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Audiovisual Translation: Subtitling for TED Talks

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*It always seems impossible
until it is done*

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Introduction

Audiovisual translation (AVT) is a specialized branch of translation studies (TS) that drew the attention of linguistic scholars only in the last few decades. For several years, translation studies' academics have neglected this field due to the common belief that this discipline was of secondary importance compared to the translation of, for instance, classical works. At the beginning of the past century, thanks to the diffusion of the first films, experts started carrying out the former investigations, focusing mainly on subtitling and dubbing. Over the years, the interest towards this discipline has increased so much so that today AVT is one of the most important areas of translation studies and it is likely to go even further in the future.

The purpose of the present work is to offer the reader a study on the discipline of audiovisual translation. More precisely, this dissertation focuses on subtitling, one of the most employed language transfers modalities. The peculiarity that distinguishes in a unique way subtitling from all the other techniques is that, while it conveys the message from a source to a target language, this practice also carries out a shift with regard to the semiotic system. More specifically, subtitling converts oral dialogues into written texts. The study of subtitling has been carried out from two perspectives. First of all, theoretically through the investigation of its main characteristics and constraints as well as the strategies that subtitlers employ to perform their work. Later, from a practical point of view, through the concrete subtitling process that I have made of three Talks held at different TED events.

This dissertation consists of three chapters. Chapter One deals with audiovisual translation, offering the reader the main information about this discipline. The first section of the chapter presents some basic notions concerning AVT such as its definition, its goal, the reasons behind its ever-growing diffusion and the main features of audiovisual products. The following part concerns the classification of every language transfer mode into dominant and 'challenging' according to the distinction that Gambier made relying on their employment frequency. Later, every technique is briefly described. Then an overview of the main historical phases of audiovisual translation and of the technological improvements is provided that led this discipline to become one of the leading areas in the field of translation studies. This chapter ends with the representation of the world's

division into four blocks according to the orientation of each country towards one specific language transfer technique – English as the source language, subtitling, dubbing and voice-over countries.

Chapter two is entirely devoted to subtitling – here studied in a theoretical way – which is the main focus of my investigation. Firstly, an analysis of the topic is carried out by explaining what this practice consists of and outlining its main advantages and drawbacks. Later, subtitling is described from several perspectives. First of all, according to its linguistic parameters that distinguish between intralingual, interlingual and bilingual subtitles and, secondly, with regard to the technical parameter of optionality that classifies them as open (which are non-optional) or closed (optional) subtitles. One final feature that causes the distinction into several types is the time given to subtitlers to carry out their task. According to such difference, their works can be pre-prepared or live. The chapter then outlines the main features that characterise subtitling such as their placement on the screen, the colours that can be employed but also the constraints that are typical of this technique such as the characters per second, the lines' division and the maximum number of characters per subtitle. This first part concludes with an historical section that describes the crucial phases this practice went through and the main experiments that scholars have carried out with the purpose of creating some better-quality subtitles. The second part of the chapter concerns the relationship existing between subtitling and linguistics since it describes all the strategies – condensation, text reduction, paraphrase, transfer, etc.– that can be employed to carry out the work.

Chapter Three considers subtitling from a practical perspective. It opens with a brief section concerning *fansubbing*, a neologism that indicates the practice that allows fans to create subtitles. This phenomenon dated back to the late Eighties when American and European fans started being interested in some Japanese cartoons – called *mangas* and *animes* – but they could not enjoy them due to language barriers. As a result, they started subtitling these programmes themselves and, later, freely distributing their translations on the Internet. After analysing *fansubbing*'s legal status and the main characteristics that distinguish such practice from professional subtitling, this section ends exhibiting the stages that the subtitling process is made of and the figures that carry out such activity.

Since the practical activity consists in the translation and subtitling of three TED Talks, the second part of the chapter provides the reader some crucial information concerning TED organization and the main characteristics of its Talks. The theoretical part of this chapter ends with the description of the main characteristics of *Amara* which is the subtitling platform that TED provides its community of volunteers in order to carry out their work. Afterwards, the reader finds some examples of problems I encountered while subtitling and that show from a practical perspective what was previously analysed from a theoretical point of view. The purpose of these samples is to illustrate the biggest challenges I have encountered and the specific decisions I have made to carry out my work. Thanks to these examples, the reader understands how the different subtitling techniques allowed me to solve each problem I encountered while subtitling the three TED Talks. Finally, some of the examples have been included in the analysis to show why, in a few cases, I did not follow the recommendations usually found with reference to AVT translation.

Chapter One

Audiovisual Translation

With the term *audiovisual translation*, scholars “refer to the transfer from one language to another of the verbal components contained in audiovisual works and products” (Chiaro, 2012: 1). In other words, it indicates the language transposition of multimedia dialogues, both between two different languages and from one mode to another of the same language. In this way, people from other countries and cultures fully understand a programme originally shot in a different language. This has traditionally been the main role of audiovisual translation. In recent years, this discipline gained an additional responsibility: teaching the language of the host country to the ever-growing migrants all round the world. Indeed, reading subtitles of television or internet programmes while listening to the correct accent helps people to learn a new language (Díaz Cintas, 2008: 6).

Audiovisual translation cannot be considered a kind of specialised translation. Comparing audiovisual translation to a ‘genre’ is one of the most recurrent misconceptions in this field: it is indeed more similar to a ‘text type’ since this label subsumes many different subcategories (Díaz Cintas, 2009: 5-6). Even though the terminology used in the dialogues may be specialized (e.g., when it is related to scientific, economic or legal areas), this activity regards the modes in which the text is transmitted rather than what it is about.

Audiovisual translation is encompassed in the wider and more generic field of translation but several are the characteristics that differentiate technological from print translation. Among the others, the technical reproducibility of the audiovisual translation, the complete subordination of the text to the multimodal components, showing the final work on a screen (Bartina & Espasa, 2005: 85-86) and the simultaneous development of audiovisual translation with technology that let multimedia products be global. This international distribution of multimedia works causes a change in their contents: products often reach the target audience in a slightly different form than what they were originally thought for and then created by authors. This is the consequence of a standardization

process that a multimedia product has to go through in order to fulfil the new country's requirements and conventions. The aim of such adaptation is to reduce the gap between the cultures of the origin and receiver countries. Such regionalization and adaptation procedures require the work of several professionals who bring their knowledge and ideas that, in the end, need to converge to one common solution (Barra, 2009: 510). But if on the one hand audiovisual translation differs from print translation, on the other hand discrepancies can be found within the audiovisual area itself. It is the case of theatrical productions which are characterized by a two-way communication both from the actors and the audience, the unrepeatability of each stage performance as well as the spatial limitation between the stage and the auditorium that requires special paralinguistic devices (Bartina & Espasa, 2005: 85-86).

The history of audiovisual translation has been somewhat chaotic and uncertain causing, as a result, consequences on the terminology employed to refer to such area. The legacy of such situation is still visible in the current confusion on which word or expression is more suitable to address to the field. The first studies used to refer to this new field of interest with the terms cinema translation and film translation because, in those years, television was not popular yet. Consequently, commercials, talk shows, reality shows and television series were not either. For this reason, academics only focused on film dialogues (Perego, 2005: 7-8). Later on, as research improved and developed, this translation practice not only kept dealing with films but also started handling television programmes and any kind of released videos. This was the moment when scholars understood that the original terms were too restrictive and no longer adequate to the new scenario. The former terms were replaced by new ones: 'constraint translation', 'multimedia translation' and 'screen translation' that all referred to the same product but underlined different aspects. For example, multimedia translation referred to the several medias through which the message was transmitted (Díaz Cintas, 2003: 194). On the other hand, the term screen translation focused on the product's device support, including any type of work that was marketed via screen whether of television, cinema or computer (Díaz Cintas, 2005: 3). This also included computer games, web pages and CD-ROMs (Díaz Cintas, 2003: 194). One more term later employed was 'language transfer', which underlined the verbal element that needed to be integrated to the non-verbal component of the audiovisual product such as sounds and images (Perego, 2005: 7-8). Nevertheless,

these ‘umbrella terms’ did not turn out to be the most appropriate solutions because “these different terms all set out to cover the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device” (Chiaro, 2009: 141). Theatrical plays and operas were the exceptions since the audience did not require any technological device. This was a legitimate observation until recent times when surtitles have been included on stage and electronic librettos (Chiaro, 2009: 141). Finally, the more generic term ‘audiovisual translation’, frequently abbreviated with the acronym AVT, was introduced. In the past years, it has gained ground becoming today’s standard referent (Díaz Cintas, 2005: 3). With the intention of encompassing all the expressions mentioned above, scholars have adopted this broader term because it refers to the multi semiotic dimension of every cinematographic and television work where dialogues require translation (Perego, 2005: 7-8). Thanks to its broadness, this term does not only include the most diverse products and auditors, but also the less conventional language transfers that switch from the visual to the spoken mode (e.g., the audio description for blind people) and vice versa, for example the sign language (Perego & Taylor, 2012: 47).

Overall, in the past decades audiovisual translation has grown significantly and the main reasons for such growth are three. The first relates to technological improvement which boosted the quantity of audiovisual products created. An increasing number of films, television series, debates, documentaries, cartoons and news have been marketed and, consequently, have been needed to be transferred to other languages and cultures. The second reason is a consequence of the previous one: these new audiovisual products have to be accessible to a wider audience than the one they were originally thought for (Díaz Cintas, 2003: 193). The last one relates to the immediacy of these products’ reception thanks to devices as televisions, cinemas and DVDs: the better the technology, the faster the material diffusion and the international exchange (Díaz Cintas, 2004: 50). The growth of audiovisual translation is proven by the evolution of its translator figure that today is considered an actual profession. Traditionally, those who used to work in the audiovisual area were mainly non-expert translators or people with non-adequate linguistic skills who worked in the television or cinematic field. Today, on the contrary, only professionals with specific theoretical knowledge and practical experience are allowed to become translators because improvements on the audiovisual industry have raised the

expectations on its products too. This is a consequence of the current awareness that a subtitled or dubbed work will be accepted by the ever-more exacting audience only if it is well transferred (Perego, 2005: 12-13). To achieve such result, experts' role is to accomplish a two-fold task which consists of

maintaining the coherence of the communication between the addressees on the screen, while at the same time seeking to transmit the coherence of the discourse that the communicator directs towards the auditors en masse. (Orero, 2004: 161)

1.1 Audiovisual product

The expression audiovisual text is frequently replaced by its more generic synonyms multimedia product and audiovisual product. The term denotes a very specific text type characterized by a conjunction of semiotic components, all equally important, that interact together in order to produce one single effect (Perego, 2005: 7-8-9). As the word itself suggests, the audiovisual product is made to be both heard and seen at the same time, even though it is primarily meant to be seen (Chiaro, 2012: 1). Due to its duality, “an audiovisual text has two main features: (1) it is received through two channels, the acoustic and the visual and (2) the synchrony between verbal and non-verbal message is essential” (Bartina, Espasa, 2005: 84). Combining these two components, it is possible to create a four-element pattern:

	Acoustic code	Visual code
Verbal elements	Dialogue's words, voice-off, songs	Subtitles, inscriptions, banners, signposts, producers' and cast's names
Non-verbal elements	Soundtrack, background noises, silences	Images, use of lights and colours, costumes, actors' gesture and facial expressions

Table 1.1: Pattern that explains the main elements that subtitles are made of (Perego, Taylor, 2012: 45-46. Chiaro, 2009: 142)

Such combination also underlines the biggest difference existing between audiovisual products and written works. In the former, words are strictly linked to visual materials

and they both have equal relevance in the message creation. On the contrary, printed publications are originally meant to be read thus illustrations and graphs have a secondary function because they only serve to complement the verbal content (Chiaro, 2012: 1). The synchrony between verbal and non-verbal information brings out another fundamental characteristic of audiovisual products which is information redundancy: the same message is communicated through sounds, images and words at the same time (Bartina & Espasa, 2005: 85). This condition has repercussions in the translation process. Firstly, such activity only concerns the verbal elements of the acoustic and visual channels but not the non-verbal components. Secondly, the simultaneity of the translation process makes the work of multimedia translators more difficult since they need to pay attention to more aspects than paper translators do. Moreover, multimedia workers have to comply with a greater number of technical requirements (Perego & Taylor, 2012: 45).

When thinking about AVT, considering films as the only audiovisual programmes where text needs to be translated is a very common mistake. Films are only a small portion of a wider range of products in which documentaries, cartoons, television series, reality shows and commercials are included too. (Díaz Cintas, 2004: 67). Similarly, television and cinema are not the only screens existing anymore: nowadays, people deal with audiovisual products every time they use mobile phones, DVD players, video games consoles and GPS navigation devices. In other words, everything that requires an electronic equipment can be considered an audiovisual product (Chiaro, 2009: 141). Nevertheless, it is important to point out that not all audiovisual productions need screens. Examples are theatrical projects like musicals and operas as well as other events that are performed live on stage and require surtitles (Anderman & Díaz Cintas, 2009: 16-17). In these cases, actors perform musicals and operas in their original language and the translated lyrics are written in some librettos, located on the back of each seat, to facilitate audience comprehension (Chiaro, 2012: 2). Some paper publications can also be considered AVT works. Comics are printed books where images and words are strongly connected since dialogues are placed in the typical speech balloons. Though they are not strictly audiovisual, comics' translation process is more similar to the audiovisual rather than to the paper one (Chiaro, 2009: 142).

1.2 Audiovisual language

The language of audiovisual products, and in particular of films, require special mention and specific analysis. First of all, audiovisual language has been one of the most neglected areas within linguistics field for a long time. Since its features belong to written, spoken and theatrical languages, scholars could not classify such language into a specific research discipline (Perego & Taylor, 2012: 152). Another peculiarity of film language is the relationship between the characters. Three are the main figures in the audiovisual scenario: the speaker, the addressees and the auditors. If in a real-life situation the speaker interacts with the addressee, in the cinematic environment this does not happen. In such context, speakers address the auditors who are the actual receivers of the dialogue. For this reason, their way of speaking, the tone and the register of their discourses are more centered to the audience's needs and language skills rather than to the addressees'. As a result, the whole style of the final screenplay is not natural but is influenced by the audience (Orero, 2004: 161). Another aspect that influences film language is that, with the exception of some specific genres, a great portion of marketed films is an attempt to replicate daily life. One of the main ways to do such thing is to imitate everyday language and dialogues. These are spontaneous conversations in which people usually repeat the same few things several times in the same discourse, sounding boring and banal. Moreover, real conversations tend to be very confusing because people speak at the same time without respecting turn-taking. The repercussion of such behavior is that dialogues are characterized by overlay voices, false starts, repetitions, hesitations and so on. In the same way, spontaneous conversations are not smooth because interlocutors do not follow a logic structure for their sentences but interruptions and topic changes are frequent. Recent studies have shown that, on the contrary, film language lacks all the features of the natural discourse. The style used by actors is not spontaneous at all but rather it is based on scripts that have previously been devised and prepared by scriptwriters. As a result, actors' speeches are characterized by the main features of the written language. Merging these two conditions, scholars place film language in-between oral and written styles. The reasons why this previous preparation is required are different. The first concerns the time limitations of the audiovisual product itself. A scene can only last on the screen for a few minutes before the film switches to the following one hence a lot of natural language features, for example repetitions and hesitations, cannot be replicated.

In the same way, viewers are interested in involving and stimulating films and, plot apart, characters' dialogues are the element that allows films not to be boring. In addition, as previously said, actors address the audience rather than other performers thus some confusing conversations that do not respect the turn-taking rules would not allow a clear comprehension of the scene. Film dialogues are carefully divided into portions that are accurately followed by actors without any overlap. Moreover, they are often characterized by some unnatural but strategic stops that give the conversation a dramatic and theatrical effect. One additional reason why film language has to be different from daily conversations is to fulfil its functions of giving information about time and space settings, of introducing and describing the characters as well as of communicating relationships and emotions. All these roles are usually not required in common speeches (Perego & Taylor, 2012: 63-83). This unnatural and refined language is even more evident when it comes of subtitled and dubbed films. If films dialogues are already modified to sound like spontaneous conversations in order to fulfil cinematic necessities, actors' speeches undergo to a further adjustment process carried out by subtitlers and dubbers. As a matter of fact, translating from a language to another requires some deeper transformations like explication and neutralization. Further limitations that complicate even more the attempt to reproduce the spontaneous language features and realism are typical for each mode. Some examples are characters numbers per line for the subtitles mode whereas lip-sync and the impossibility to recreate different varieties of the same language for dubbing (Perego & Taylor, 2012: 159-160).

Despite everything that has been explained in this paragraph, recent studies underline that the gap between spontaneous conversations and film language is ever more reducing. Nevertheless, a complete overlap of the two linguistic genres is still an unresolved issue (Perego & Taylor, 2012: 68).

1.3 Audiovisual translation modes

The internationalization of audiovisual products and audience led scholars to look for the most appropriate language transfer modality in order to satisfy the necessities of each viewer. Several solutions have been found and Professor Yves Gambier (2003: 171) distinguished thirteen modalities. According to his classification, eight types are

dominant because they are more frequently used whereas five are called ‘challenging’ because of they are more complicated thus they are characterized by a more thought-provoking nature. The dominant group encompasses:

- interlingual subtitling,
- dubbing,
- voice-over,
- free commentary,
- simultaneous translation,
- double version,
- consecutive interpreting,
- simultaneous interpretation,

The challenging group includes:

- script translation,
- simultaneous subtitling,
- surtitling,
- audio description,
- subtitling for the Deaf and Hard of Hearing.

