Translation 'sensu stricto'*
It's not the travelling, it's the arriving that matters.	**Non è il viaggio, ma è la destinazione che conta.**	15:33	*Translation 'sensu stricto'*

Beyond the veil.	**Oltre il velo.**	17:25	*Translation 'sensu stricto'*
You're doomed.	**Sei dannato.**	29:56	*Paraphrasis*
It'd be a miracle to get past 10 miles per hour.	**Sarebbe un miracolo** superare le 10 miglia all'ora.	37:05	*Translation 'sensu stricto'*
The sword is raised, ready to strike.	**La spada è sguainata, pronta a colpire.**	45:35	*Translation 'sensu stricto'*
Time is **over**.	Il tempo è **scaduto**.	50:36	*Paraphrasis*
'The Very Last Day of the Rest of Their Lives'			
End in fire and flame.	Avrà fine **tra le fiamme e il fuoco.**	18:18	*Translation 'sensu stricto'*
God does not play games with the universe.	**Dio non fa brutti scherzi all'universo**.	18:55	*Substitution*
We're **on our own** side now.	Siamo **rimasti soli**.	26:57	*Paraphrasis*
Jezebel.	**Jezebel.**	35:55	*Translation 'sensu stricto'*
Sunshine.	**Raggio di sole.**	42:44	*Paraphrasis*
As a breathing space before the **big one**.	Tempo per riprendersi prima del **grande botto**.	49:54	*Translation 'sensu stricto'*

For my money, the **really big one** is all of us against all of them.	Per me, durante il **grande botto** saremo uniti tutti noi contro gli altri.	49:59	*Translation 'sensu stricto'*

Translation strategies for the instances of metaphor.

Instances of wordplay			
Source wordplay	***Target wordplay***	***Minute***	***Strategy***
'In the Beginning'			
Crawley > Crowley	-	04:00 > 08:40	*Pun > non-pun*
A: It really isn't my scene. B: Your scene, your starring role.	A: Non è il mio genere. B: Il tuo genere è un ruolo da protagonista.	10:39	*Pun > pun*
Ligur here would give his right arm to be you tonight. – Or someone's right arm, anyway.	Ligur darebbe il braccio destro per essere al tuo posto. – Il braccio destro di un altro, magari.	10:58	*Direct copy*
I'll get it over with. No, I want to get it over with, obviously.	Così me lo levo… non…non che voglia levarmelo di torno, ovviamente.	11:41	*Pun > punoid*
It's a miracle – Miracles are what we do.	È un miracolo – I miracoli non fanno per noi.	14:15	*Pun > non-pun*
I delivered the baby. Well, not 'delivered' delivered, you know? Handed it over.	Ho messo al mondo io il bambino. Beh, non messo al mondo in quel senso ma… portato nel mondo.	27:10	*Pun > pun*
It'll be a real feather in your wing.	Sarà il tuo fiore all'occhiello.	34:33	*Pun > non-pun*
A: I'll be damned!	A: Che io sia dannato!	35:00	*Direct copy*

B: It's not that bad when you get used to it.	B: Non è male quando ti ci abitui.		
A: It's a dinosaur. B: Dumbasaur, more like.	A: Sono dinosauri. B: Noiosauri, mi pare.	40:33	*Pun > pun*
They called themselves the 'Them'.	Si chiamavano i 'Quelli'.	46:05	*Pun > pun*
I think I'll call him 'dog'.	Lo chiamerò 'dog'.	47:27	*Transference*
'The Book'			
You can't have a war without War.	Non si può avere la guerra senza Guerra.	02:21	*Direct copy*
You can't have a war without War.	Non si può avere la guerra senza Guerra.	02:29	*Direct copy*
You can't have a war without War.	Non si può avere la guerra senza Guerra.	02:46	*Direct copy*
You can't have a war without her.	Non c'è guerra senza di lei.	06:21	*Direct copy*
She's been killing time for so long – time, and sometimes people.	Ammazza il tempo da tanto tempo – il tempo, e a volte le persone.	06:25	*Direct copy*
Adultery would be coming to town.	Adulterio sarebbe giunto in città.	08:39	*Direct copy*
Anathema.	-	14:13	*Pun > zero*
Anathema.	Anatema.	14:53	*Direct copy*
(Speaking of the training-initiative to build a work team) A: There's no 'I' in 'team' B: But there's two 'I's' in 'building', and an 'I' in exercise.	A: Non c'è un 'io' in 'squadra' B: Ma c'è un 'io' in 'esercizio', e anche in 'migliore'.	16:53	*Pun > pun*
A: Need a hand, Dick?	A: Vuoi una mano, Dick?	17:25	*Pun > non-pun*