Even though Gambier’s classification is pretty recent, today it is no longer appropriate. The latest technological innovations let some of the challenging methodologies, such as audio description and subtitling for the Deaf and Hard of Hearing, become common occurrences (Perego, 2005: 22-23). Despite this evolution, in this dissertation I am going to follow Gambier’s division because it still is the starting point for recent studies. In addition, since the main focus of my dissertation is interlingual subtitling, in the following paragraphs I am only going to describe briefly each language transfers whereas I am going to analyze the interlingual subtitling carefully in the second chapter of this work.

1.3.1 Interlingual subtitling

Subtitling is defined as “the process of providing synchronized captions for film and television dialogue (and more recently for live opera)” (Cowie & Shuttleworth, 1997:

161). In other words, subtitling is the incorporation on the screen of the written text that reproduces in the target language what is heard in the audiovisual product (Chiaro, 2009: 148). Since it goes from a source to a target language, subtitling is an interlingual technique and it is meant for hearing people (Rica Peromingo, 2016: 26).

The main characteristics of effective subtitles are the elimination of any information that is already understandable from the visuals, the elimination of hesitations, false starts and redundancies, the simplification and condensation of the original text and the modification of dialogues that are, as a consequence, free of any slang and taboo word (Chiaro, 2009: 148).

Together with dubbing, subtitling is the world leading language transfer in the audiovisual market. However, subtitling has some more convenient characteristics than its competitor (Cowie & Shuttleworth, 1997: 161). Among others, studies have shown that subtitling is less time-consuming and labor-intensive (Nicolae, 2018: 51-52) and it is also fifteen times more economic than dubbing (Osimo, 2004: 136).

A particular typology of this language transfer modality is simultaneous subtitling, also known as live subtitling or real-time subtitling (Hernández & Mendiluce, 2005: 97) which is one of the most recent and ever common language transfers. This translation process converts oral speeches into written subtitles thanks to the collaboration of two experts (Perego & Taylor, 2012: 185-186). The first is an interpreter that reads, reduces and translates the source language speech while the second is a stenographer that creates the target language subtitles. In recent years, thanks to technology development, voice and speech recognition software with a great degree of accuracy have been invented (Chiaro, 2009: 154). Since speed is the most important feature for this technique, special keyboard shortcuts have been created. Real-time subtitling is usually employed when hard-of-hearing people watch live programmes like sporting events and last-minute news (Hernández & Mendiluce, 2005: 97).

1.3.2 Surtitling

Defined as “at an opera or play that is being performed in a foreign language, surtitles are a translation or summary of the words, which appear on a screen above the stage” (Collins

Dictionary, 2020), surtitling is the least studied mode in audiovisual translation (Peromingo, 2016: 146). Even though this technique derives from subtitling thus it is very similar to it, surtitles actually consist of one non-stop line displayed on the screen (Bartoll, 2011: 89). The main characteristics of such practice are its space-time limitations, the multimodality of its communication channels and the application of translation techniques such as reduction, omission and adaptation (Peromingo, 2016: 149-150). Surtitles are usually employed in theatres, opera houses and musicals, hence the audience can find them either on the stage or on the back of each seat (Hernández & Mendiluce, 2005: 95).

1.3.3 Dubbing

Dubbing procedure was introduced in the film area in the early 20th century as a consequence of the invention of talkies and the necessity of film industries to market their products in different languages all over the world (Chiaro, 2012: 3). Dubbing is defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip-movements of the original dialogue” (Luyken, et al. 1991: 31). The main goal of such technique is to let target viewers believe that the actors on screen are actually communicating in their own language, as if they were watching an original work (Osimo, 2004: 134).

Just like other AVT modes, dubbing has advantages and disadvantages. Concerning the former, this language transfer let the audience better understand the meaning of the product (mainly films) because it does not add extra information, such as written words, on the screen. On the other hand, it does not allow viewers to learn or improve a second language because they are only exposed to inputs in their own language (Nicolae, 2018: 52). In a similar way, dubbing leads the audience to pay less attention to culture matters because all the cultural differences existing between the countries are hidden. Another disadvantage is that dubbing is made up by two components: lip movement and speech’s contents. Due to their independency, a perfect synchronization between the two elements is impossible hence, regardless of which translation strategy experts choose, one of them is necessarily lost (Osimo, 2004: 133-135).

The dubbing process consists of four steps. First of all, an expert translates word for word the original product's script that, later, the adapter - also called dubbing translator - conforms to the new audience (Chiaro, 2012: 3). This last stage impacts different levels of the target work: from the translated sentences that need to sound natural in the target language, to the level of synchronization between the audio and actors' lip movements to the time-synchronization which concerns original and dubbed sentences length (Gambier, 2012: 51). In the meanwhile, the dubbing assistant splits the film into shorter tracks and organizes the recording shifts. Here, actors read the translated script while watching the film and listening to the original track through headphones. In the last step, all the tracks are mixed and balanced together. Latest technology advances have brought innovations in the area. New software programmes have been invented so much so that, nowadays, it is possible to modify actors' facial and lips movements in order to allow a better synchronization when needed (Chiaro, 2012: 3).

One last important thing concerning dubbing is the common risk of using *dubbese*. This term has a negative connotation and it is defined as “a prefabricated, artificial, non-spontaneous oral register” (Pavesi, 2005: 15). In other words, this term indicates an artificial language that tries to reproduce the target oral style (Sileo, 2015: 59): being previously thought and analyzed, *dubbese* actually results unnatural and unrealistic because it lacks of colloquialisms and slangs (McLoughlin et al. 2011: 20). Other characteristics of such language are the elimination of regional differences and national dialects as well as a great employment of recurrent expressions and calques from the source language (Sileo, 2015: 59).

1.3.4 Voice-over

Voice-over is defined as “a technique in which a voice offering a translation in a given target language (TL) is heard simultaneously on top of the source language (SL) voice” (Díaz Cintas, 2006: 477). When the voice-over practice is employed, the foreign language discourse begins with normal volume which, after a few seconds, is reduced completely or to a minimal auditory level because its translation starts being read. In a similar way, the target language speech finishes a few seconds earlier than the end of the original one, allowing the audience to listen to the source language track at a normal volume once again

(Díaz Cintas, 2003: 195). Due to the fact that voice-over does not shift the audiovisual product's medium (for example from oral to written mode) but it replaces the original soundtrack with a new one, it can be compared to dubbing (Díaz Cintas, 2006: 477). Voice-over is indeed also called half-dubbing (Perego, 2005: 28). These two modes are actually different since voice-over does not make any attempt to be simultaneous with the original video, whether concerning lip or time synchronization. Viewers are well aware that they are watching a foreign product, unlike in dubbing. This lack of perfect synchronization gives authenticity to the target language version because auditors are still able to hear the original soundtrack even though they cannot understand it. Two professionals are required in order to complete the voice-over task: a translator and a narrator. The former works on the linguistic transposition of the dialogue while the voice-over narrator reads the new script in the target language (Díaz Cintas, 2006: 477). Employing just one narrator means that all the characters of the film will have the same voice, regardless, for example, if they are men or women (Perego & Taylor, 2012: 244). The greatest advantage of this mode is its lower costs compared to the other language transfers due to the fact that only two professionals work on voice-over and no synchronization is required. The only thing required is a similar length between original and translated speeches (Díaz Cintas, 2006: 478). Voice-over is largely employed in interviews on television programmes, sports and reality shows, commercials, news broadcasts and documentaries (Chiaro, 2009: 152).

1.3.5 Audio description

Audio description for blind and the partially sighted (AD) and subtitling for the deaf and the hard-of-hearing (SDH) are two innovative areas of research in the audiovisual translation field. They are intralinguistic techniques (Rica Peromingo, 2016: 29). Traditionally, they were not included within the translation activity modes because they did not imply any transfer from a source to a target language (Díaz Cintas, 2005: 4). More attention has been given to these two transfer modes when society began talking and promoting accessibility and social inclusion for certain social groups (Perego & Taylor, 2012: 49). Nowadays, the legislation of many countries has declared that every television

channel must broadcast a minimum number of hours with SDH e AD (Anderman & Díaz Cintas, 2009: 6).

Audio description is defined as “an additional commentary that explains what is happening on screen. AD describes body language, expressions and movements, making the programme clear through sound” (www.rnib.org.uk/information-everyday-living-home-and-leisure-television-radio-and-film/audio-description). In other words, the narration concerns the transformation into words of all the visual elements that are relevant for the film plot like the place, who is speaking, the body language, costumes, colours and words that appear on the screen (Díaz Cintas, 2005:4, Perego & Taylor, 2012: 234). This is why the golden rule of such technique can be summarised as “describe what you see” (Matkivska, 2014: 39). Afterwards, such narration is incorporated to the soundtrack, either original or dubbed, but the two tracks do not interfere with each other since the audio description is added during silent moments. When the addition regards the dubbed audio, the practice is often known as double dubbing because two translation procedures are carried out: firstly, from source to target language and, secondly, from images into words. The additional track can be both recorded or live performed, depending if it is employed in films or theatres. In recent years, AD has been increasingly studied and implemented so much so that it is ever more employed in international audiovisual congresses (Hernández & Mendiluce, 2005: 98). On the contrary, museums, theatres and cinemas that provide audiovisual description to blind people are still only a few (Perego & Taylor, 2012: 53). The most important skills that audio descriptors need to own are the ability to summarize information, great knowledge of the language, clear voice, willingness toward team work and knowledge of the contents of the product they are narrating. One last thing that narrators need to keep in mind is their audience heterogeneity that force them to adapt their work to every necessity. For example, people that are blind from birth and those who have lost their sight afterwards will receive and process the commented description in different ways (Perego & Taylor, 2012: 233-234).

1.3.6 Subtitling for the Deaf and Hard-of-Hearing

This subtitles typology has become part of the audiovisual translation area in the Seventies (Anderman & Díaz Cintas, 2009: 5). Since this technique is meant for people

who cannot hear, subtitles have to provide the viewers not only the dialogues between the characters but also paralinguistic information and sound effects like doors slamming, street noises, telephones ringing and so on (Hernández & Mendiluce, 2005: 97). These subtitles are characterized by (Rica Peromingo, 2016: 118-119, Perego & Taylor, 2012: 220-223):

- the specification of the subject of the dialogue,
- the description of the tone of the voices and of the characters' behavior while speaking (e.g., angry, sad, excited etc.),
- the inclusion of relevant sounds that can be heard in the background or in the context. These information are usually put into brackets,
- different subtitling layouts when more interlocutors are speaking in the same scene. Some examples are the placement of the subtitle right under the speaking person and not in the middle of the screen, the addition of name tags before subtitles or the employment of different colours for each speaking character. The latter is the most liked strategy,
- the reduction of dialogues information by 50% compared to original subtitles in order to facilitate the comprehension,
- a higher number of subtitles lines and a slower reading speed because they have to let auditors be able to read all the additional information.

The main skills required in SDH are the knowledge of the basic subtitling rules, of the deaf and hard-of-hearing people's needs as well as of the standards of subtitling for people with hearing issues (Rica Peromingo, 2016: 117). In a similar way as in AD, subtitlers have to adapt their work to a very heterogeneous audience which encompasses birth deafness, illness deafness, total deafness or hard-of-hearing. SDH is usually optional and nowadays it is frequent in DVDs, Teletext services and Digital Video Broadcasting (Hernández & Mendiluce, 2005: 97-98). More specifically, they are broadcast on most European countries' televisions through pages 888 or 777 of Teletext whereas in North America through the so-called *line 21* (Anderman & Díaz Cintas, 2009: 5).

1.3.7 Simultaneous translation

Simultaneous translation is defined as “a form of translation in which the interpreter translates into the target language as quickly as possible while the speaker is still speaking in the source language” (Collins Dictionary, 2020). This is however a restrictive definition because this technique can also be used to translate scripts or previously prepared subtitles. The main features of such language transfer mode are its bad synchronization quality and the fact that the audience hears both the source and the target language. Simultaneous translation is usually employed in film festivals and film archives, i.e., events where little time is allowed to prepare a more complex translation. (Hernández & Mendiluce, 2005: 97).

1.3.8 Script translation

Also called scenario translation, the only purpose of this technique is to get financial support for co-productions. Accordingly, script translation has not a proper audience that will enjoy the product because it is only directed to the financial-aid providers to inform them about its content. Such translations are essential because they are the starting point for the whole production (Hernández & Mendiluce, 2005: 99).

1.3.9 Free commentary

Free commentary is one of the oldest forms of revoicing (Gambier, 2012: 51). With this expression, scholars address “the adaptation of a programme to a completely new audience, where the adaptation is in function of cultural factors or new goals” (Díaz Cintas, 2009: 96). Being half-way between translation and adaptation, free commentary allows a great level of autonomy in the creation of the target product (Fois, 2012: 4-5). This means that this mode does not consist of a literal translation and its goal is not to reproduce the original speech content faithfully. On the contrary, experts that use this procedure deeply change the nature of the product through additions, omissions, clarifications and other similar strategies (Gambier, 2012: 51). Such modifications are justified because synchronization in free commentary is provided by on-screen images

rather than soundtrack. This AVT mode is usually employed for children's programmes, documentaries, parodies, corporate videos and all those audiovisual products where literacy is not of the utmost importance (Díaz Cintas, 2009: 96).

1.3.10 Double versions

The double versions technique belongs to the wider category of multimedia translation. Sometimes audiovisual products are international coproduction created using various languages. When this technique is employed, actors play their roles in their own languages and when all the scenes have been shot, the multilingual film is dubbed and post-synchronized to movements and gestures. The result will be a one language product without the necessity of translating the whole work. Multimedia translation is most frequently used in countries with two or more official languages (Hernández & Mendiluce, 2005: 99-100).

1.3.11 Interpreting

Audiovisual interpreting is defined as “the oral translation of an audiovisual product by only one speaker” (Hernández & Mendiluce, 2005: 95). Two typologies of interpreting, consecutive and simultaneous, can be distinguished. They are both employed in live interviews, meetings and news broadcasts (Hernández & Mendiluce, 2005: 95).

1.4 History of audiovisual translation

In the mid-Sixties, a new field of studies developed. Known as Translation Studies (TS), the term refers to “the discipline which concerns itself with problems raised by the production and description of translation” (Cowie & Shuttleworth, 1997: 183). Nevertheless, being an unknown area of research, only a few academics were interested in Translation Studies. This lack of interest, combined with the fact that technology and multimedia products were still not a consolidated reality, caused an even worse environment for audiovisual translation studies.

On the eve of the 20th century, silent films were invented and the idea that cinema would be able to travel across the countries thanks to the universal and unequivocal language of images started spreading. At the same time, this invention represented a problem for the film industry due to the lack of sounds and dialogues. To overcome this absence, intertitles were added in the post-production stage. They were written texts that were shown on-screen between one film scene and another but that were not part of the programme. Although intertitles have not been studied in-depth and most information such as their aesthetic and their communicative values is still unknown, academic scholars currently state that “intertitles are the immediate predecessors of subtitles” (Díaz Cintas, 2008: 2). They appeared for the first time in 1903 as descriptive subtitles. In 1909, subtitles made their very first appearance thanks to Tropp’s idea of displaying some additional text below the intertitles, in the lowest part of the screen (Language Reach, 2016). Later on, in the late Twenties, new discoveries in the field brought the evolution of silent films into talking movies. This innovation allowed the cinema industry to become a very important area and films to become an international product. Accordingly, it is now clear for production and distribution companies that the language barrier represents a big issue in the release of new films and the actual necessity to figure a way to translate audiovisual programmes. The first solutions adopted to get through this problem were multilingual filming, subtitling and dubbing. While the former was abandoned after a few years, the others two were first improved and then used by more and more people (Díaz Cintas, 2008: 1-2).

Despite this new awareness, in the first half of the 20th century, translation of audiovisual products was still an unknown field of research. The main reason behind such situation was that several people believed that adaptation for a different audience was not essential for the translation process (Díaz Cintas, 2004: 51). Accordingly, academics did not focus their attention on this area (Bogucki, 2011: 9). The whole situation led people to think that audiovisual translation field was less important than mainstream translation, especially if compared to the one of the Bible and other literary classics. This condition changed at the turn of the Fifties and the Sixties when the interest toward audiovisual products started increasing and the first works were published so much so that scholars refer to these years as the starting point of audiovisual translation studies (Díaz Cintas, 2004: 51). Even though some minor articles had already been published, in 1957 Laks

wrote *Le sour-titrage des films. Sa technique. So esthétique* which was considered the “first pioneering work” on subtitling and its technique. It was only a short, 62-page-long manuscript but it received much attention and authors of later publications referred to and based their works on it.

Overall, translation and more in general translation studies, remained an unknown field of research (Díaz Cintas, 2004: 54-55). Studies made during these years were not exhaustive nor precise but only consisted in short articles disorderly disseminated in other major publications. In addition, most of the times, works and manuscripts were not published and distributed to the broad public. Accordingly, the first few years caused a great loss of discoveries and information that, as a consequence, slowed down the audiovisual translation knowledge: every time academics used to write new works, they knew nothing about previous discoveries. And although several decades have passed, this habit has caused important repercussions to the present so much so that nowadays we still miss an appropriate historiography on audiovisual translation (Díaz Cintas, 2009: 1).

Between the Sixties and the Eighties, audiovisual translation went through a period of inactivity. If on the one hand some minor works and articles about dubbing were still published, on the other, subtitling experienced a situation that scholars call ‘lethargy’ (Díaz Cintas, 2009: 2). In these years of relative lethargy, the article published in 1974 by Dollerup is worth mentioning since it is the first work that fully focused on subtitling. In particular, it dealt with the different types of mistakes that a translator may make while subtitling television programmes. Another important work was only published in 1982 by Marleau who examined the language used in cinemas and listed the problems and challenges while subtitling audiovisual products in *Le sous-titres...un mal nécessaire* (Díaz Cintas, 2004: 55).

A new wave of interest towards this field began with the new decade. Scholars define the Nineties as audiovisual translation’s golden age (Díaz Cintas, 2009: 3). The new interest towards audiovisual translation encouraged scholars to work together. The first collaborative book was written by five academics coming from different European countries. In 1991 they published *Overcoming Language Barriers in Television*, on the different modes of audiovisual translation products’ linguistic transfer. One last important work that needs to be mentioned is *The Semiotics of Subtitling* which was published in in

1999. The importance of this work lies in the topic it examines: a detailed description of the major characteristics of subtitles for deaf and hard-of-hearing people (Díaz Cintas, 2004: 56-58).

In the Eighties and Nineties, the first international organizations in the audiovisual translation field were founded and a great number of international conferences was held. Nevertheless, while audiovisual translation was growing, social minorities such as hard-of-hearing and blind people kept having problems regarding the accessibility of audiovisual products. Over the years, this trend has changed since increasing attention has been paid to issues like inclusion and equal accessibility to all kind of services. Accordingly, audio description (AD), subtitling for the hard-of-hearing (SDH) and signed language interpreting have been included in the field (Anderman & Díaz Cintas, 2009: 5).

Overall, within a century, audiovisual translation has become a very important field of investigation going from being considered a minor area included in the more general Translation Studies discipline to “have finally come of age academically”. And, in the future, it is likely to go even further. It should be pointed out that, during this evolution, a major difference exists between initial and present-day studies. At first scholars used to focus their attention to the distinction between various translation modes and whether one was better than another. In the last few years, on the contrary, experts have understood that every genre and audience calls for a specific approach and that each of them has its benefits and drawbacks but they all helped the growth and diffusion of the audiovisual industry. (Díaz Cintas, 2009: 3-4). Scholars now classify it as the most crucial area within this field of studies. Indeed,

‘Translation studies’ is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting, as well as DUBBING and SUBTITLING. (Baker, 2001: 277)

Despite such growth, unexplored topics and unsolved issues in the audiovisual translation still exist (Bogucki, 2011: 9).

1.5 Audiovisual translation and technology

Due to its connection with multimedia products, audiovisual translation is engaged to technology and its innovations (Díaz Cintas, 2009: 10). The most important aspect of such bond is how fast technology changes: what only a decade ago was considered a standard practice, is obsolete now. In a similar way, what today is thought of as a modern and cutting-edge technology, in the next few years could be otherwise (Díaz Cintas, 2010: 106). The first technological pillar in AVT field has been the invention of computers and, later, of the former translation software. As Díaz Cintas stated:

The computer has been one of the advances to have greatly changed the world of translation in general; and it could be argued that in the field of subtitling the impact has been even greater, with the launch of many computer programmes designed exclusively for subtitling work. (Díaz Cintas, 2005: 1)

The help that these software programmes gave to audiovisual translation has been so important that scholars refer to them as the major milestone in the field (Díaz Cintas, 2010: 107). At first, in the second half of the Seventies, software was meant exclusively for subtitling, whereas later, with the full affirmation of the Internet, the first dubbing programmes started being commercialized as well (Díaz Cintas, 2008: 7). The former subtitling equipment ever marketed was rudimental. Since subtitling process consists of simultaneous multiple tasks, the package included not only the actual computer but also an external video player and an additional monitor. As time goes by, these tools went through an innovation process that has led to a significant modernization. Nowadays, the only tools that translators need to carry out all the subtitling tasks are a computer, the digitalized version of the original product and the actual subtitling programme. (Díaz Cintas, 2010: 107-108). Despite the great improvements in the subtitling process, professional software has some disadvantages as well. The biggest one is their prohibitive prices: many translators, especially those who used to work sporadically in the area, could not afford buying these very expensive subtitling programmes (Díaz Cintas, 2005: 2). The second obstacle is how difficult using this software is and their constant need for upgrades so they do not end up being obsolete. As a result, subtitlers need to own some high technical skills levels and have to undergo a periodical training (Díaz Cintas, 2010: 108). To overcome these problems, a common remedy is to offer freelancer subtitlers a limited version of the software. In this way, even though translators are not given the programme's whole range of functionalities, they are still able to complete all the

subtitling tasks. This convenient solution has two benefits. The first is a simplification in the translators' work whereas the second consists in the fact that users need a lower level of technological preparation and that the periodical training is no longer required (Díaz Cintas, 2005: 2). It is important to underline that the aim of these programmes and of the automatization of the translation tasks is not to replace the human work but rather to assist and simplify it. That is why translation memory, voice recognition and applications that detect soundtrack volume and shot changes have been recently added as software extensions (Díaz Cintas, 2010: 108).

Chronologically, the second greatest invention in the field came around the second half of the Nineties with the arrival of DVDs (*Digital Versatile Disc*). After its launch, DVD experienced a boom and an unstoppable growth so much so within only three years, it became the most successful multimedia product of all time (Díaz Cintas, 2005: 3). What let this tool be so innovative was the way in which audiovisual products were packaged, marketed and, above all, consumed (Díaz Cintas, 2010: 106). The characteristic that allowed DVDs to be “the most significant advance in the audiovisual translation field” (Díaz Cintas, 2005: 3) is their great memory. This feature had several implications in the viewer's approach while watching a film. Thanks to its great storage, this new tool has been able to include not only the same film dubbed into up to eight different languages but also translated into up to 32 subtitle tracks. Undoubtedly, this new scenario has had repercussions. Firstly, the creation of a privileged category of watcher who could experience a deeper interaction with the multimedia product. Now, viewers have more control over the product because they are able to choose which subtitled and dubbed linguistic combination they want to follow. In addition, auditors are able to compare the dubbed version of their mother tongue with the one in any foreign language they know (Díaz Cintas, 2003: 198). As Díaz Cintas affirmed “We are now dealing with an (inter)active rather than passive viewer, who is increasingly more deeply immersed in the world of the image and has greater familiarity with new technologies”. This will be even more emphasized with the Internet boom experienced in the last decades (Díaz Cintas, 2009: 10). Another consequence brought by DVDs is a new audiovisual translation reality. Traditionally, audiovisual translation used to correspond to what is known as interlingual translation which is the transposition of the dialogues from a source language (SL) to a different target language (TL). On the contrary, with the diffusion of DVDs is

now possible to work with different modes of the same language such as, for example, transposing a dialogue into a written text in the same language. This approach is called intralingual translation (Díaz Cintas, 2005: 3-4). This new possibility has encouraged younger generations to prefer the subtitled version of a programme, thanks to the opportunity of learning or improving foreign languages (Díaz Cintas, 2010: 107). The arrival of DVDs not only changed viewer's behavior towards audiovisual products but also translators' work. Companies started demanding a 'literal' translation that stuck to the original version rather than one that is centered on the target language, even with the threat that the final dialogue could be far from the norms of the target language. An additional consideration on translators' work is their inclination to make sure that the dubbed version of the product is similar to its subtitles and vice versa as a consequence of the fact that viewers may compare them (Díaz Cintas 2003: 198).

Finally, one last pillar is the Internet. With the arrival of broadband, the web revolutionized the distribution within the audiovisual translation field to the point that exchanges are immediate today. A decade later, in 2004, publisher Tim O'Reilly introduced the expression *Web 2.0* (Britannica, 2020) that refers to "a second stage in the development of the World Wide Web, involving ways of sharing information such as blogs and wikis" (Macmillan Dictionary, 2020). Consisting with social networks and blogs, *Web 2.0* is user-centered thus very easy to manage thanks to its intuitive interface and it allows interactive information sharing. As a result, web users have lately become actively engaged in the creation of audiovisual material (Díaz Cintas, 2010: 109-110).

1.6 Major contribution to audiovisual translation studies

In the second half of the 20th century, some scholars stood out for the contribution they gave in this field's knowledge development, becoming the leading figures in the audiovisual translation area.

The first worth mentioning is Yves Gambier. The major contribution he gave to this field concerned the classification of the several audiovisual language transfer modes, the specific skills that future subtitlers need to own and audience's reception of audiovisual translation programmes (Díaz Cintas, 2004: 57).

Alongside Gambier, another pioneer in the audiovisual translation field was Henrik Gottlieb. He mainly focused his studies on subtitling with particular attention on the linguistic dimension of subtitles and the translation of idioms from English into his mother tongue, Danish. He also investigated the process of training and teaching subtitling (Díaz Cintas, 2004: 58).

In recent years, crucial has been the contribution given by Jorge Díaz Cintas, especially for what concerns subtitling and voice-over language transfer modalities (www.transmediaresearchgroup.com/member/jorge-diaz-cintas/). Another audiovisual translation aspect the scholar has focused his studies on is the accessibility to all medias like audio-description for blind people, subtitling and sign language for the deaf and hard-of-hearing (www.researchgate.net/profile/Jorge_Diaz-Cintas).

Accessibility to all media has also been studied by these years' leading figure, Aline Remael. Another important contribution the scholar has given to the audiovisual translation area concerns subtitles, either interlingual and intralingual. Finally, Remael examined some more innovative aspects like hybrid forms such as interlingual live subtitling with speech recognition or video link interpreting (www.alineremael.be/researchinterests.html)

1.7 Audiovisual translation in the world today

Even though several language transfer modalities have been invented, only a few of them are used systematically. This led modern researchers to focus their attention on countries' orientation towards a specific translation technique (Perego, 2005: 15). With the purpose of categorizing countries' most employed language transfers, scholars have divided the world into four blocks:

1. Source-language countries, e. g. English-speaking countries where America is the first largest exporter of audiovisual products. Since English is the world dominant language, the USA, the UK and other minor English-speaking countries are not really interested in foreign-language productions (Díaz Cintas, 2009: 7). The only products imported by these nations are mainly 'art' films for a literate audience

and the language transfer preferred for such purpose is subtitling (Gottlieb, 2001: 244).

2. Dubbing countries. This group encompasses nations, both inside and outside Europe, which official languages are German, Italian, Spanish and French (Díaz Cintas, 2003: 196). The reason behind this trend is historical: in the past decades, national laws of dictator regimes of Nazism, Fascism and Francoism only allowed the official language of each country to be used. Any other foreign language was forbidden. Accordingly, since subtitling keeps the original soundtrack, it became an illegal activity. The main reason behind such prohibition was the purpose of preserving the official language of the country, its culture and national film industry (Perego, 2005: 20-21). This practice had a significant sociolinguistic impact since it does not allow viewers to learn nor improve their knowledge of other languages nor cultures (Sileo, 2015: 58-59).

In this group are also included other countries with languages of lesser diffusion such as the Czech Republic, Hungary, Slovakia and Bulgaria (Díaz Cintas, 2003: 196).

3. Subtitling countries. Here, a lot of non-European speech communities but also some smaller European nations are included. Countries from North and Western Europe such as Scandinavia, Belgium, Portugal but also Romania, Slovenia, Greece and the Arab world belong to this group (Cowie & Shuttleworth, 1997: 161). The Netherlands needs to be mentioned separately since it regularly employs real-time subtitling (Chiaro, 2009: 154). It is important to underline that these countries dub into their target language every film, cartoon and television programme for children (Perego, 2005: 20)
4. Voice-over countries. This technique is mostly used in Eastern Europe nations such as the three Baltic States, Poland and Belarus (Anderman & Díaz Cintas, 2009: 131) but also Russia and China (Perego & Taylor, 2012: 241). This decision is due to the fact that voice-over is less expensive than lip-synch dubbing. Nevertheless, Russia is slowly moving towards dubbing (Chiaro, 2009: 3-4).

In recent years, countries' orientation towards a specific language transfer has been changing. Some examples are Spain and France, traditionally dubbing countries, that nowadays are screening more and more subtitled products (Díaz Cintas, 2003: 196). On

the contrary, Greece and Denmark have embarked on the opposite path (Díaz Cintas, 2010: 37).

Chapter Two

Subtitling

Subtitles are considered an unusual form of translation on the ground that they are directly added to the source audiovisual programme and they switch the mode by which the product gives the information (Díaz Cintas & Remael, 2007: 61). Translation studies' professors Díaz Cintas and Remael, defined subtitling as

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image [...] and the information that is contained on the soundtrack [...]. (Díaz Cintas & Remael, 2007: 8)

With the expression 'discursive elements', the two scholars indicated the soundtrack information being either dialogues, song lyrics and voices off the screen but also all the written words and phrases that can be read. Inserts, graffiti, inscriptions and street signs are included in this category (Díaz Cintas & Remael, 2007: 8-9). At the same time, not everything that is readable on the monitor is an actual subtitle. Indeed, words on the screen have been classified into captions, displays and subtitles themselves. The former are short texts that are added to the original product with the purpose to better explain some aspects of the programme. Some examples of film captions are scenes contextualization like *New York 1929* or *some months later*. Displays are short texts that are part of the film scenario like, among others, street signs, messages and the title of a newspaper. The decision to show displays' translation in the target product pertains to the single broadcaster. In the end, actual subtitles are the written adaptation of the oral dialogues of the characters. Overall, the general subtitling rule states that every audible or readable word of the source programme should be displayed in written form in the target product (Perego, 2005: 50-51).

Subtitling is a programme's crucial feature: bad characteristics such as no synchronization between text and dialogue, too much text on the screen and unsubtitled speeches can spoil a good product (Morgan, 2001: 164). Subtitles are part of the target programme thus the best subtitles are those the audience reads unknowingly (Díaz Cintas & Remael, 2007: 185). Indeed, as Morgan explained,

[t]he best subtitles are the ones you hardly notice because they make you feel you are understanding the original as you hear it. They do *not* draw attention to themselves – great big fancy fonts are not on, neither are very strong colours. (Morgan, 2001: 164)

Gottlieb distinguished six characteristics that differentiate in a unique way subtitling from any other AVT mode. These features are: its polysemiotic nature, the pre-prepared communication its text is made of, the synchronous and transient addition of the written words on an already-made product (Gottlieb, 2001: 16). He then used these parameters to compare subtitling to the other four main transfer techniques:

Translation type	Polysemiotic	Prepared	Synchronous	Transient	Additive	Written
Subtitling	+	+	+	+	+	+
Dubbing	+	+	+	+	-	-
Drama translation	+	+	-	+	-	-
Literary translation	-	+	-	-	-	+
Simultaneous interpreting	-	-	-	+	-	-

Table 2.1: Comparison between subtitling and the other main language transfer techniques (Gottlieb, 2001: 16)

As shown by the table, subtitling is the only language transfer mode that is characterized by all the six features. Other advantages make subtitling more convenient than the other audiovisual translation modalities (Rica Peromingo, 2016: 94-95):

1. subtitling is cheap since the only equipment required is the original product and the subtitling software,
2. the subtitling process can be carried out very fast,
3. viewers can become acquainted with the source language and culture (Mastrantonio & Ortore, 2019: 217) since the original soundtrack is not modified nor replaced. As a consequence, subtitles are very often employed for the acquisition of foreign languages,
4. subtitled programmes can be also enjoyed by non-hearing people.

On the other hand, subtitles have the following drawbacks:

1. subtitles disturb the video because at least one written line is always displayed on the screen,
2. since text reduction is always employed, a lot of information gets lost during the subtitling process, especially with subtitles for hearing people,

3. viewers cannot completely focus on the content of the programme because they have to pay attention to the soundtrack, the images and the subtitles all at once,
4. mistakes such as the lack of images and subtitles synchronization cause confusion in the viewers who do not enjoy the programme properly since they cannot understand it.

One last general aspect that requires attention concerns subtitles' readability. First of all, viewers can read subtitles through several devices such as cinemas, televisions, VHSs, DVDs and Internet. Since each medium implies specific limitations, subtitles cannot be universal but rather different precautions need to be taken in order to help viewers reading them (Díaz Cintas & Remael, 2007: 23). A typical example is the distinction between subtitles for cinemas with those for televisions. Studies have discovered how the reading speed of the same subtitles is 30% higher for television's viewers than for cinema audience. Moreover, even though they both broadcast films, different characteristics are required owing to their specific technical features. Cinema's screens are bigger and have a higher resolution than television monitors hence in order to be more easily readable, cinemas' subtitles need bigger letters (Perego, 2005: 36). Finally, a curious thing about subtitling is that "reading subtitles is not due to habit formation. When there is a choice between the speech and the text channels, the subjects read the subtitles" (d'Ydewalle et al. 1991: 660).

2.1 Typologies of subtitling

Over the years, several scholars have tried to find the most appropriate way to classify subtitles. Such purpose is very difficult because subtitles are characterized by a lot of different parameters that can be combined one another in different ways. As a result, more than just one categorization is possible and most of the classifications made result uncomplete. One of the first scholars who tried to classify subtitles was Ivarsson in 1992. In his study, he only focused on the technical parameter of the device employed to display subtitles thus his analysis consisted of a description of the characteristics required to meet devices' limitations and features. His classification was not satisfying because linguistic parameters were not included (Orero, 2004: 54). In 2004, on the contrary, Bartoll made the opposite mistake. After analysing all the previous studies made about the topic, the

scholar found out they were all uncomplete so he suggested his own classification. With the purpose of creating a detailed analysis, he merged all the previous researches, describing every existing typology of subtitles (Orero, 2004: 53). His work was not the most effective either: the final result was too confusing due to its excessively complicated structure (Liu, 2014: 1104).

In order to explain in a clear but exhaustive way the different categories in which subtitles can be divided into, in this dissertation I am going to follow the traditional classification offered by Gottlieb. In his work, the scholar classified subtitles according to their main linguistic and technical parameters (Gottlieb, 1997: 71-72). This categorization is still used as the starting point for further studies but it is important to underline that Gottlieb's analysis is not the most detailed one and other classifications are still possible. Moreover, in recent years, the general development in the field brought by technological advances is object of other classifications (Orero, 2004: 59).