B: My name's not actually Dick, it's the car's name.	B: Io non mi chiamo Dick, è il nome della mia auto.		
What he does is put the fear of God into them – more precisely, the fear of Crowley.	Quello che fa è incutere in loro il timore di Dio – o più precisamente, il timore di Crowley.	22:32	*Direct copy*
A: I just hope nothing's happened to him. B: Happened? Nothing's happened to him, he happens to everything.	A: Se non gli è successo niente. B: A lui non è successo niente, lui farà succedere tutto.	20:04	*Pun > punoid*
It won't be the war to end all wars, it'll be the war to end everything.	Non ci sarà una guerra che porrà fine alle guerre, ci sarà una guerra che porrà fine a tutto.	41:04	*Direct copy*
A: You hit someone. B: I didn't, someone hit me.	A: Hai investito qualcuno. B: Qualcuno ha investito me.	42:16	*Direct copy*
A: Suspicion slides off him like…whatever it is water slides off. Ducks! B: What about ducks? A: They're what water slides off.	A: I sospetti gli scivolano addosso come…acqua che scivola su qualcos'altro. Anatre! B: Che c'entrano le anatre? A: Quello su cui scivola l'acqua.	46:08 > 48:57	*Direct copy*
Sorry, right number!	Scusi, ho fatto il numero giusto!	53:47	*Direct copy*
'Hard Times'			
Yes, but when it's done (the rain), the Almighty's going to put up a new thing, called a 'rain bow'.	Sì, però alla fine, l'Onnipotente creerà una cosa nuova, un 'arcobaleno'.	02:16	*Pun > non-pun*

A: Crawley just wasn't really doing it for me. It's a bit too…squirming-at-your-feet-ish. B: Well, you were a snake. So, what is it now? Mephistopheles? Asmodeus? A: Crowley.	A: Crawley non mi piaceva. Era troppo tipo…rollo o crotalo. B: Eri un serpente. Come ti chiami ora? Mefistofele? Asmodeo? A: Crowley.	03:14	*Pun > non-pun*
Crawley – Crowley?	Crawley – Crowley?	04:48	*Direct copy*
A: I've never eaten an oyster. B: Well, let me tempt you to…Oh no, that's…that's your job, isn't it?	A: Non ho mai mangiato le ostriche. B: Lascia che ti tenti allora…Ah no, quello è lavoro tuo, giusto?	05:25	*Direct copy*
A: Is it you under there, Crawley? B: Crowley!	A: Sei tu lì sotto, Crawley? B: Crowley!	06:34	*Direct copy*
A: I'm here spreading foment. B: What is that, some kind of porridge? A: No. I'm, you know, fomenting dissent and discord. B: Well, I'm meant to be fomenting peace.	A: Semino zizzania in questi luoghi. B: Che cos'è, una specie di grano? A: No. Io scateno dissenso e discordia. B: Beh, io intendo seminare la pace.	06:44	*Pun > pun*
A: You are up to no good. B: Obviously. You're up to good, I take it?	A: Tu vorresti qualcosa di losco. B: Ovviamente. E tu qualcosa di buono.	10:01	*Direct copy*

A: Animals. B: Animals don't kill each other with clever machines, angel. Only humans do that.	A: Animali. B: Gli animali non si uccidono tra di loro con raccapriccianti macchinari, solo gli umani lo fanno.	13:32	*Direct copy*
Crowley.	Crowley.	13:36	*Direct copy*
A: I'd heard they were getting a bit carried away over here but… B: Yeah, this is not getting carried away. This is cutting off lots of people's heads very efficiently.	A: Sapevo che si stavano facendo prendere la mano ma... B: Sì, questo non è farsi prendere la mano, questo è tagliare la testa a molta gente.	14:08	*Direct copy*
A: But you are fallen. B: I didn't really fall. I just, you know… Sauntered vaguely downwards.	A: Finché tu non sei caduto. B: Io non sono caduto, ho…ho solo fatto un giro di sotto.	16:04	*Direct copy*
A: This is something else, for if it all goes pear-shaped. B: I like pears.	A: Si tratta di altro, se andasse tutto a rotoli. B: Rotolare mi sollazza.	16:19	*Pun > pun*
Mr. Crowley.	Signor Crowley.	25:46	*Direct copy*
Crowley.	Crowley.	27:18	*Direct copy*
You go too fast for me, Crowley.	Tu sei uno che corre troppo per me, Crowley.	28:29	*Direct copy*
Sorry, right number!	Scusi, ho fatto il numero giusto!	30:17	*Direct copy*
I'm Anathema.	Io sono Anatema.	33:02	*Direct copy*
Anathema.	Anatema.	38:33	*Direct copy*
Crowley.	Crowley.	40:59	*Direct copy*
Crowley.	Crowley.	51:10	*Direct copy*
A: May you be forgiven.	A: Che Dio ti perdoni.	51:18	*Direct copy*

B: I won't be forgiven, not ever. It's part of a demon's job description: unforgivable, that's what I am.	B: Non può perdonarmi, non più. Fa parte della descrizione dio ogni diavolo, sono imperdonabile, è la mia natura.		
Mend it all, end it all.	Sistema tutto, distruggi tutto.	55:33	*Direct copy*
'Saturday Morning Funtime'			
They came here to spoon and, on one memorable occasion, fork.	Venivano qui a sbaciucchiarsi e, un giorno memorabile, avevano fatto anche altro.	10:17	*Pun > non-pun*
Red sky in the morning, shepherd's warning. Or is it sailor's warning? Everybody's warning.	Rosso di mattina la pioggia si avvicina. O era la tempesta? Pioggia e tempesta insieme.	10:58	*Pun > pun*
So, Crowley. What's Mr. Slick done now?	Allora, Crowley. Cos'ha combinato stavolta?	20:18	*Pun > non-pun*
A: I know it's nothing good. B: Oh. Well, that's alright, then. He's not meant to do good. A: Figure of speech. Nothing bad, then. B: Nothing bad?	A: Qualcosa non va bene. B: È tutto a posto, non deve fare del bene. A: È un modo di dire. Non va male, allora. B: Non va male?	20:21	*Direct copy*
A: We need proof. Once we've got it, he's toast. B: That's gonna hurt. A: What, being toasted? B: Oh, yeah. A: Right. Toast (alzando il calice). Back to Armageddon, then.	A: Ci servono prove. Ma quando ne avremo, lui è fritto. B: Fa molto male. A: Essere fritti? B: Oh, sì.	20:42	*Pun > pun* *Pun > non-pun*

	A: Giusto. Fritto. All'Armageddon allora. (cin cin)		
They rapidly find themselves swallowing their tongues. No, I tell a lie. It's mostly me who swallows their tongue.	Si trova sempre a ingoiare la sua lingua. No, ho detto una bugia. In realtà, sono io che ingoio la sua lingua.	23:23	*Direct copy*
I'm Hastur…La Vista.	Sono Hastur…La Vista.	20:03	*Transference*
You snake!	Serpe!	40:10	*Direct copy*
'The Doomsday Option'			
For God's…for Satan's…aaah for somebody's sake.	Per l'amor del…per l'amor di…aaaah per l'amor di qualcuno.	00:57	*Direct copy*
He was in Hell's bad books…not that Hell has any other kind.	Era nell'Inferno dei libri…non che l'Inferno fosse di un altro genere.	03:24	*Pun > pun*
A: You're better off waiting in here. It's Hell out there. B: No, not yet.	A: Meglio che aspetti dentro, fuori c'è l'inferno. B: No, non ancora.	14:51	*Direct copy*
'The Very Last Day of the Rest of Their Lives'			
A: We are here to lick some serious butt. B: 'Kick', Aziraphale. It's 'kick butt'.	A: Ci sarà da spalmare qualche faccia. B: 'Spaccare qualche faccia', 'spaccare qualche faccia'.	04:30	*Pun > pun*
For heaven's sake. Oh, I can't believe I just said that.	Per l'amor del cielo. Oh, non ci credo che l'ho detto.	04:36	*Direct copy*
You're pretty a good witchfinder, though. I mean, you found me.	Sei un bravo cacciatore di streghe, però. Hai trovato me.	30:46	*Pun > punoid*

A: I'm the only witchfinder left. B: And you found me.	A: Sono l'unico cacciatore di taglie. B: E ha trovato me.	41:37	*Pun > punoid*
I pop the question.	Dovrei porle una domanda.	41:58	*Pun > non-pun*
They were playing with fire and would need to choose their faces wisely.	Avrebbero giocato col fuoco e scelto la loro faccia con saggezza.	49:12	*Direct copy*

Translation strategies for the instances of wordplay.

RIASSUNTO IN ITALIANO

Lo scopo di questa tesi è presentare i risultati di un'analisi che ho condotto sulla traduzione audiovisiva delle espressioni figurate identificate nella serie televisiva 'Good Omens'. Tale analisi si colloca nel campo della traduzione audiovisiva, un'area di recente sviluppo, ed è stata svolta sulla base di alcune delle teorie più consolidate dei Translation Studies. Si noti che il campo della traduzione audiovisiva rimane tutt'oggi un'area problematica e molto discussa; quindi, le teorie considerate per condurre la presente ricerca non sono state elaborate specificamente per la traduzione del linguaggio figurato per il grande schermo, quanto piuttosto per modalità di traduzione più tradizionali come, ad esempio, la traduzione scritta. Pertanto, la presente ricerca si propone di offrire un piccolo contributo ai Translation Studies non solo analizzando le strategie traduttive applicabili al linguaggio figurato, ma anche esaminando la validità delle suddette teorie nel contesto audiovisivo. Vado ora a delineare e riassumere i punti chiave della tesi.