Concerning the linguistic parameters, Gottlieb distinguished between intralingual, interlingual and bilingual subtitles (Díaz Cintas & Remael, 2007: 13). The former are subtitles that change oral dialogues into written texts always within the same source language (Gottlieb, 2005: 247). Since transcription is the main technique employed some scholars have refused to consider intralingual subtitles a translation process (Díaz Cintas & Remael, 2007: 13). Gottlieb used to refer to this type of subtitles with the expression vertical subtitling, to underline that it only concerns the transmission's mode of the message but not the language (Gottlieb, 2005: 247). Intralingual subtitles are mainly oriented to Deaf and Hard of hearing people and language learners (Liu, 2014: 1105) but they are also employed when the original programme presents source language dialects and announcements. Interlingual subtitles involve the translation between two languages (Díaz Cintas & Remael, 2007: 14-17). Gottlieb referred to them as diagonal subtitling as a consequence to the fact that, changing both mode and language, they cross two dimensions (Gottlieb, 2005: 247). Interlingual subtitles are usually employed with hearers (Díaz Cintas & Remael, 2007: 14). One last typology is bilingual subtitles, used in those countries with two official languages like, among the others, Belgium and Finland. Here, two lines subtitles are always employed because each one of them is assigned to one of the two official languages. In order to avoid an excessive pollution on the screen – thus confusion – standards tend to prefer only two-lines subtitles even though sometimes four-

lines, two for each language, are also an option. Bilingual subtitles are also applied in international film festivals with the purpose of attracting a wider audience. In these cases, English is always the first language used while the second is the one of the host country (Díaz Cintas & Remael, 2007: 18-19).

On the opposite side of linguistic parameters there is the technical dimension. According to these characteristics and depending on the optionality of such parameter (Orero, 2004: 56), open and closed subtitles can be distinguished (Díaz Cintas & Remael, 2007: 21). Open subtitles are non-optional because they are part of the original audiovisual product hence the target viewers cannot decide to turn them off. Originally, they were also called burnt-on subtitles because the written words were etched on the filmstrips with acid. In more recent years, laser technology has replaced the traditional practice. This type of subtitles is most employed in cinemas, televisions and festival screenings (Gottlieb, 2005: 247). On the other hand, closed subtitles, also known as captions, are an optional feature of the product that the spectator can voluntarily activate or not. Closed subtitles are usually broadcast separately from their videos (Gottlieb, 2005: 247) and viewers can only enjoy them through an appropriate decoder or with DVDs (Díaz Cintas & Remael, 2007: 21). They are usually employed with Deaf and Hard of Hearing people and displayed in televisions, DVDs and on the Internet (Gottlieb, 2005: 247).

More recently, Díaz Cintas and Remael added a further very important distinction to Gottlieb's classification, basing their analysis on the available time that subtitlers have in order to complete their task. The two scholars' dichotomy distinguishes between pre-prepared and live subtitles. The former are also known as offline subtitles because they are created after the audiovisual product has been shot and an appropriate amount of time before its broadcast. In this way, translators have all the time required to complete the task. According to their lexical density, pre-prepared subtitles can be divided into two further types: complete sentences or reduced subtitles. The first type is usually adopted with any kind of subtitled product whereas reduced subtitles are usually employed in those programmes where the client only wants to focus on the general meaning of the product. News, interviews and documentaries normally employ reduced subtitles. In opposition to pre-prepared subtitles, Díaz Cintas and Remael mentioned real-time subtitles, commonly referred to as live, simultaneous or online subtitles as well. This is the most recently invented type and they are only used when an adequate amount of time

for translation is not possible as, for example, in live interviews, live news bulletins and political statements. Recent years technology advances have allowed a further classification of online subtitles: human-made or machine-translated subtitles. The former involves the coordinated work of a team of professionals such as an interpreter, who translates the source text, and a stenographer who receives the message through headphones and transcribes it using shorthand rather than letters. Such coordination allows subtitles to achieve the required levels of speed and accuracy. Simultaneous subtitles can be also carried out through programmes, namely thanks to speech recognition software. In these cases, the speaker gives the speech in front of a microphone which is connected to a computer where the software turns the speech into a written text (Díaz Cintas & Remael, 2007: 19-20).

2.2 Subtitles' characteristics

Even though they show up as written texts, subtitles are characterised by specific constraints and necessities that are not typical of paper pages. The main distinctions regard technical features and punctuation elements. Since such characteristics are approximatively the same for interlingual and intralingual subtitles, I am going to describe them at once and, when needed, to include an additional analysis for SDH subtitles.

2.2.1 Technical features

Technical features are some guidelines that linguistic scholars recommend to follow in order to create some high-quality subtitles. As Díaz Cintas and Remael explained, subtitlers have to consider those guidelines that academics drew up as mere recommendations rather than rules that they have to strictly follow (Díaz Cintas & Remael, 2007: 80). The in-time and the out-time, the six-seconds rule, two lines per subtitle, the maximum number of 39 characters per line and the employment of specific colours are some of the main technical features.

2.2.1.1 Temporal dimension

Subtitles' temporal dimension can be analysed according to two different parameters: their in and out times and how long they should last on the screen. The first feature is known as timing or cueing and it is the exact moment when subtitles appear and then disappear from the screen. This characteristic can be referred to as the main element that affects how viewers appreciate the subtitled programme. Indeed, if they are not well synchronized with the rhythm of the film and the actors' performances, subtitles confuse the audience and ruin the entire product. A very useful tool to fulfil such goal is the eight-digit timecode that is assigned to every subtitle's frame and that identifies the exact hour, minute, second and frame when a subtitle appears. The first timecodes were employed in the Seventies but they became essential only in the mid-Eighties both for the subtitling process and the other audiovisual translation modes. Nevertheless, perfect synchronization is not always possible. Accordingly, when dealing with a semantically dense dialogue that does not let any condensation or elision, a certain degree of asynchrony is allowed. In these cases, subtitles are displayed a few frames before and they last a bit longer than the original dialogue (Díaz Cintas & Remael, 2007: 89-94). The Figure 2.1 represents an example of timecode which shows the number of the subtitle (001), the hour, minute, second and frame of the in-time (00:37:22:19) and of the out-time (00:37:26:01):

001:	00:37:22:19	00:37:26:01
Isn't it all down to genes? - Don't know.		

Figure 2.1: Example of a timecode (Díaz Cintas & Remael, 2007: 94-95)

The second temporal parameter regards how long subtitles should remain on the screen in order to ensure spectators have enough time to read and understand them (Díaz Cintas & Remael, 2007: 85). Indeed, if the given time is not enough, viewers experience a feeling of frustration because they have not had the chance to enjoy the images and, at the end, they sense they “have “read” rather than “watched” the film” (Díaz Cintas & Remael, 2007: 95). At the same time, if a very short subtitle stays too long on the screen, the audience will read it several times with the risk of breaking the whole reading rhythm. For such reason, if a one-word subtitle occurs, it is usually included into the preceding or

following ones (Díaz Cintas & Remael, 2007: 85). On the ground that subtitles' reading speed varies due to several elements, stating the most efficient reading time is not an easy task. Some aspects that impact such feature are the viewer's concentration, their familiarity with the topic, the presence or absence of actions, the vocabulary used and the difficulty of the syntax (Díaz Cintas & Remael, 2007: 96). Subtitling duration also depends on the programme modality: DVDs subtitles can be longer than those for televisions because the former offers the viewer the chance to rewind the video which is not possible with TVs (Eugeni, 2011: 268). Overall, a common standard the broadcasters usually rely on the six-seconds rule (Díaz Cintas & Remael, 2007: 96) which states that a two-lines subtitle should not remain on the screen more than six seconds or less than one (Bartoll, 2011: 90). According to such standard, viewers are able to comfortably read two full subtitles lines for a total of 74 characters equally split into two parts (Díaz Cintas & Remael, 2007: 96). A separate mention is required for opera subtitles since they frequently exceed the six seconds limitation (Bartoll, 2011: 90). A further limitation states that subtitles should not remain on the screen when there is a scene cut because the different shot leads the viewers to believe that a new subtitle will be displayed and they will read the same text an extra time (Díaz Cintas & Remael, 2007: 91). Temporal restrictions influence subtitles to the point that not all the information that are audible from the soundtrack can be represented in the two-liners. In such occasions, broadcasters decide which is the best solution to adopt, depending on each situation. An example is when the attention on a character is hidden by the conversation of another group. Since the latter is more important for the storyline, a common remedy is to simply indicate that the single character keeps speaking without specifying what he or she is saying (de Linde & Kay, 2009: 6).

Further temporal standards state that a short but clear pause needs to be included between two consecutive subtitles in order to let the watchers assimilate what they are reading but also to make them realize a new information is being shown. In order to be effective, such gap should last not less than two or three frames (Díaz Cintas & Remael, 2007: 92) which, more or less, correspond to 100 milliseconds (Rica Peromingo, 2016: 101).

2.2.1.2 Spatial dimension

Concerning subtitles' position on the screen, standards usually locate them horizontally at the bottom of the monitor and limit them to two-lines only which, more or less, corresponds to the two twelfths of the entire screen. Two are the reasons behind such space restriction. Firstly, the purpose to avoid an excessive pollution on the screen that makes viewers focus their attention on subtitles rather than on the product. The other reason is related to the fact that the lower part of the screen is usually of secondary importance to actions which take place in the middle of the screen (Díaz Cintas & Remael, 2007: 82). Placement exceptions can be found when the background at the bottom of the monitor is too bright and when important action or other information (e.g., dates, places, or open subtitles) are shown in that part of the screen. In these cases, subtitles are placed at the top or, more rarely, in the middle of the screen. If such re-positioning is not allowed, a common option is to include subtitles in a grey or black box that hides the already-existing words. This solution is mainly used in television documentaries and interviews (Díaz Cintas & Remael, 2007: 83).

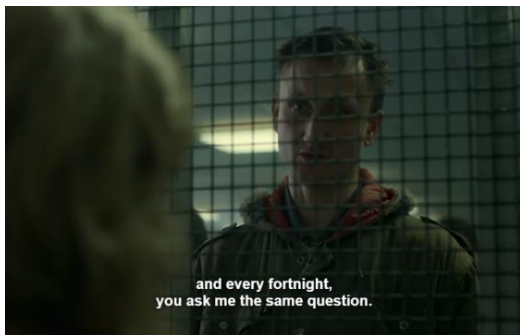


Figure 2.2: Example of standard placement of subtitles (The Crown, 2016)



Figure 2.3: Example of subtitles' re-positioning (The Crown, 2016)

The other aspect regarding subtitles positioning concerns their alignment. Traditionally, subtitles for television were only left-aligned (Díaz Cintas & Remael, 2007: 87) and this trend keeps being employed in Scandinavian countries (Rica Peromingo, 2016: 97). On the other hand, most nations have changed such standard and they now display subtitles on the centre. The main reason behind this decision is that broadcast companies usually place their logos in the lower left corner of the screen and this precludes the readability of subtitles' first few letters. In addition, actions take place in the middle of the screen thus employing centred-aligned subtitles requires a minor movement of the spectators'

eyes back and forth between the image and the words. Cinema subtitles that have always been centred displayed due to the size of the screens need separate mention. Left-aligned subtitles would not allow an appropriate readability for spectators sitting on the right part of the theatre (Díaz Cintas & Remael, 2007: 87-88).



Figure 2.4: Example of a left-aligned subtitle in a Swedish programme (*Skärgårdsdoktorn*, 1997)



Figure 2.5: Example of a centred-aligned subtitle in an American programme (*Midway*, 2019)

One more technical feature that deals with subtitles readability is the number of characters per line. The word ‘character’ includes every typographical element being letters, numbers, signs and blank spaces (Rica Peromingo, 2016: 97). The recommended limit for a television subtitle is 39 characters for each line with a total of 78 characters for a two-lines subtitle. It is important to point out that this parameter does not follow a universal standard but rather it changes depending on the different audiovisual programme, on specific clients’ requests and on the language employed. The value usually goes from a minimum of 33 to a maximum of 41 characters per line with an exception for film festivals that can include up to 43 characters in each line. In any case, subtitles with less than four or five elements are rarely employed. Since Asian languages employ ideograms, these standards do not apply with them. In this instance, rules establish that a maximum of 15 ideograms is allowed (Díaz Cintas & Remael, 2007: 84-85).



Figure 2.6: Example of an American subtitle in which the total amount of characters is 71 (*Friends*, 1994)



Figure 2.7: Example of a Chinese subtitle with 13 ideograms (*Rush Hour*, 1998)

Thanks to the new digital tools and recent technology improvement, pixels have gradually replaced the number of characters since they are the new images' unit of composition (Díaz Cintas & Remael, 2007: 84). This reference exchange allowed subtitling programmes “to move from a fixed maximum number of characters per line to proportional lettering, which allows for greater rationalisation of the space available” (Díaz Cintas, 2010: 115). This means that subtitlers are no longer limited by a fixed number of characters per line but they are free to use a higher number of letters depending on their font size and the actual space available on the screen. Accordingly, subtitles with over 50 or 60 characters per line have been employed in recent years (Díaz Cintas, 2010: 115) as shown in Figure 2.8:



Figure 2.8: Example of subtitle in which 66 characters are employed in one line (*Majin Tantei Nōgami Neuro*, 2007)

2.2.1.4 Number of lines

According to the standards, the maximum number of lines per subtitle should be two and, when the text fits into one line only, it should not be split. The process of splitting a subtitle into more lines is called segmentation and it admits exceptions. First of all, sometimes companies prefer dividing a very long one-line subtitle into two lines because reading information that are placed in a concise space is faster since viewers' eyes do not have to move excessively through the screen (Díaz Cintas & Remael, 2007: 86). The number of lines per subtitles does not comply with standards when it comes of bilingual subtitles and intralingual programmes (e.g., subtitles for deaf). In these cases, up to four lines per subtitle can be employed (Díaz Cintas & Remael, 2007: 83). In recent years, experimental activities have been conducted with the purpose of introducing five-liners in online subtitling (Díaz Cintas, 2010: 114).



Figure 2.9: Example of a four-line subtitle (Steve Job's speech, 2005)

The segmentation activity is crucial because it splits the discourse into parts that need to be understood by viewers at a glance. For this reason, “[...] it is important to keep in mind that each subtitle should make sense in itself, while somehow indicating or suggesting that the sentence continues in the next subtitle” (Díaz Cintas & Remael, 2007: 174). For this reason, syntax and grammar are two more important aspects than the aesthetic standard of having two lines with a symmetrical layout (Díaz Cintas & Remael, 2007: 172). Whether dealing with a two-lines subtitle, the rules behind the segmentation process determine that (Díaz Cintas & Remael, 2007: 172-178):

- syntactic and semantic units such as the pronoun with the subordinate clause it introduces or phrases made up by an article, an adjective and a noun cannot be separated,

- the top line has to be shorter than the bottom one in order to pollute the image as little as possible,
- when handling very long dialogues, it is recommended to split them up into more sentences by adding some extra full stops in order to not exceed two subtitles each.

Subtitles that follow these standards are identified as ‘proficient’, ‘high-quality’ or ‘well-segmented’ subtitles whereas the others are considered as ‘low-quality’ or ‘ill-segmented’ subtitles (Perego & Ghia, 2011: 188).

Cantavamo per i villaggi ungheresi.	We would sing in various Hungarian villages.
--	---

Figure 2.10: Example of a well-segmented subtitle (Perego & Ghia, 2011:188)

Cantavamo per i villaggi ungheresi.	We would sing in various Hungarian villages.
--	---

Figure 2.11: Example of an ill-segmented subtitle (Perego & Ghia, 2011:188)

2.2.1.5 Characters’ style

Colour is one of the biggest differences between interlingual and intralingual subtitles (Díaz Cintas & Remael, 2007: 130). Nowadays, all interlingual subtitles present white letters with black contours that allow a better readability even when the background is too bright. An exception is only provided by black and white films where subtitles’ letters are usually yellow. Whilst it is less frequent, black and white films can also employ white letters subtitles although, in such instances, they are inserted into black boxes in order to improve their readability by increasing the contrast between images and letters (Díaz Cintas & Remael, 2007: 84). No other colours are authorized in interlingual subtitles. On the other hand, intralingual subtitles allow a wider diversification of colours because they are aimed at deaf people and one of their main roles is to identify every speaking character. The best solution for such purpose is to pair each person that appears on the scene with a different colour (Díaz Cintas & Remael, 2007: 130). On the ground that not every colour is suitable and, at the same time, that a specific colour order of appearance has to be followed, standards set limitations regarding this parameter. According to the

rules, yellow is employed as the default colour whereas white is used for the narrator voice and for contextual information. The dialogues of further characters are displayed in green, cyan and red or magenta, following this specific order (Rica Peromingo, 2016: 122). Sometimes, green is also used for off-screen voices and to translate songs even though a more common practice is to display these elements in italics (Díaz Cintas, 2005: 9). One more SDH subtitles instance can be found when the speaking person is not visible on the screen and specific colours are not employed either. In these cases, the name of the character is added in capital letters in brackets before the corresponding line (Rica Peromingo, 2016: 122). Concerning subtitles' font, *Arial* is the recommended font but *Helvetica* and *Times New Roman* are also accepted because they do not present serifs. Finally, standards do not express limitations for letters' sizes that may vary according to each medium employed (Díaz Cintas & Remael, 2007: 84).