I Capitoli 1 e 2 presentano una rassegna della letteratura esistente sui principali contributi teorici nel campo del linguaggio figurato (Capitolo 1) e della traduzione audiovisiva (Capitolo 2), con lo scopo di definire il contesto teorico all'interno del quale si inserisce la mia analisi.

Il Capitolo 1 verte sul concetto di 'linguaggio figurato', focalizzandosi in particolare sulle tre figure retoriche oggetto della mia analisi, ovvero idiomi, metafore e giochi di parole, per introdurre l'oggetto della ricerca. Secondo Nida e Taber (2003 citati in Fachrizal 2018: 11), il termine "linguaggio figurato" si riferisce ad una forma di espressione in cui una parola o una frase perdono il loro significato letterale e ne assumono uno diverso e allusivo, tramite un'associazione di idee. In origine, il linguaggio figurato è stato ideato come espediente prettamente letterario per permettere ad un pubblico non esperto di comprendere i significati dei più complessi testi poetici attraverso un significato simbolico equivalente (Fachrizal 2018): una nozione di un determinato campo del sapere viene associata ad una analoga appartenente ad un altro campo, creando un parallelismo basato sull'immaginario mentale che permette al pubblico di decodificare il messaggio ricorrendo ad idee simboliche (Carston 2018). Attualmente, tuttavia, considerare il linguaggio figurato un espediente legato unicamente alla poesia è errato, in quanto si è ormai esteso all'oralità fino a diventare una caratteristica di primaria

importanza del linguaggio quotidiano, rivestendo un ruolo cruciale nel modo in cui percepiamo e comprendiamo ciò che ci circonda (Liu 2019).

Le figure retoriche prese in considerazione nel Capitolo 1 sono tre. In primo luogo l'idioma, che si può generalmente definire, a partire dai contributi teorici principali (Cacciari e Tabossi 1989, 2001; Casadei 1994, 1995; Makkai 1972; Baker 1992; McCarthy e O'Dell 2010; Moon 1998; Newmark 1988; Larson 1984), un'espressione figurata composta da due o più costituenti lessicali, il cui significato complessivo non è deducibile dal significato di ogni singolo costituente ma è piuttosto fisso ed altamente convenzionale; ne consegue che l'idioma dipende fortemente dal sistema culturale nel quale si sviluppa. Le proprietà che contraddistinguono un idioma sono tre: convenzionalità, ovvero la misura in cui un idioma è compreso e usato automaticamente dal parlante; invariabilità o stabilità, cioè la misura in cui un idioma tollera modifiche morfo-sintattiche senza perdere il suo significato idiomatico; non composizionalità, che rappresenta la misura in cui un idioma può essere compreso a partire dal significato dei singoli costituenti. In secondo luogo, c'è la metafora, ritenuta un concetto complesso dai contributi teorici fondamentali (Gentner e Bowdle 2001; Johnson e Lakoff 1980, 2003; Ruiz de Mendoza Ibáñez e Pérez Hernández 2011; Ritchie e Dyhouse 2008; Broeck 1981; Boers 2003; Dunn 2015; Bortfeld e McGlone 2001). La sua importanza nel linguaggio, così come nel pensiero, è ampiamente riconosciuta: si tratta di una figura retorica che ci permette di costruire delle mappature tra concetti appartenenti a diversi ambiti del sapere, per dare una forma più concreta a nozioni astratte. La caratteristica interessante della metafora risiede nel fatto che lo stesso sistema concettuale sulla base del quale conosciamo la realtà è metaforicamente strutturato e definito, e le espressioni metaforiche sono possibili proprio perché esistono già delle metafore nel sistema concettuale dell'individuo; dunque, la metafora struttura la nostra vita, è parte della cultura umana, e determina il modo in cui concepiamo la realtà. Si può dire quindi che la metafora è, più che una risorsa letteraria, una risorsa linguistica che comporta implicazioni pratiche (Johnson e Lakoff 2003). Infine, troviamo il gioco di parole, analizzato da diversi studiosi dei Translation Studies (Camilli 2019; Delabastita 1993, 1996; Beckett 1957; De Vries e Verheij 1997; Schröter 2010; Veisbergs 1997; Ritchie e Dyhouse 2008) e definito come ogni modo in cui il linguaggio viene usato con lo scopo di divertire, sfruttando le caratteristiche strutturali della lingua che portano in superficie un confronto tra due o più

unità linguistiche con forme più o meno simili e significati più o meno differenti. In parole semplici, il gioco di parole è un fenomeno comunicativo in cui il parlante modella la forma delle parole a suo piacimento per diversi motivi, tra cui divertire, catturare l'attenzione dell'interlocutore, o aggiungere forza persuasiva a determinate affermazioni. La classificazione delle tipologie e il processo interpretativo di queste tre figure retoriche sono temi ancora aperti e dibattuti.

Il Capitolo 2 completa la rassegna della letteratura trattando il tema della traduzione audiovisiva o AVT (Perego e Taylor 2012; De Rosa et al. 2014; Orero 2009; Gambier 2003; Chaume 2018; Katan 1999; Minutella 2009; Bogucki 2013; Chiaro 2009; Zabalbeascoa 2008; Díaz Cintas 2003). L'AVT è nata negli anni '30 del Novecento, ma si è guadagnata lo status di ambito di traduzione legittimo solo negli anni '90 con l'avvento della globalizzazione e dell'era digitale: la globalizzazione ha reso il mondo interconnesso, mentre l'era digitale ha portato nuovi mezzi e modalità di consumo dei contenuti audiovisivi. Dunque, la traduzione si è rivelata fondamentale affinché qualsiasi prodotto audiovisivo possa circolare a prescindere dalle barriere linguistiche; poiché siamo immersi in una società sempre più tecnologica e digitale nella quale anche i contenuti audiovisivi provenienti da altri Paesi sono facilmente accessibili, ricopre un ruolo cruciale nelle nostre vite (Chaume 2018; Chiaro 2009).

L'AVT è una modalità di traduzione molto particolare perché si occupa di trasporre testi multimodali e multimediali da una lingua e cultura di partenza ad una di arrivo. Ha come oggetto i prodotti audiovisivi contenenti testi multimodali, ovvero testi il cui significato viene trasmesso combinando diversi canali di comunicazioni, verbali e non, chiamati 'modalità semiotiche': scrittura, oralità, gesti, espressioni facciali, rumori, musiche e simboli. Ne consegue che il fattore discriminante è la multimodalità: la traduzione di prodotti audiovisivi non concerne solo dialoghi puramente verbali, ma anche altri livelli che influenzano la natura dei testi verbali, come ad esempio il linguaggio spontaneo fatto di interiezioni, rime, battute ed espressioni figurate, nomi propri, dialetti, accenti (Baker e Saldanha 2020; Zabalbeascoa 2008; Perego e Taylor 2012; Matkivska 2014).

Il dibattito principale riguardante l'AVT è di carattere terminologico: mentre alcuni esperti sostengono che questa disciplina dovrebbe essere inclusa nell'ambito della traduzione perché, a prescindere dal tipo di testo, prevede comunque il trasferimento di

un testo di partenza ad una lingua di arrivo, altri invece sono contrari a considerare l'AVT una forma reale di traduzione poiché implica troppi processi di adattamento, manipolazione e riscrittura del testo di partenza (Minutella 2009). Díaz Cintas (2003) ritiene che la distinzione netta tra traduzione e adattamento dovrebbe essere superata, rendendo i Translation Studies più flessibili e tolleranti; a questo scopo, è stato creato un termine ad hoc che va oltre la tradizionale dicotomia: 'transadaptation', un termine che riconosce che l'AVT è una vera modalità di traduzione ma che, allo stesso tempo, richiede un certo grado di manipolazione (Minutella 2009).

Tra le varie tipologie di AVT, quella che spicca maggiormente è il doppiaggio, che consiste nel sostituire i dialoghi originali con dialoghi nella lingua di arrivo, facendo in modo che i movimenti delle labbra degli attori sullo schermo combacino con le frasi pronunciate; lo scopo è quello di far sembrare che i dialoghi tradotti vengano pronunciati dagli attori originali (Matkivska 2014). L'oggetto del doppiaggio è il prodotto cinematografico, la cui forza comunicativa si fonda sulla relazione reciproca tra film e pubblico, in uno scambio di sentimenti e storie in cui individui fittizi e reali interagiscono per imparare l'uno dall'altro (Eco 1988; Chiaro 2009). Questo fattore, oltre alla multimodalità, contribuisce a rendere l'AVT una modalità di traduzione con diversi limiti e difficoltà, i principali dei quali sono: sincronizzazione delle labbra e dei gesti con la lunghezza dei dialoghi; sostituzione delle colonne sonore; preservazione della variazione linguistica e dialettale; riferimenti culturali; linguaggio spontaneo. La priorità, secondo Chaume (2004), è la sincronizzazione tra ciò che il pubblico sente e ciò che vede sullo schermo.

Diversi Paesi preferiscono adottare la tecnica del doppiaggio per diversi motivi che possono essere sociali, storici, economici, geografici e culturali. Da un punto di vista storico, quelli che optano per il doppiaggio sono Paesi che osservano una politica nazionale che mira a preservare la purezza della lingua e limitare le influenze di ideologie diverse e pericolose, come è il caso dell'Italia dell'epoca Fascista; da un punto di vista geografico, il doppiaggio viene preferito dai Paesi con un'estensione maggiore; da un punto di vista sociale, il doppiaggio richiede un minore sforzo cognitivo al pubblico e permette di comprendere un film anche a chi non è ancora in grado di leggere. Da un punto di vista culturale, il doppiaggio può essere affrontato con un approccio di stranierizzazione (adattando il contenuto alla cultura di arrivo in una sorta di riduzione

etnocentrica che nasconde ogni elemento originale) o di domesticazione (mantenendo gli elementi culturali e l'identità dell'originale) (Minutella 2009; Paolinelli e Di Fortunato 2005; Bogucki 2013; Chiaro 2009; Venuti 1995).