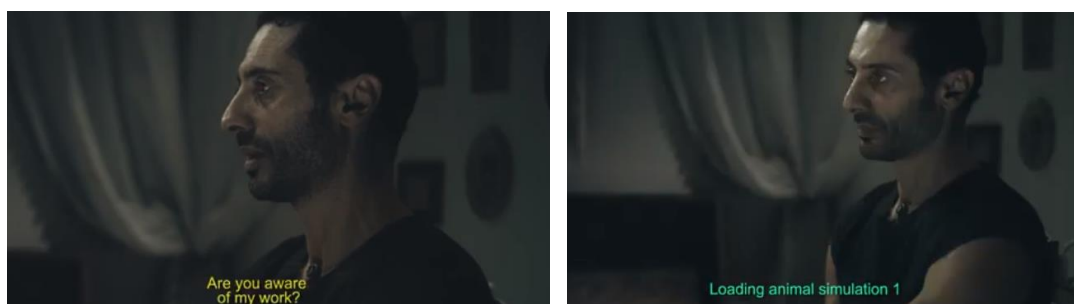


Figure 2.12: Example of a SDH subtitle that employs a different colour for each speaking character (Xmile, 2016)

2.2.1.6 Simultaneous peaking characters

Employing several colours to identify who is speaking is not the only strategy approved by standards. When such technique is not applied, a further solution involves dashes (Rica Peromingo, 2016: 122). When more people are speaking, rules establish that two-lines subtitles are always employed because each one identifies a specific speaking person (Díaz Cintas, 2012: 116). These lines appear on the screen simultaneously and they are both preceded by a dash – followed by a space – which role is to specify that what the viewer is reading is characters' repartee and not one single dialogue (Díaz Cintas & Remael, 2007: 111). Whilst a dash always precedes the second line, such customary is not compulsory for subtitles' first line (Díaz Cintas, 2005: 5).



Figure 2.13: Example of the use of dashes to indicate different speaking characters (Pearl Harbor, 2001)

The dashes technique is not the best solution because a maximum of only two speakers can appear in one subtitle. To overcome this limitation, scholars have been experimenting other possible techniques such as the inclusion of more characters in the same line and the strategy of cumulative subtitles which “allow(s) two – exceptionally three – turns appearing in the same subtitle but not at the very same time” (Díaz Cintas, 2010: 118). In this instance, subtitles are displayed one after the other: they are added in sync with their corresponding audio track to the previous subtitle which remains on the screen. Once the dialogue is over, all the subtitles disappear at the same time (Díaz Cintas, 2010: 116-118). From a technical perspective, this technique is the best option because it allows translators to respect synchrony between audio and text while making the best use of the available space and avoiding the anticipation of information with respect to the soundtrack. This technique is rarely employed because it causes confusion when reading (Díaz Cintas, 2005: 11).



Figure 2.14: Example of cumulative subtitles (Duzzle, 2008)

2.2.1.7 Taboo words

Whenever dialogues include taboo words and swearwords, different strategies can be adopted according to each situation. In most cases, and especially when space is limited, such words are mitigated or just removed. However, deletion is not always the best

solution because sometimes taboo words are essential elements that deeply influence the content of the dialogues thus their omission would radically change the meaning of the final programme (Díaz Cintas & Remael, 2007: 195-197). In these cases, a better and more commonly employed technique is to use asterisks: only the initial and final letters are shown whereas the rest of the word is censured by these signs (Díaz Cintas & Remael, 2007: 116).

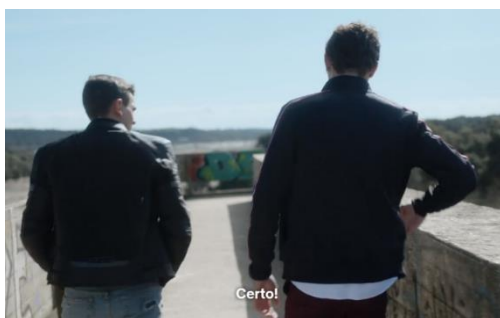


Figure 2.15: Example of a Spanish source subtitle with a swear word (Elite, 2018)



Figure 2.16: Example of the Italian target subtitle with the swear word's mitigation (Elite, 2018)

<p>- F**k! - S**t!</p>

Figure 2.17: Example of swear words censured through asterisks (Díaz Cintas & Remael, 2007:116)

2.2.1.8 Songs

Subtitling songs is a challenge for subtitlers since such process implies additional restriction to the limitations that already characterize the field. Sometimes, for example, song lyrics require a higher number of characters per line and to remain longer on the screen. Concerning their style, each broadcast company is free to choose which structure to employ when it comes of song lyrics. The most common technique includes italics, the upper case at the beginning of every line and the absence of full stops at the end of each of them (Díaz Cintas & Remael, 2007: 127-128).

A separate mention is required for karaoke videos that follow their own standards (Díaz Cintas & Remael, 2007: 127). Two are the most common strategies employed with these types of videos. One option displays all the lyrics at once and then it indicates the pace of

the song with a running colour that highlights the corresponding words as shown in Figure 2.18:

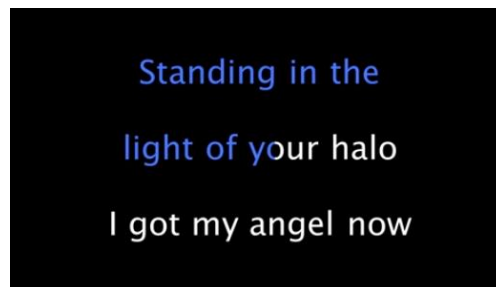


Figure 2.18: Example of karaoke video that employs the running colour technique (Halo, 2008)

The second strategy shows the lyrics syllable-by-syllable or word-by-word, in synch with the tempo of the song (Díaz Cintas, 2010: 119).



Figure 2.19: Example of karaoke video that employs the word-by-word technique (Carlton Draught commercial, 2005)

2.2.1.9 Intralingual subtitles

Unlike interlingual subtitles, subtitles for Deaf and Hard-of-Hearing people include not only the words of the spoken dialogues but they also have to specify every other audible element like the intonation, the rhythm of the speeches and any noise made or listened by a character (e.g., coughing, music in a bar). Such information are written in capital letters, included into round brackets and added at the beginning of the respective subtitle line. To explicit such information, both adjective and verbs can be used and, when it comes of the latter, they are conjugated in the third person of the present tense (Rica Peromingo, 2016: 123-124). The same standards are employed when characters are speaking in another

language or they have a strong foreign accent. Finally, when subtitlers want to indicate that a character is singing, they add a hashtag before every song line and at the end of the very last word (Díaz Cintas & Remael, 2007: 125-127).

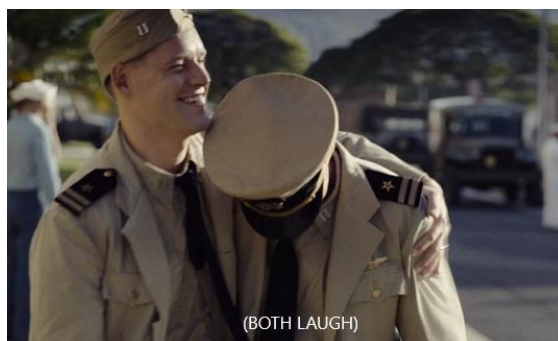


Figure 2.20: Example of intralingual subtitle that describe every audible sound (Midway, 2019)

2.2.2 Punctuation elements

Even though punctuation is not an aspect that viewers focus their attention on, it is an important feature because it affects subtitles' understanding and reading speed. Standards for subtitles punctuation are more or less the same as those of the traditional written language but, some differences can be found.

Before starting to analyze the main characteristics, a clarification has to be pointed out. In recent years, punctuation standards have undergone a transformation. If on one hand such evolution was meant to improve subtitles readability, on the other it has caused confusion due to the inclusion of new rules that, sometimes, are in contradiction with the traditional ones. As a result, a chaotic condition regarding which standard needs to be followed has occurred (Cerón, 2001: 173-175).

2.2.2.1 Full stop, comma, colon and semi-colon

The full stop is not added at the end of each subtitle line but only when the whole sentence is complete. This is due to the fact that sentences do not always correspond to a subtitle but they can last longer. By adding a full stop, subtitlers inform the viewers they can focus their attention on the images without expecting further written information. Commas are

never used at the end of a subtitle because viewers can easily misinterpret them by thinking they are full stops that indicate the sentence is syntactically complete (Díaz Cintas & Remael, 2007: 106). Semi-colon and colon are very rarely employed (Mastrantonio & Ortore, 2019: 221).

2.2.2.2 Triple dots

Sometimes, when the end of the sentence does not coincide with the end the subtitle, broadcasters add triple dots after the first subtitle and before the second one. “This use of the three dots is unique to subtitling” and lets viewers know that the two subtitles are connected, facilitating and speeding up their readability. This strategy is not the best solution because the double use of triple dots occupies a lot of characters that could be employed as dialogue subtitles instead. A more economical solution to fulfil this purpose is to avoid the full stop at the end of the first subtitle and to begin the following one with a lower case. The absence of the full stop already indicates that the subtitles is not complete. Triple dots are also employed when the beginning of the original dialogue is inaudible, to emphasize people’s way of speak (e.g., stutterers) (Díaz Cintas & Remael, 2007: 112-115) and to indicate false starts and hesitations (Mastrantonio & Ortore, 2019: 228).

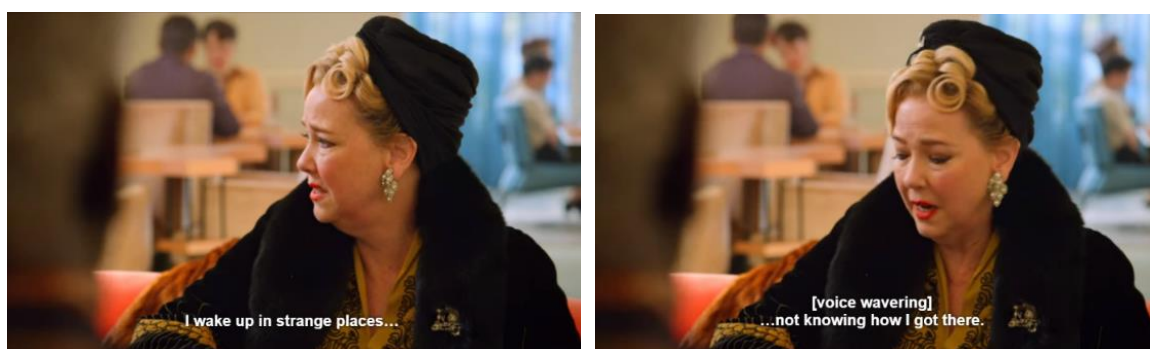


Figure 2.21: Example of the use of triple dots (Ratched, 2020)

2.2.2.3 Parenthesis and brackets

In subtitles, round parenthesis and square brackets have a completely different function than in standard written language. In audiovisual subtitling, they are employed to identify

off-screen voices and other sounds (Rica Peromingo, 2016: 123-124). Their traditional function is usually fulfilled by commas or connectors (Díaz Cintas & Remael, 2007: 108).



Figure 2.22: Example of the representation of an off-screen sound through parenthesis (Midway, 2019)

2.2.2.4 Other symbols

In the case of other symbols like, for example, the percentage (%), the ampersand (&) and currency symbols (£, \$ and €), the full expression is usually preferred to the mere symbol even though the latter is allowed when space or time limitations preclude the former option.

Besides, he got
an 80 per cent stake in the club

Figure 2.23: Example of a subtitle that includes a symbol (Díaz Cintas, Remael, 2007: 117)

2.2.2.5 Figures

Standards state that when space limitations allow it, figures from zero to ten have to be written in words. On the contrary, digits are always used from eleven onwards. Exceptions to such standards are number of houses, days of the months, time and measurements thus numbers are employed (Díaz Cintas & Remael, 2007: 134).



Figure 2.24: Example of a subtitle where the figure is written in word (*Pearl Harbor*, 2001)



Figure 2.25: Example of a subtitle where digits are employed (*Ocean's 8*, 2018)

2.2.2.6 Quotation marks and italics

In subtitling, quotation marks and italics play an additional role compared to the function they usually have in the traditional language. Quotation marks and italics, depending on each broadcaster's decision, are employed to underline the emphasis that a character gives to a specific word or expression while saying it. The same strategy is employed with neologisms and foreign words or expressions that are not known by the target community. If these words are already part of the target language, no particular fonts should be used. Both quotation marks and italics techniques have drawbacks. The former takes up too much space because they add extra characters whereas the latter has oblique lines that do not allow words to show up sharply on screen. Despite these shared functions, they both fulfil some additional specific roles. Concerning quotation marks, they are also used with names that are not adapted into the target language as in the cases of restaurants, bars and brands. On the other hand, italics is employed with songs, to represent the voices of characters that are not visible on-screen as well as voices audible through radios, televisions, phones and for titles of literary publications and audiovisual programmes (Díaz Cintas & Remael, 2007: 119-125).

Are you taking her to "Vincent's"?

Figure 2.26: Example of quotation marks to indicate the name of a restaurant (Díaz Cintas & Remael, 2007: 122)



Figure 2.27: Example of italics to represent a voice audible through a phone (*Designated Survivor*, 2016)

2.2.2.7 Asterisks

Whilst traditionally asterisks were never used in subtitles, in recent years, they frequently appear with a very specific role. In subtitling, asterisks have a completely different function compared to the role they have in traditional grammar: they censure swearwords and imprecations since they are the written equivalent of the audible bleeps (Díaz Cintas & Remael, 2007: 116).

2.2.2.8 Capital letters

Originally, subtitles that were entirely written with upper case letters were employed to indicate that characters were shouting. This technique is not the most suitable because capital letters occupy more space than lowercases thus the available characters for further words are reduced. At the same time, reading capital letters requires longer time since it is less spontaneous. Accordingly, they are very limited employed and only restricted to specific situations. Upper cases are used for the title of films or programmes, to translate messages on computer monitors, road signs and newspaper headlines that are visible on the screen (Díaz Cintas & Remael, 2007: 118-119). In all these cases, no more than 18 capital letters characters per line should be used (Rica Peromingo, 2016: 107).



Figure 2.28: Example of the translation of a headline using capital letters (Bridgerton, 2020)

2.3 Subtitling history

As mentioned in Chapter 1, intertitles are considered the predecessors of modern subtitles. In 1917, captions started being overlapped to images rather than added in between two scenes and, in 1930, short after the invention of talking films, subtitles replaced intertitles definitively (Perego, 2005: 34-35). Since this technique simply inserted subtitles into the picture, it was quite cheap and it experienced a great diffusion (Ivarsson, 2004: 2). Even though at first some cinematographers believed that films should have been based only on images, experts began testing new solutions right after the initial boom. Between the Thirties and the Fifties, experiments with subtitles were carried out with the purpose of improving the quality of subtitles in audiovisual programmes (Díaz Cintas, 2015: 14-15). The first experiment that added subtitles directly on the image of the film strip was thought by the Norwegian inventor Leif Eriksen who, in 1930, proposed to stamp the text via mechanical process. The main steps of this techniques were: moistening the emulsion layer to soften it, typesetting of the subtitles, printing them on the paper and, finally, photographing subtitles in order to produce some very small letterpress type plates. This strategy was not the most efficient because the result consisted in bad defined letters (Ivarsson, 2004: 3). In 1932, some Hungarian and Norwegian inventors came up with a new solution, the chemical procedure. To carry out the process, a coat of wax or paraffin had to be applied to the emulsion side of the film strip. Later, heated printing plates were pressed on such side of the film copy and, as a consequence, the coating melted and the emulsion beneath exposed. The result was some legible white letters during the programme screening (www.the-artifice.com/subtitling-cinema-history/). Some countries keep using this process (Ivarsson, 2004: 4). In 1935, the Hungarian Turchányi

proposed the thermal process in which the plates were heated to some very high temperatures that melted away the emulsion on the film strip without requiring an additional softening bath. This technique was not the best either since letters were not always legible (www.the-artifice.com/subtitling-cinema-history/). Finally, in 1984 the Florentine architect Fiumi introduced the electronic subtitling process that brought some great advantages in the area such as subtitling costs reduction and the opportunity of providing subtitles without burning the film strip. This technique has been particularly employed in cinemas subtitling (Bartoll, 2011: 92-93).

Once subtitles were introduced into the audiovisual translation market, they experienced the greatest increase among all the other AVT language transfers. The main reasons behind this growth are the several experiments carried out in the field and its advantages: “three [of them] are crucial: it is the fastest, the most economical and the most flexible as it can be used for the translation of almost all types of audiovisual programs” (Díaz Cintas, 2005: 14). As a result, subtitling has become the most chosen language transfer on the Internet (Perego, 2005: 35-36) and it is intended to keep increasing in the future (Díaz Cintas, 2005: 14). On this matter, the Italian situation requires a separate mention. Traditionally being a dubbing country due to historical reasons, in recent years, subtitling has been increasingly employed in the country. As explained by Antonini,

the attitudes of Italian TV viewers towards alternative methods of translating filmic products are changing and are substantially more positive towards subtitling [...]. Italian viewers are becoming increasingly accustomed to watching a film or any other filmic or fictional product in either its original or subtitled version. (Antonini, 2008: 147)

2.4 The subtitling process

Due to the semiotic composition of the audiovisual programme, subtitlers have to deal with three crucial aspects that influence their work and the choices they make: a shift from the paralinguistic to the verbal dimension, a switch from the spoken to the written language and a shift from sound effects to verbal language (Perego, 2009: 59). Accordingly, the common thought among viewers that interlingual subtitles are the mere translation of the programme’s dialogues is wrong. Two are the main reasons why this belief is not completely true. First of all, subtitles do not concern characters’ dialogues only but also any acoustic and visual element on the screen (being both words or images)

(Díaz Cintas & Remael, 2007: 32). Secondly, subtitles are the final result of a complex procedure made up by different stages (Eugeni, 2011: 265).