L'AVT, dunque, è già molto complessa di per sé; se poi si aggiunge il linguaggio figurato, il processo si complica ulteriormente a causa della relazione problematica tra linguaggio e cultura (Komissarov 1991; Katan 1999). La traduzione audiovisiva degli idiomi presenta difficoltà quali errori di interpretazione, il riconoscimento dei riferimenti culturali, la mancanza dei riferimenti culturali originali nella lingua di arrivo, i diversi contesti, registri e generi d'uso nella lingua di arrivo (Baker 1992; Kovács 2016; Balfaqeeh 2009; Horváthová 2014); la traduzione audiovisiva delle metafore è limitata dal fatto che la metafora è fortemente legata al sistema linguistico, socio-culturale e letterario originale, nonché a strutture linguistiche di partenza ben specifiche (Broeck 1981); la traduzione audiovisiva dei giochi di parole è resa difficile dalla necessità di riprodurre l'umorismo originale e dal fatto che non esiste una corrispondenza ed equivalenza perfetta tra le lingue (Delabastita 1996; Zabalbeascoa 1996; Chiaro 1992; Attardo 2002; Bogucki 2013; De Rosa et al. 2014). È evidente che le sfide nella traduzione audiovisiva del linguaggio figurato sono numerose, il che spiega la necessità di continuare a lavorare su una possibile procedura standard che sia considerata valida da tutti gli esperti dei Translation Studies.

Il Capitolo 3 è dedicato alla presentazione dell'oggetto della mia analisi e della metodologia che ho scelto di adottare per condurre tale analisi. Innanzitutto, la mia analisi si colloca all'interno di due ambiti che sono stati a lungo trascurati dai Translation Studies ma che sono centrali nella società odierna. Il primo ambito concerne il linguaggio figurato, un'area problematica in termini di traduzione poiché gli esperti non hanno ancora raggiunto un accordo unanime su quale strategia standard debba essere impiegata per tradurre le figure retoriche; in particolare, gli esperti credono ciecamente nella traduzione parola per parola, senza considerare le implicazioni culturali del linguaggio figurato (Adelnja and Dastjerdi 2011; Balfaqeeh 2009; Broeck 1981; Horváthová 2014; Shojaei 2012). Il secondo ambito, invece, è quello dell'AVT, un'area a me cara poiché si tratta di una disciplina che fa in modo che un determinato prodotto cinematografico sia accessibile ad un pubblico ampio a prescindere dalla lingua originale; per me, il cinema è una fonte di emozioni che permette alle persone di immergersi in un altro mondo anche

se solo per un paio d'ore, e l'AVT contribuisce a dare loro la possibilità di apprezzare qualsiasi film proveniente anche da produzioni internazionali (Chaume 2018; Bartrina e Millán 2012; Baker e Saldanha 2020; Minutella 2009). Oltre ad aver scelto queste due aree per la poca considerazione che hanno ricevuto storicamente, il linguaggio figurato mi è sempre interessato come modo in cui gli individui rappresentano la realtà creativamente, mentre l'AVT mi ha sempre affascinato perché sono un'appassionata di cinema e di traduzione, e analizzare in prima persona il processo e le scelte traduttive su un oggetto di mia scelta mi incuriosiva.

Una volta scelto l'ambito di ricerca, ho selezionato l'oggetto della mia analisi, ovvero una miniserie televisiva di Amazon del 2019 chiamata 'Good Omens', basata sull'omonimo romanzo di Terry Pratchett e Neil Gaiman. La mia scelta è stata motivata dal fatto che si tratta di una serie del genere comedy-fantasy, dunque ricca di figure retoriche e umorismo, e dal fatto che è composta di soli sei episodi, ciascuno di circa un'ora; dunque, ho pensato che fosse un buon compromesso perché non contiene troppi episodi ma dura più di un film medio, permettendomi così di raccogliere dei dati significativi. 'Good Omens' è la storia di un angelo, Aziraphale, e un demone, Crowley, che nel corso dei millenni diventano amici essendo portavoce sulla Terra del Paradiso l'uno e dell'Inferno l'altro; condividendo la loro esperienza di creature soprannaturali sulla Terra, la coppia impara a pensare e agire con la propria testa, slegandosi dai dogmi imposti dall'alto e salvando il loro amato mondo dall'Apocalisse, tema che fa da filo conduttore di tre trame secondarie. Ad un livello più profondo, la storia può essere interpretata come la rappresentazione della lotta tra bene e male, dimostrando come non sempre le due parti vogliano veramente farsi la guerra: a volte, eseguono semplicemente gli ordini che ricevono dall'alto senza neanche conoscerne lo scopo. Questa interessante seconda lettura ha influenzato la mia scelta.