Even though several audiovisual programme typologies exist, the subtitling process is approximatively the same (Eugeni, 2011: 265). The procedure begins when the client, for example a distribution company or a television station, contacts a subtitling company to commission a task (Díaz Cintas & Remael, 2007: 30). In this first step, the client shares and discusses with the subtitling company only a few general details like, for example, the dialogue list. To avoid any illegal dubbing, clients usually do not share with the subtitling company the whole film but only those scenes with the dialogues and the elements that need to be translated. Another common practice is to include in the audiovisual programme some inserts with the name of the legal copyrights' owner. In the following step, the subtitling company watches the product to understand the structure of the programme and its register (Eugeni, 2011: 265) but also to check whether the shared file is damaged, the script is incomplete and further elements such as songs and inserts need to be translated. During this initial glimpse, a useful practice to carry out is to take notes of what could be problematic while translating and, later, subtitling (Díaz Cintas & Remael, 2007: 30). To this end, in 1996, Carmen Torregrosa (1996: 73-88) pointed out three areas that require particular attention:

- words and expressions of the source language that, depending on the context, cultural background, intonation or situation, can have multiple meanings, sometimes even contradicting,
- nouns, pronouns and adjectives that are not marked in gender nor number in the source language. This is a common issue, for example, when translating from English into Italian,
- degree of formality. Depending on the context, every language indicates politeness with different formal or informal expressions.

Later, Díaz Cintas and Remael added two additional aspects to Torregrosa's list:

- deictic units such as “this/these”, “that/those” and “here/there”. Sometimes, these words address to something that is already clear by images thus their translation and subtitling is not necessary,

- exclamations with no specific meanings and that are only understandable by the context. Examples are “Oh, my”, “Geez”.

Whilst a first glimpse at the programme is of extreme importance, it is not always possible. Two are the main reasons behind such obstacle. First of all, most of the times the deadline is very close to the date when subtitlers received the source product (Díaz Cintas & Remael, 2007: 31). When working for TV, for example, very often subtitlers receive the file just a few hours before its broadcast thus they have very little time to create some adequate subtitles and to review them (Eugeni, 2011: 266). Secondly, only a few times subtitlers receive the copy of the script. More often they have to translate and subtitle the programme without being given the original dialogue’s script but basing their work only on the soundtrack or without even having access to the images. This is a consequence of the lack of time between the end of the filmmaking and its distribution (an example is film festival) but also because, very often, the translator cannot go to the studio in order to pre-watch the film (Díaz Cintas & Remael, 2007: 30).

The spotting phase, also known as timing or cueing, follows. Here, the spotter determines the in-time which is the specific time when a subtitle appears on the screen and the out-time, i.e., when the subtitle leaves it. As soon as these preliminary passages are complete, translation process can begin and, once it is ready, the subtitling company can create subtitles (Díaz Cintas & Remael, 2007: 30-32). Here, the previously made translation needs to undergo a subtitling adaptation process since this transfer mode is influenced by several elements. The most important are the genre of the audiovisual programme, the audience diversity, the different degrees of similarity between languages and cultures in question and the technical constraints imposed by the medium (Perego, 2005: 100). In addition, as Remael explained, “since film discourse is characterised by a high degree of orality, which in its turn is marked by a high degree of redundancy, it is not always necessary to translate everything in order to ensure the message gets across” (Remael, 2004: 104). In other words, subtitlers have to eliminate every irrelevant element to allow viewers to understand, without too much effort, the message of the programme. Afterwards, the essential information are reformulated in the most concise way (Remael, 2004: 104). In a similar way, when the source dialogues present grammatical mistakes or dialectal expressions, a common practice is to correct them so that subtitles are displayed in a grammatically correct form (Díaz Cintas & Remael, 2007: 192). An additional

passage needs to be carried out when subtitling lesser-known languages. Firstly, the source product has to be translated into English which is employed as a pivot language and, only in a second moment, it is transposed into the required target language. Accordingly, “any errors or misunderstandings in the English translation will most likely be replicated in the other languages too. But not only errors: ambiguities, nuances and interpretations will also be filtered through English” (Díaz Cintas & Remael, 2007: 32).

Once subtitles are ready, a final revision is carried out in order to check the synchronization between oral dialogues and written text and to verify that subtitles do not overlap one another or with images. In the best of cases and to get the most effective result, this review is performed by a different person than the one who made subtitles. Translators and subtitlers only suggest a possible version to their clients thus they should receive the final modified version if any change is made during the review (Díaz Cintas & Remael, 2007: 30-33). Once subtitles meet clients’ taste, they are approved and saved as a separate file from the source video (Eugeni, 2011: 265). Subtitles are then added on the celluloid with the laser technique or, in more recent years, electronically. Finally, the definitive product is sent to the client (today this passage is carried out via e-mail) and it is ready to be screened in cinemas, televisions or sold on DVDs. Whilst these are all the passages required by the guidelines to create a good final product, in practical terms some of them are necessarily skipped due to lack of time (Díaz Cintas & Remael, 2007: 34).

2.4.1 Timing

Subtitlers cannot state exactly how much time they need to complete their task but they can only give an approximative estimation. This is due to the fact that the time required does not depend on the programme nor its length but rather on the cuts that it contains (Morgan, 2011: 164), the dialogue density, how difficult the topic is and the deadline for its screening. Another matter that influences the available time is the distribution channel: subtitles for cinemas and televisions benefit more time compared to the few overnight hours or couple of days given for film festivals. Overall, subtitlers usually have between four and seven days to create the target language subtitles. Then, the laser engraving process takes more or less ten times the length of the audiovisual product hence around 15 hours will be required for an average 90-minutes film. Finally, the screen simulation

will take no longer than a morning or an afternoon. In light of the above, “the whole process of subtitling a full-length film can last some 12 to 15 days from the moment it has been placed with the subtitling company” (Díaz Cintas & Remael, 2007: 38-39). The same timing has been estimated for documentaries (Matamala, 2009: 110).

2.5 Subtitling strategies

Since one of the main characteristics of orality is information redundancy, subtitles have to undergo through several transfer strategies to be effective (Rica Peromingo, 2016: 94). Gottlieb (1992: 166) classified the main strategies employed by subtitlers into ten categories: decimation, deletion, condensation, resignation, transfer, transcription, expansion, paraphrase, imitation, dislocation.

2.5.1 Decimation or text reduction

This strategy modifies both the linguistic form and the contents of the programme because the target text will only present the essential information of the original product. Decimation is mainly employed when people on the screen speak too fast for a complete translation of the source dialogues.

Viewers expect a high-standard translation that fills the gap between source and target languages. To achieve such goal, a complete translation of all the dialogues information is not essential owing to the interaction between visual, verbal and oral inputs. The amount of omitted information, indeed, does not denote the quality of subtitles, which is determined by how target viewers perceive the final product (Rica Peromingo, 2016: 94), since “[q]uantity and quality are hardly the same” (Díaz Cintas & Remael, 2007: 145).

Three are the main reasons because text reduction is unavoidable. Firstly, listening is faster and more immediate than reading thus subtitles require more time to be understood. Secondly, when reading subtitles, the audience cannot pay much attention to the actions on the screen nor to the soundtrack which is something that is spontaneous when simply watching the programme. Finally, one of subtitles’ main features is that they are restricted to two lines only thus the information they can carry depends on the available time, the

subtitling reading speed and the speed of the dialogues (Díaz Cintas & Remael, 2007: 146). Every missing information will be retrieved by the audience through images and videos on the screen (Perego, 2005: 74).

Text reduction can be either partial or total. The former is achieved by condensation and concision whereas the latter by the omission of some words or sentences. Practically speaking, characters-consuming sentences are reformulated or summarized into more concise expressions whereas elements that are not crucial for the comprehension of the message are deleted. Subtitlers' work relies on the principle of relevance and text concision should be carried out only when absolutely necessary (Díaz Cintas & Remael, 2007: 146-148). For this reason, Díaz Cintas and Remael stated that:

[w]ithin the context of one particular scene, the question to be asked in case of doubt is: what requires more effort on the part of the viewer? A shorter subtitle with less information (quicker reading, more thinking)? Or a slightly longer subtitle with more information (slower reading, less thinking)? (Díaz Cintas & Remael, 2007: 148)

With the aim of answering these questions, subtitlers should watch the film in its entirety to understand which words and concepts are not redundant and which, on the other hand, can be avoided (Díaz Cintas & Remael, 2007: 148).

In an interview, the interpreter and translator Carlo Eugeni stated that text reduction is one of the most frequently employed techniques in subtitling and that morphological, syntactical and semantical skills are required. Moreover, sometimes text reduction consists of the elimination of an entire semantic unit. As a result, subtitlers need to make sure that the following information still makes sense and is coherent with the text (Eugeni, 2011: 268).

2.5.2 Deletion or omission

If decimation only deletes some words or short expressions, deletion is the complete omission of the original dialogues that are considered irrelevant for the global understanding of the discourse. "Omissions or deletions are unavoidable in subtitling" (Díaz Cintas & Remael, 2007: 162) but, every time subtitlers want to omit a concept, they have to ask themselves whether or not the audience will understand the message or the scene without efforts or misunderstanding it. Anyways, what has been omitted is always

provided in a following subtitle or explained by images. Omission can be applied both at word and sentence level. The former is very common especially when dealing with politeness expressions and modifiers since they only modify, not add, information. The latter is less advisable (Díaz Cintas & Remael, 2007: 162-166). Sometimes this technique is deceptive because deletion is only applied to subtitles whereas the soundtrack is the original one. As a result, viewers can easily point out discrepancies between what they heard and what they read.

2.5.3 Condensation

The condensation technique consists of saying the same message in a more synthetic way. When condensation is applied, the resulting sentence has to sound natural and it does not have to present any calque from the source language. Several levels of condensation can be found in subtitles. Condensation at the word level is largely employed with verbal periphrasis where subtitlers change compound tenses with simpler ones that are less space consuming. Condensation is also used to replace specific enumerations with generalizations, longer words with shorter synonyms, noun phrases with pronouns and to change word classes (e.g., turning a verb into a noun or an adjective into a verb). Condensation can be also applied at clause level by switching negative sentences into affirmative assertions, direct speeches into indirect speeches and passive into active voices. In a similar way, the omission of modal auxiliaries helps shorten subtitles even though this causes an important meaning shift (Díaz Cintas & Remael, 2007: 150-156).

2.5.4 Resignation

Resignation is the proof that not every element is translatable but, on the contrary, there is a percentage of original concepts and expressions that are ‘untranslatable’ and, as a consequence, not included in target subtitles. Such omission is usually more common in subtitling than in dubbing on the ground that with the former the message has to go through a double change, the language and the form.

2.5.5 Transfer

This technique lets subtitlers translate the source text while keeping both the meaning and the syntactic structure of the source sentences. This technique allows a high level of fidelity with the original product.

2.5.6 Transcription

Transcription is usually employed with non-standard source expressions, dialectical expressions and plays on words. Subtitlers consider this technique a challenge since they have to find an equivalent target expression for the original one which is far from the standard use of the source language.

2.5.7 Expansion

Expansion is particularly employed with culture-bound terms or when dialogues leave something implicit that is not always of immediate comprehension (Scarpa, 2001: 118). In both cases, target viewers may not understand the meaning of the whole sentence or scene thus giving some additional information is essential.

On the ground that culture-bound terms are some extra-linguistic references that belong to the culture, history or geographic of the country (Díaz Cintas & Remael, 2007: 200), they represent an important translation challenge. As the translator Carlo Eugeni stated, “these terms are the most time-consuming elements to translate” (Eugeni, 2011: 268) because no similar concepts exist in the target culture. If an adequate linguistic equivalent cannot be found in the target language, some other commonly employed strategies are, together with expansion, loan, calque, substitution, omission, invention of neologisms (Díaz Cintas & Remael, 2007: 201-206) and adaptation (Scarpa, 2001: 118).

2.5.8 Paraphrase

It is a translation process that re-phrases the original message to explain it in a more comprehensible way to the target audience (Scarpa, 2001: 115). In other words, between the original and the target expression there is no linguistic correspondence.

2.5.9 Imitation

With this strategy, subtitlers do not translate literally some portions of the text but they transfer the message using some similar words. Even though imitation is not frequently employed, it is usually found with nouns, greetings and songs.

2.5.10 Dislocation

With dislocation, the source message is replaced by a different expression which is more suitable for the target culture.

2.5.11 Simplification

Whilst Gottlieb did not include simplification into his classification, subtitlers frequently employed this technique. Simplification is especially found in operas and it is used at different sentence levels like lexicon, syntax and style. Some elements that are often levelled out are figures of speech causing, as a result, an inevitable register lowering. To avoid an exaggerate impoverishment of the target product, simplification is often used together with compensation (Freddi & Luraghi. 2011: 61-72).

2.6 Songs

Whilst a general rule for songs is to include them in subtitles, sometimes this is not done owing to specific instructions given by the client, to the lack of song lyrics in the dialogue list and to translators' decision when they believe the song is not important for the

programme. When a song is audible at the beginning or at the end of the film, most of the times it overlaps with the credits. In this instances, distribution companies' guidelines state that screen text has the priority over the song lyrics. The same happens when song lyrics overlap with speeches' subtitles during the film (Díaz Cintas & Remael, 2007: 208).

In specific situations like musicals, songs do not contribute to the story but they represent part of its dialogues. Since the lyrics build the message of the programme, musical songs must be translated and subtitled (Díaz Cintas & Remael, 2007: 208-211).

2.7 Humour

Translating humour in audiovisual products is another great challenge due to the polysemic nature of audiovisual texts. Humour can be achieved through verbal expressions (De Rosa, 2014: 108), such as play on words, and non-verbal elements like the interaction between words and images or the whole story plot (Díaz Cintas & Remael, 2007: 215). Concerning its relevance for the programme but also for the equivalence of the source and target versions of the product, rendering the original humour in the target programme is of high priority. At the same time, humour should not be preserved "at the expense of textual coherence, or loss of fluency and idiomatic language" (Díaz Cintas & Remael, 2007: 216). De Rosa (2014: 110) identified three target-oriented options to translate a verbal humoristic element:

- replacing it with a target language example,
- replacing it with an idiomatic expression in the target language,
- replacing it with a compensatory humoristic element in a different part of the target text.

2.8 The professionals in the subtitling process

Díaz Cintas and Remael (2007: 34) pointed out the three main working figures in the subtitling process:

- the spotter, also called subtitler, who is in charge of carrying out the technical tasks like, for example, specifying subtitles' in and out times and writing down the most significant information for the other figures of the process. Subtitlers are required to know several skills such as being very fluent in the source language, being familiar with the AVT language and knowing which are the most common issues of the field.
- the translator, whose role is to transfers the audiovisual product from the source to the target language. Accordingly, the perfect knowledge of the two languages and cultures is essential.
- adaptors, who are highly skilled professionals in subtitling strategies since they know all the media limitations that affect the process. As Díaz Cintas and Remael explained:

their role is to fit the rough translation into the subtitle lines, searching for shorter synonyms and altering syntactical structures without sacrificing the meaning of the original, although in some cases they might have no knowledge of the source language (Díaz Cintas & Remael, 2007: 34).

Over the years, adaptors have disappeared from the subtitling process and their tasks have been included within translators' mansions. The main reason behind such trend is to limit the risk of translation inaccuracy. Recently, further changes have been experienced so much so that nowadays this tripartite division is no longer accurate. Thanks to subtitling software upgrades indeed all the three tasks are now performed by the same person, the subtitler, who needs to own all the skills of the previously mentioned figures (Díaz Cintas & Remael, 2007: 35).

When the final programme is screened, the name of the subtitler(s) appears in each published copy but also in radio and television announcements and in each promotional material. Nevertheless, if subtitlers do not agree with any change made during the revision process, they are allowed to deny the inclusion of their name during the distribution or promotion of the product (Díaz Cintas & Remael, 2007: 39).

Today, subtitlers can work in-house or, more commonly, be freelancers that work for agents like subtitling companies, film festivals, television stations, publicity companies and entertainment software industry. Since the rate for each work depends on different factors such as the available time to complete the task, the medium subtitles are thought for and whether or not subtitlers are given the source language script, there are no fixed

prices for translation nor subtitling. In addition, the remuneration is always different according to the country and the company involved (Díaz Cintas & Remael, 2007: 36). For these reasons, subtitlers are usually paid *per subtitle* (Morgan: 2001: 163).

2.9 Professional subtitling software

To create subtitles, professionals use subtitling software that allow them to carry out their work in the shortest time and in the best way possible. These software are paid programmes and, sometimes, they are not very user-friendly thus they require advanced skills (Díaz Cintas, 2010: 108). The two software that are most commonly employed by the main industry leaders are Spot and EZTitles.

2.9.1 Spot

Spot is an all-in-one subtitling system that allows users to create, edit, reformat and quality check subtitles in a fast and easy way. Spot supports several helpful features such as shortcuts addition to hard to remember words or phrases, punctuation rules' creation according to clients' preferences, instant jumps between shot cuts and very quick navigation between frames. Spot creates subtitles for television broadcast, Blu-ray, digital cinema, Netflix, Amazon and YouTube (www.spotsoftware.nl/).

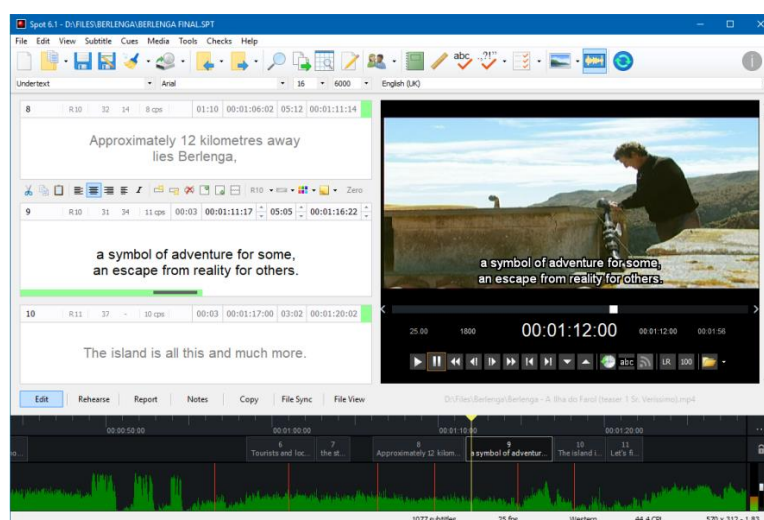


Figure 2.29: Main window of the software Spot

2.9.2 EZTitles

EZTitles software supports several languages from all over the world and any type of resolution, from SD up to 4K. A very useful aspect of EZTitles is that it connects to Cloud Storage services thus users can always have their work with them. This software provides subtitles for several Streaming Services such as Disney+, Netflix and Amazon Prime as well as 3D Blu-ray and Digital Cinema. Finally, Microsoft, Sony, Sky and BBC are some of the many industry leaders that have adopted EZTitles subtitles (<https://www.eztitles.com/>).

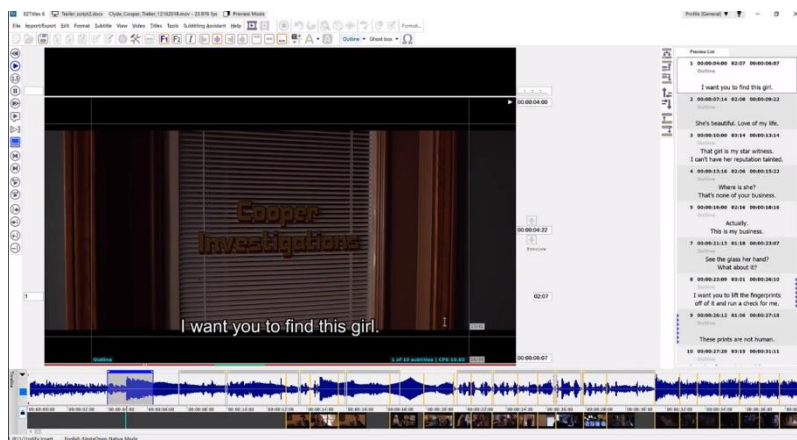


Figure 2.30: Main window of the software EZTitles

Chapter Three

Subtitling the TED Talks

3.1 *Fansubbing*

Fansubbing is a neologism that has been invented to indicate the practice of making *fansubs*, abbreviation for fan-subtitled. Therefore, *fansubbing* is a new form of subtitles made “by fans for fans” (Díaz Cintas, 2009: 11). This activity is carried out by *fansubbers* (Liu, 2014: 1107) who are groups of people who translate and subtitle foreign programmes before their broadcast in the target country (Barra, 2009: 516). Nowadays, *fansubbers* are also addressed to as *prosumers*, a neologism that combines together the words producer and consumer. This term indicates that, with the creation of this new figure within the audiovisual translation field, the border that separates the production and reception of multimedia products has been eliminated by merging the two roles into one single person (Dwyer, 2019: 442).

Thanks to the latest technological innovations and especially with the invention of *Web 2.0*, together with *fansubbing* two other fan-based activities have been created and included in the audiovisual translation area. Knowing as *fandubbing* and videogame *romhacking*, these two neologisms stand for, respectively, fan dubbing and read-only memory hacking (Dwyer, 2019: 437).

3.1.1 The origins of *fansubbing*

The origins of fan-based audiovisual translation dated back to the late Eighties as the solution to a new interest of American and European fans. In those years, Japanese cartoons known as *manga* and *anime* became famous internationally but these products carried two main problems: the linguistic barrier and their limited distribution in foreign countries. *Fansubbing* practices started being employed to overcome these two issues (Díaz Cintas & Remael, 2007: 26-27). Another reason behind the origin of *fansubs* is fans

discontent over professional dubbing and subtitling that, in fans' opinion, are excessively target-oriented. As explained by Massidda:

“target-oriented” translation norms are blamed for altering relevant aspects of significations, idioms, register and style, and also for impoverishing the sense of otherness inherent in the foreign dialogue in the name of fluency, readability and the questionable notion of transparency. (Massidda, 2015: 11)

As a result, fans started subtitling these programmes themselves for free and freely distributing them on the Internet allowing whoever was interested to watch them (Díaz Cintas & Remael, 2007:26-27). The first fansub work ever created appeared in 1986 (Dwyer, 2019: 439). Traditionally, *fansubbing* was only employed to create English subtitles of Japanese *animes* (Díaz Cintas & Remael, 2007:27). Nowadays, on the contrary, this activity has increased consistently so much so that several genres, languages, countries and contexts are included in this subtitling technique. Today, the new global *fansubbing*'s purpose is “to bring subtitled US television content to fans in the shortest turnaround time possible, commonly within 24 hours of a show's first domestic airing, and prior to the appearance of a professionally subtitled version” (Dwyer, 2019: 440-441).

3.1.2 *Fansubbing*'s legal status

For several years, the legal status of *fansubbing* has been questioned (Bogucki, 2009: 49) so much so that it has been considered an illegal activity on the ground that it violates the original products' copyrights (Mastrantonio & Ortore, 2019: 218). In 2015, Massidda proved the opposite. In her work, the author explained that subtitles made by fans comply with the legal standards. Indeed, as specified by the disclaimers published in the websites of *fansub* groups, the subtitles created by fans are simply the suggested translation of groups of volunteers according to their interpretation of the programme's content. Moreover, such disclaimers explains that the subtitles created by fans are not distributed together with their videos but in separate files. Accordingly, *fansubbing* does not distribute copyrighted material thus it can be considered a legal activity (Massidda, 2015: 22).

3.1.3 *Fansubbing* vs professional subtitling

Even though the characteristics of subtitles made by fans are quite similar to those made by professionals, the former benefits a higher degree of freedom compared to the latter. As a consequence, *fansubbing* is not required to follow professional standards strictly. Two are the reasons behind this distinction: the two groups of subtitlers have different levels of knowledge and the purpose of their work is not the same. Several are the differences between the two subtitle typologies:

- time required to carry out the work. Amateur subtitlers create the target product and distribute it on the Net within a few hours since a programme's broadcast in the original country. On the contrary, professional subtitlers broadcast the final product only a few months after their first airing in the source country which means once every episode of a television series has already been broadcast (Mastrantonio & Ortore, 2019: 218),
- the typology of work they focus on: fans only deal with films, television series, features and interviews whereas professionals work with any typology of audiovisual programme (Orrego-Carmona & Lee, 2017: 1),
- subtitling strategies. *Fansubbers* prefer employing source-oriented solutions whereas professionals tend to adopt target-oriented strategies (Díaz Cintas, 2006: 46),
- number of lines and characters per subtitle allowed. *Fansubbing* usually adopts a maximum of two-lines per subtitle but, when the pace of the dialogues is too fast, three-line subtitles can be found unlike professional subtitles. A similar condition can be found for the maximum number of characters per line (Bugocki, 2009: 50),
- pop-up glosses. A common custom among *fansubbers* is to include in the subtitles or on the top of the screen some explicative notes, also called pop-up glosses, that explain culturally marked items,
- general technical features: to identify each speaking character, *fansubbers* usually employ different colours or the cumulative subtitles technique. These strategies are also employed by professional subtitlers but less frequently than in *fansubbing* (Perego & Ghia, 2011: 182).

The consequence of such differences is that the translation quality differs greatly between *fansubbing* and professional subtitling (Bugocki, 2009: 56). In particular, Bogucki explained that

the problem with amateur subtitling lies not so much in squeezing the gist of what the original characters say into 30 or so characters per line to enable the audience to appreciate the filmic message without too much effort; the problem, it seems, lies mostly in the quality of the source material and the competence and expertise of the translator. (Bugocki, 2009: 50)

3.1.4. *Fansubbing* figures

Over the years, ever more fans volunteered to become *fansubbers* so much so that several communities of *fansubbing* were created (Barra, 2009: 517). In Italy, the main currently active groups are OpenSubtitles, Addic7ed, Subscene, TVSubtitles and Subspedia.

Fansubbing communities are organized according to a complex hierarchical structure. Members are divided into (Díaz Cintas, 2006: 38-39):

- raw providers. Their role is to provide the original videos that require translation and subtitling,
- translators, also called *subbers*, are in charge of the language transfer. Having a very high source language knowledge is not a mandatory skill and sometimes this affects the final result,
- timers. They set subtitles' in and out times syncing the written text to the related scene. They need to find the best balance between rhythm, phrases and logical division of the dialogue,
- typesetters: they have to format the final script and make sure that conventions are followed,
- editors and proof-readers revise the whole work to make sure it is coherent and it sounds natural in the target language. They are essential when translators are not target language native speakers,
- encoders: they merge the raw video with the just created subtitles thanks to some encoding programmes,
- team manager who is responsible for the final revision and quality check (Barra, 2009: 518-520).

3.1.5. Fansubbing process

Each one of the just mentioned figures are responsible for one specific passage of the *fansubbing* process which is made of five stages. Firstly, the original video and the transcript of the source dialogues need to be obtained. After only a few hours since the broadcast of the episode in the home country televisions (mainly from America), these files are available in some peer-to-peer networks that are usually Chinese websites. Once they are ready, the team manager provides the raw video and the script to the group. The second stage is made up of translation and adaptation. The team manager divides the original script into parts that are allocated to the team members, the *subbers*, according to their skills and free time. The first thing the *subbers* have to do is to watch the episode to understand the plot and to get an idea of how to translate it in order to give it a logic continuum. Later, they start creating the target text according to what is their idea of best translation. Once the translation is ready, it is converted into real subtitles with the right in and out time-codes. Now, all the subtitled pieces of the episode are sent to the encoders who merge them together and synch the subtitles to the source video and audio. Afterwards, the team manager controls the product in order to ensure consistency and high quality. This review focuses on typing mistakes, line length, lack of homogeneity, misinterpretations, translating the same word always in the same way and so on. One last check is made by the webmaster who only intervenes in the process to rapidly check what the other members of the group have done. After webmaster's approval, the episode is published in the community website where everyone can download it (Barra, 2009: 518-520).

3.1.6. Subtitling programmes

Fansubbing phenomenon has experienced a very important growth in the past years. With the purpose of simplifying the subtitling process for relatively inexperienced users (Bogucki, 2009: 50), freeware and shareware computer programmes have been created following the professional software models. These programmes are then distributed for free on the net (Díaz Cintas & Remael, 2007: 26). Their free use is one of the two main differences between *fansubbing* and professional subtitling software. The other important

distinction between the two programmes is the range of functionalities provided to the user: since the former is free, *fansubs* only have access to a smaller range of tools (Díaz Cintas, 2005: 2). Among others, the most used *fansubbing* software are Subtitle Edit, VisualSubSync and Subtitle Workshop.

3.1.6.1. Subtitle Edit

Subtitle Edit is an open-source subtitle editor available in 34 different languages. With this software, the tasks of creating, adjusting, synchronizing and translating subtitles can be carried out very easily (www.videoconverter.wondershare.com/subtitle/subtitle-maker.html). Subtitle Edit is compatible with more than 280 subtitle formats (www.nikse.dk/subtitleedit/).

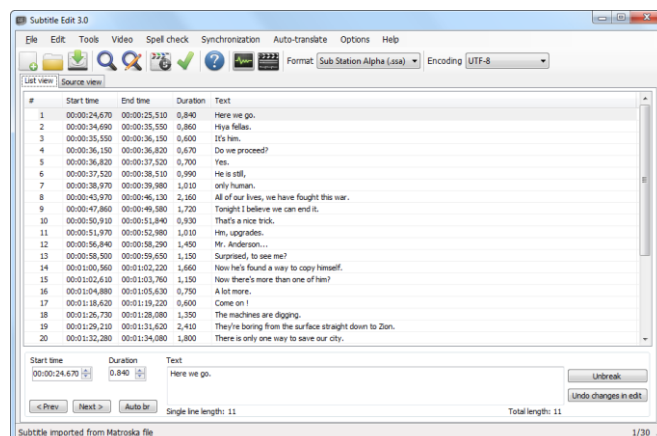


Figure 2.31: Main window of the software Subtitle Edit

3.1.6.2. VisualSubSync

The audio waveform representation allows fans to synch subtitles and video very rapidly and in a very accurate way (www.videoconverter.wondershare.com/subtitle/subtitle-maker.html). Error checking, speed indicators and network suggestions are some of the tools provided by this software (www.visualsubsyc.org/home).

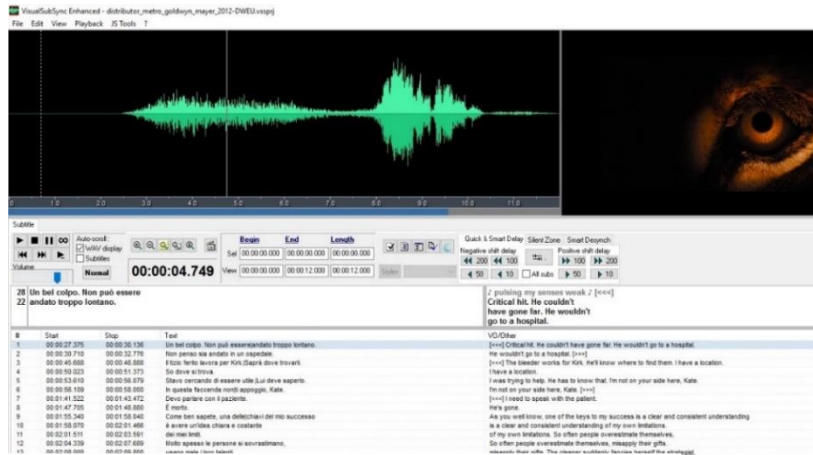


Figure 2.32: Main window of the software VisualSubSync

3.1.6.3. Subtitle Workshop

This is a very user-friendly software that gathers together several useful tools that can all be customized (www.videoconverter.wondershare.com/subtitle/subtitle-maker.html). Subtitle Workshop is compatible with more than 60 subtitle formats (www.subworkshop.sourceforge.net/).

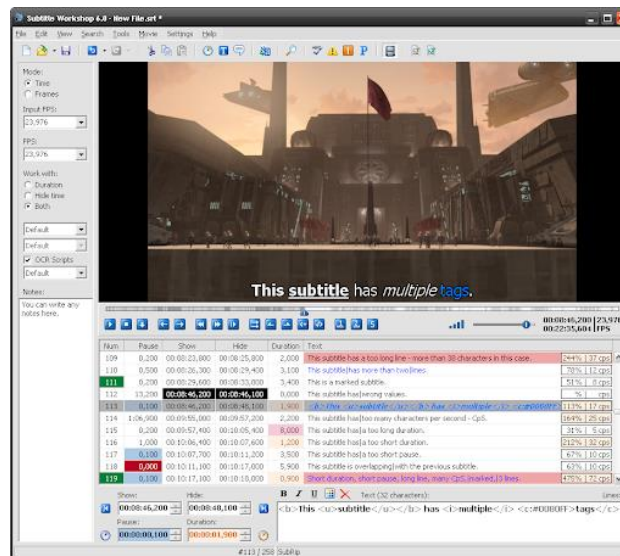


Figure 2.33: Main window of the software Subtitle Workshop

3.2 TED

TED, short for Technology, Entertainment and Design, is a nonprofit and nonpartisan global community which priority is to foster the spread of great ideas and make them accessible to anyone so much so that TED's motto reads "Ideas worth spreading". TED began in 1984 out of the idea of Richard Saul Wurman who discovered an interesting convergence between the three fields its acronym stands for and, together with the co-founder Harry Marks, he organized a conference that focused on the topic. That first conference, was the starting point for several other meetings, in the form of short talks, which primary goal "is to make great ideas accessible and spark conversation" (TED, 2006). In these years, moreover, a new idea emerged and brought the awareness that popularisations are not of secondary importance compared to the elite of specialized scientific texts. The result has been a new approach toward scientific knowledge circulation in which popularization went from the 'vulgarization' or 'translation' process of hermetic scientific works to their re-contextualization. TED stood out in this new trend becoming one of the first and most successful producers of popularising contents (Scotto di Carlo, 2014: 122).



Figure 3.1: TED logo and motto displayed in the main page of TED website (www.ted.com/, last accessed: 1/02/2021)

TED "aims to provide a platform for thinkers, visionaries and teachers, so that people around the globe can gain a better understanding of the biggest issues faced by the world, and feed a desire to help create a better future" (www.ted.com/about/our-organization/how-ted-works). To achieve such goal, TED welcomes international experts who are specialized in the most diverse disciplines to gather together on a week-long event on the West Coast of North America twice a year. In particular, during this week, guests like academics, researchers, scientists and artists attend 50 or more conferences – better known as talks – as well as morning and evening get-togethers. Within a week, more than 70 speakers appear on the stage to spread their knowledge and showcase important research in the most diverse areas (TED, 2006). While they are performed, the talks – which last more or less 18 minutes each – are filmed and then released on the

official website TED.com which was launched in 2006. Whilst the constant organization of annual events, nowadays the website is the primary medium employed to spread the ideas worldwide since it lets viewers have free access to almost all the talks created. The website reaches 1.5 million of views per day which means an average of 17 views each second (Gallo, 2014: 8). On one hand, every talk ever given is posted on the TED official YouTube channel, on the other, however, only some accurately selected talks appear on the TED official website (Ludewig, 2017: 2). In both instances, people from all over the world can understand and enjoy the content of the talks on the ground that the uploaded videos are translated into more than 100 different languages (TED, 2006).