Gli obiettivi della mia ricerca sono i seguenti:

1) quantificare i casi di linguaggio figurato presenti in 'Good Omens' e identificare la categoria con la frequenza di occorrenza maggiore tra idioma, metafora e gioco di parole;
2) confrontare le espressioni figurate di partenza e di arrivo per capire quali strategie traduttive siano state implementate dagli adattatori-dialoghisti, cercando di identificare un eventuale uso sistematico e ricorrente di una certa strategia;

3) esaminare il grado di precisione e coerenza nella traduzione delle espressioni identificate, ovvero la misura in cui le scelte traduttive (siano esse dovute a limiti audiovisivi o culturali) hanno alterato l'effetto che le espressioni originali volevano trasmettere, specialmente l'umorismo;
4) fornire dei suggerimenti riguardanti l'insegnamento del linguaggio figurato, che considero fondamentale nell'apprendimento di una seconda lingua: poiché la traduzione altera inevitabilmente parte dell'effetto che l'originale vuole produrre, è altamente consigliabile che chi studia una L2 si impegni ad imparare anche le espressioni figurate, così da essere in grado di accedere ai contenuti audiovisivi nella loro versione originale ed avere la stessa opportunità del pubblico di partenza di ridere nelle scene comiche, ironiche o parodiche, evitando l'intervento della traduzione intermediaria che potrebbe non riprodurle con la stessa ilarità.

La metodologia che ho adottato per condurre la mia analisi è triplice. Per l'analisi degli idiomi ho seguito le teorie di Baker (1992; 2007), la quale suggerisce sei possibili metodi traduttivi per facilitare il compito del traduttore: idioma di forma e significato simile; idioma di significato simile ma forma differente; parafrasi; omissione; compensazione; prestito. Ho adottato questo modello perché prende in considerazione il fatto che tradurre espressioni idiomatiche significa ponderare le scelte e adattare le strategie al contesto, allo stile, e al registro caso per caso, e non cercare disperatamente di riprodurre l'idiomaticità originale anche nell'espressione di arrivo. Per l'analisi delle metafore ho selezionato le teorie di Broeck (1981), il quale propone un modello tripartito di strategie traduttive: traduzione 'sensu stricto'; sostituzione; parafrasi. Infine, per l'analisi dei giochi di parole ho scelto di affidarmi alle teorie di Delabastita (1996), il quale propone nove diverse strategie per tradurre i giochi di parole: gioco di parole > gioco di parole; gioco di parole > non-gioco di parole; gioco di parole > pseudo-gioco di parole; gioco di parole > zero; copia diretta; trasferimento; non-gioco di parole > gioco di parole; zero > gioco di parole; tecniche editoriali.

Da un punto di vista pratico, ho proceduto nel seguente modo. Ho raccolto e trascritto i dati in una tabella di confronto composta di quattro colonne: una contenente l'espressione originale, una l'espressione tradotta, una il minuto corrispondente, e una la categoria di linguaggio figurato a cui ho ricondotto ciascuna espressione sulla base delle conoscenze che ho acquisito studiando il materiale bibliografico. Successivamente, ho

organizzato i dati in tre nuove tabelle, una dedicata agli idiomi, una alle metafore e una ai giochi di parole; ciascuna tabella era composta di quattro colonne – una per il minutaggio, due per confrontare visivamente le espressioni di partenza e di arrivo, e una per annotare la strategia traduttiva che, a mio avviso, era stata adottata in ciascun caso. Dopo avere compilato ciascuna tabella, ho fatto i calcoli, contando i seguenti elementi: quantità totale di espressioni figurate per ciascun episodio e nella serie complessiva; quantità di idiomi per ciascun episodio e nella serie complessiva; quantità di metafore per ciascun episodio e nella serie complessiva; quantità di giochi di parole per ciascun episodio e nella serie complessiva; casi di imprecisione del significato a causa di limiti audiovisivi, linguistici e/o culturali; casi in cui l'effetto umoristico era stato preservato o meno; frequenza di occorrenza di ogni strategia traduttiva considerata per gli idiomi, le metafore e i giochi di parole per ciascun episodio e nella serie complessiva.

Personalmente, ho riscontrato delle difficoltà in tre passaggi particolari durante l'analisi: nel classificare le espressioni figurate, poiché il confine tra categorie è molto labile e spesso una figura retorica può appartenere a più classi a seconda della prospettiva da cui la si considera; nel riconoscere tutte le espressioni figurate, poiché la mia conoscenza enciclopedica riguardo determinati modi di dire inglesi è incompleta, pertanto potrei essermi fatta sfuggire alcuni dati rilevanti; nell'osservare la sincronizzazione tra i movimenti delle labbra degli attori sullo schermo e le frasi da essi pronunciate.

Il Capitolo 4 illustra i risultati della mia analisi fornendo risposte alle mie domande iniziali. Innanzitutto, le espressioni figurate che ho identificato sono 446, 105 solo nell'Episodio 3. Di queste 446, secondo la mia personale categorizzazione è emerso che 278 sono idiomi (62%), 101 sono metafore (23%) e 67 sono giochi di parole (15%); dunque, la categoria maggiormente presente in 'Good Omens' è quella degli idiomi. In merito alla seconda domanda, la strategia traduttiva usata più frequentemente per gli idiomi, secondo la mia analisi, è stata la parafrasi, implementata quasi per la metà delle espressioni idiomatiche identificate nella serie. A mio parere, ciò si può spiegare con il fatto che in inglese molti dei verbi usati nella conversazione spontanea sono *phrasal verbs*, ovvero verbi composti da un verbo e una preposizione, e rientrano nella categoria degli idiomi; poiché l'italiano non contiene costruzioni simili, è logico che l'unica soluzione fosse parafrasarli. La strategia traduttiva usata più frequentemente per le metafore, invece, è stata la traduzione 'sensu stricto' (63,4%), mentre quella per i giochi

di parole è stata la copia diretta (58,2%). Si tratta di due dati sorprendenti, in quanto queste due strategie consistono nel riprodurre la figura retorica nella sua forma e nel suo significato originali; ciò significa che l'inglese e l'italiano condividono più riferimenti culturali e strutture linguistiche di quanto mi aspettassi. Generalmente, in tutti e tre i casi ho rilevato pochi esempi di imprecisione semantica e perdita di effetto umoristico, probabilmente grazie a tali somiglianze tra le lingue di lavoro.

Il Capitolo 5 è un capitolo aggiuntivo in cui mi permetto di dare alcuni suggerimenti per quanto riguarda l'insegnamento del linguaggio figurato in una ipotetica L2. Come sostengono Carter (2004), Gibbs e Beitel (1995), Thoma e Daum (2006), Hoang e Boers (2018), e Noppold e Martin (1989), il linguaggio figurato è parte integrante della comunicazione quotidiana, e se uno studente di inglese mira a sviluppare l'abilità di prendere parte ad atti comunicativi con interlocutori anglofoni con successo, l'apprendimento del linguaggio figurato deve essere una priorità. Inoltre, sulla base dei risultati della mia ricerca, appare chiara l'importanza di conoscere le espressioni figurate della L2: il processo di traduzione dei prodotti audiovisivi comporta diversi limiti che causano la perdita della natura figurativa di idiomi, metafore e giochi di parole una volta tradotti in italiano, privando il pubblico di arrivo della possibilità di apprezzare il film nella sua integrità. Attingendo alla mia esperienza personale negli studi di inglese, ho pensato a tre possibili esercizi da proporre per l'apprendimento delle espressioni figurate:

1) un primo esercizio che insegni come consultare efficacemente i dizionari idiomatici;
2) un secondo esercizio che insegni a lavorare in gruppo e a mettersi in gioco senza temere il giudizio degli altri;
3) un terzo esercizio che insegni l'autonomia nello studio costante per ottenere risultati duraturi.

Per concludere, nella mia analisi non ho identificato alcun particolare schema ricorrente per quanto riguarda la traduzione delle espressioni figurate identificate in 'Good Omens'. Di certo è emerso che determinate strategie sono state applicate più frequentemente di altre, ma non sistematicamente per lo stesso caso; questo perché la traduzione è relativa, e la strategia più adatta viene selezionata caso per caso. In secondo luogo, è risultato che il grado di precisione e coerenza nella traduzione fosse molto alto,

il che è vantaggioso specialmente in un film doppiato poiché garantisce un certo equilibrio tra la componente visiva e il messaggio da trasmettere. In terzo luogo, l'atmosfera umoristica e ironica originale è stata riprodotta con successo nella versione italiana, senza che la componente visiva e la necessità di sincronizzazione prendessero il sopravvento.

Il mio è stato un piccolo, umile contributo all'area dell'AVT non certo privo di ostacoli ed imperfezioni, data la mia poca esperienza e limitata conoscenza. Ora che i Translation Studies si stanno aprendo a nuovi orizzonti che includono anche la traduzione audiovisiva, sarebbe interessante incoraggiare i traduttori a testare altri strumenti teorici esistenti per la traduzione del linguaggio figurato, applicandoli direttamente a prodotti audiovisivi. Un approccio collaborativo potrebbe essere la chiave per stabilire una guida di principi e strategie riconosciuti come validi universalmente; in questo modo, coloro che desiderano cimentarsi con il mestiere dell'adattatore-dialoghista potranno lasciarsi guidare da parametri standard, e non perdersi in infiniti e superflui dibattiti terminologici, passando all'esperienza sul campo per una migliore formazione.