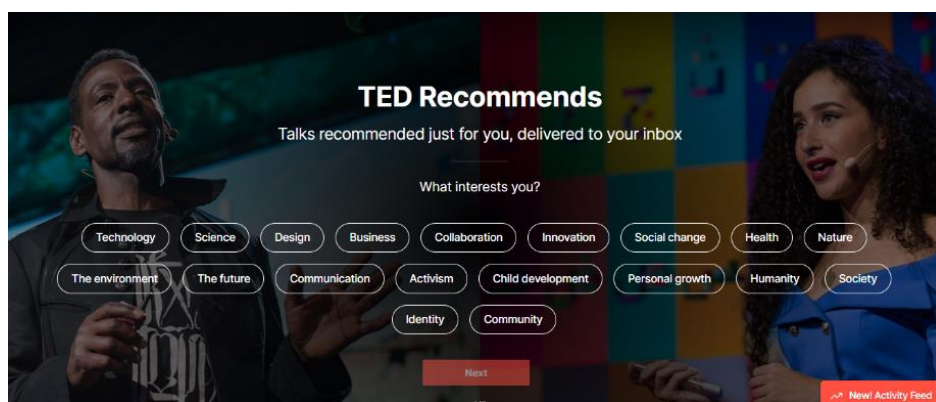


Figure 3.2: Home page of the TED.com website (www.ted.com/, last accessed: 1/02/2021)

3.2.1 Further TED programmes and initiatives

To achieve its mission “to inform and educate global audiences in an accessible way” (www.ted.com/about/programs-initiatives/ted-talks), over the years, TED has created further typologies of events and initiatives in addition to the traditional TED Talks. Following the format of the latter, each one of the new typologies focuses on a more defined topic or addresses to a more specific audience (TED, 2006):

- TEDGlobal. Thanks to Bruno Giussani, the actual International curator of TED, the latter stopped being only an American organization but began including speakers from all over the world (www.st.ilsole24ore.com/art/tecnologie/2011-07-08/creativita-tempo-170433.shtml?uuid=AaPzfKmD) and addressing to an international audience.

- TEDWomen which is “a three-days conference about the power of women and girls to be creators and change-makers” (www.ted.com/about/conferences).
- TEDYouth. This is a one-day-long event addressed to middle and high school students. In this case, the meetings consist of live talks and hands-on activities with the purpose of being a source of knowledge and inspiration for young people (www.ted.com/attend/conferences/special-events/edyouth).
- TEDx programme lets other individuals and communities hold independent TED-like events (www.ted.com/about/programs-initiatives) under a free license granted by TED. It has been created with the goal of discovering and then showcasing new “ideas worth spreading” from small local communities around the world (www.ted.com/about/programs-initiatives/tedx-program).
- TED Fellow programme. Young world-changers who have accomplished remarkable achievements and shown great courage in their disciplines are the speakers of this programme. They are usually chosen after some highly selective fellowship programmes all around the world (www.ted.com/about/programs-initiatives/ted-fellows-program).

Since the number of talks is ever increasing and the audience ever wider, a further initiative TED has developed is a community of translators. This is a group of volunteers who subtitle TED Talks to help the organization achieve its original mission. This initiative was born as a consequence of a popular demand: viewers from outside America started asking for the translation of TED Talks videos. Starting with a group of 200 translators who worked with 40 languages, today the community encompasses more than 33,000 people who transcribe and translate the talks for a total of 116 languages and counting (www.ted.com/about/programs-initiatives/ted-translators).

3.2.2 Characteristics

No matter what programme out of the above-mentioned ones they belong to, all TED talks have to follow some specific requirements. The main are (Gallo, 2014: 3-9):

- Being nonprofit. TED is based on the principle of crowdsourcing (Díaz Cintas: 2010, 111) and its speakers do not earn money to give a talk. Moreover, since its mission is to spread ideas and inspire people, every flagship TED conference must not advertise a good or a service.
- Innovative content ideas. TED selects the contents for new talks according to the importance and impact of their ideas. As Cadwalladr wrote, “[w]hat TED does is seek out the most interesting, unusual and potentially groundbreaking ideas on Earth [...]” (www.theguardian.com/technology/2010/jul/04/ted-conference-oxford-carole-cadwalladr).
- Highly prepared speakers. A curatorial research team selects the future speakers who undergo a long and meticulous training that can even last months. During this preparation process, academics learn the presentation formula they have to follow during their talk and they internalize it so that they can deliver the talk in a comfortable way. Speakers, indeed, are not allowed to improvise while giving their talk. As a result, most of the times, experts memorise their speeches to give them a sleek appearance. The training process also aims to teach academics how to properly showcase their area of expertise and how to behave on the stage.
- Passionate storytelling. Every talk focuses on one topic only which, most of the times, is a memoir of the speaker who showcases such event with enthusiasm and excitement. The presenter usually employs two rhetorical tools, namely humour and personal anecdotes, that provide entertainment and make the audience more receptive to the message. Other features that characterize the talks are the poetic figures of repetition and parallelism, an informal register with contractions and informal expressions. Finally, visual elements are often employed to support the storytelling.
- Appropriate location. When they give their talk, speakers stand on an elevated stage in front of a sizable audience. On the stage, usually behind the speaker, a three-dimensional TED – or TEDx – red sign is placed. With the purpose of creating a visual communication between the expert and the crowd, the audience sitting area is not completely darkened.
- The ‘live’ audience whose presence is crucial to give an immediate feedback to the speaker.

- Time constraint. Every talk cannot last longer than 18 minutes. One reason behind this specific limitation is that such amount of time is too long for speaker to improvise. At the same time, being shorter than the standard 45-minutes academic presentations, it has the appropriate length to hold people's attention (www.theguardian.com/technology/2010/jul/04/ted-conference-oxford-carole-cadwalladr).
- Talk's videos. While a speaker gives a talk, this is recorded and then the video is uploaded either on TED's official website, its YouTube channel or both the platforms. Together with the video of the talk, TED always provides to its viewers the transcript of the monologue and the subtitles into several languages. An additional feature that every uploaded video has is a description box where viewers find some brief information about the speaker and the topic of the talk. Such caption always ends with a standard sentence that changes depending on which programme the talk belongs to. When dealing with an official TED Talk, the line reads "This talk was presented at an official TED conference, and was featured by our editors on the home page" which shifts into "This talk was given at a TEDx event using the TED conference format but independently organized by a local community. Learn more at <https://www.ted.com/tedx>" when dealing with a flagship TED Talk.

3.2.3 Workflow

Being the subtitles' creators, TED volunteers have a crucial role in the process of spreading the ideas to a global audience. Each talk undergoes a four-stage process – transcription, translation, review, approval – before their publication. Firstly, the transcription of the speaker's dialogue which volunteers already split into subtitles. Later, the translator volunteers create the subtitles of the talk from the previously-made transcript. These first two steps can be carried out by any member of the community, even the newcomers. Once the subtitles are ready, an experienced volunteer review them. In the last phase of the process, a TED Language Coordinator or a staff member approves the subtitles and, finally, publishes them on the TED website or its YouTube channel (www.ted.com/participate/translate/get-started).

3.3 Amara subtitling platform

To create the source language transcript and the target subtitles, TED gives its community a very useful subtitling tool that speeds up its work. For several years, volunteers have used the online platform *Amara* which has been replaced by the cloud platform *CaptionHub* in January 2021. Even though volunteers do not employ it any longer, in the present dissertation, I am going to describe the main features of Amara since it is the one that I have used to subtitle the three talks I am going to present in this chapter.

Once TED volunteers have been accepted as members of the translator community, they can use the subtitling programme for free by logging in with their TED profile. At this point, users are redirected to the platform's page which shows all the TED videos that require any kind of activities:

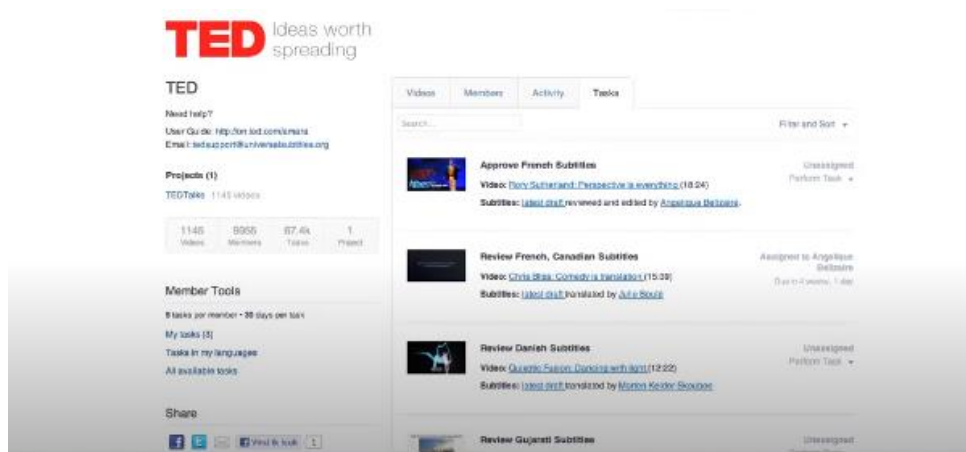


Figure 3.3: TED group page on the Amara software platform that shows all the videos that require activities (www.youtube.com/watch?v=GujFqypnlQM, last accessed 8/02/2021)

Here, people can choose which activity – transcription, subtitling, review – they want to carry out, filter the language they want to work with and select a talk that belongs to any of the TED programmes and initiatives. Once setting up these elements, the software opens the subtitling editor where volunteers work:

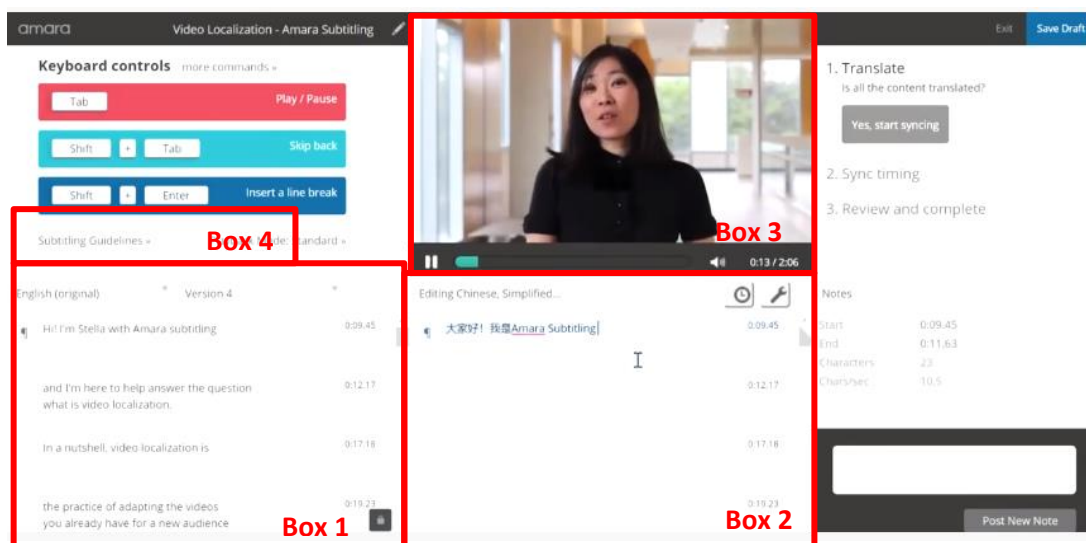


Figure 3.4: Amara editor view (www.youtube.com/watch?v=eDgl11FbbKU, last accessed 8/02/2021)

The editor view is very intuitive and it is divided into sections. I have highlighted the main ones with red boxes:

- Box 1 displays the transcript of the talk that has to be translated. Here, the source text already appears as split subtitles.
- Box 2 is the actual translators' working area. Here, volunteers write the target version, following the subtitles division of the transcript.
- The video of the talk (Box 3). Being always visible on the screen, this element is very useful for translators since it allows them to check, at any time, possible visual elements the speaker refers to during the talk or a particular hand gesture that can help the translation process.

This editor view provides two very useful additional features for the translators. Firstly, the link in the 'Keyboard controls' (Box 4 of *Figure 3.4*) that opens a window with the main Amara style guidelines (*Figure 3.5*). Being a permanent button, translators can rapidly check any doubts they have while working at any time.

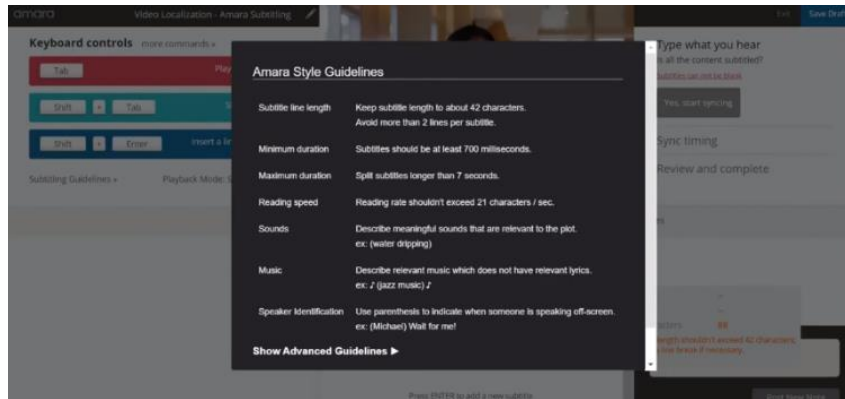


Figure 3.5: Amara editor view (www.youtube.com/watch?v=eDg1l1FbbKU, last accessed 8/02/2021)

The second feature is a temporary box that appears when clicking on each subtitle. Here, the software automatically shows crucial information concerning the selected subtitle such as its in-time and out-time, the number of characters of the whole subtitle but also of each line and the reading speed which is shown in characters per seconds. With the purpose of being even more useful and of immediate comprehension, the software displays a red warning message for any error the translator makes. Moreover, it specifies the nature of the issue and shows TED standards concerning that specific matter at the bottom of the box. TED has established that subtitles that are longer than 42 characters have to be split into two lines and that their reading speed should never exceed 21 characters per second:



Figure 3.6: Amara editor view (www.youtube.com/watch?v=juGv4mXzBzE, last accessed: 8/02/2021)

3.4 TED Mentoring programme

In the last part of this dissertation, I am going to study the subtitles I created for a few TED Talks. Since I carried out this task as a mentee of the TED Translators Mentoring programme, before beginning such analysis, I want to include a brief description of my experience as volunteer.

When newcomers apply to be part of the translator community, TED gives them the opportunity to attend the TED Translators Mentoring programme. This three-months long initiative pairs new volunteers – the mentees – with experienced TED translators – the mentors. The goal of this connection is to help newcomers to learn how to subtitle, to improve such skill and to develop their foreign language competences. Consequently, as soon as I became a TED Translator volunteer, I requested to join this programme. At the end of September 2020, I was paired with my mentor who showed me the action plan we would follow for the whole duration of the programme, which finished at the end of December 2020. In these months we carried out the same protocol for each talk. Firstly, I translated and subtitled a video by myself and, once the draft was ready, we scheduled an online meeting to carry out the final review together. During this last phase, we used to analyse and argue every subtitle I suggested and each thinking behind any decision I made while working. Besides correcting eventual mistakes, my mentor also provided me some examples of different target solutions with the goal of showing me further ways to subtitle a talk even without being loyal to the source text. While attending the TED Translators Mentoring programme, I managed to subtitle two talks. Within only a few days after the review meetings, the talks I worked on were uploaded on the Internet. The fast publication of subtitles is an additional advantage of attending the mentoring programme. This is a consequence of the fact that a video that has been reviewed by trained mentors, does not have to wait to be approved by Language Coordinators but it can be published on TED's official channels right away.

3.5 Analysis of the main issues and techniques in subtitling the TED Talks

Whilst I managed to subtitle two videos while attending the mentoring programme, in this section I am going to include the analysis of three talks. Once the programme was

complete, indeed, I decided to subtitle a further video to keep practicing what I learned in the previous months. In accordance with what I explained in the previous paragraph, the first two talks that I am going to study – those belonging to the mentoring programme – have already been broadcast by TED. On the contrary, the subtitles of the third talk are still pending approval even though a member of the TED team have already reviewed them. This means that the talk has been uploaded on the Internet but its Italian subtitles have not yet.

I want to inform the reader that the following study does not include the analysis of each subtitle but only a few examples of the main issues I have encountered while working and the techniques I have employed to solve those challenges. Concerning the two talks of the mentoring programme, I am going to show both the subtitles made before the revision process and the final solution approved by my mentor. As a result, the examples that I am going to provide will show three different forms: the English source text, identified with the acronym ST, the preliminary target text (PTT) which is the subtitles' version I suggested, and the approved final target text (FTT) that TED has published. However, according to each specific instance, the reader will find a few exceptions to this structure. Firstly, some ST do not only include the subtitle(s) with the matter that I am studying but the whole sentence where it is incorporated into. In this way, the reader better understands the thinking behind a specific decision. Sometimes, then, I have provided no explanation for different preliminary and final target texts. These are the cases where the discrepancies between the two versions are not crucial for the issue I am focusing on. Furthermore, when my mentor did not change my subtitling proposals, the preliminary and final texts match thus the examples will only show the ST and FTT. One final aspect I want to highlight is that, while giving the examples, I have only included the subtitles' line division when this was the object of analysis. On the contrary, when dealing with translation matters, I have only included the plain sentence so as to keep the text as clear as possible. The reader will find the complete transcript of the English and Italian subtitled versions – both preliminary and final target texts – of all the three talks in the Appendices section of the present dissertation.

The first talk that I have subtitled – hence the first that I am going to analyse – was “Chasing belonging” which was given by the entrepreneur Angela Damiani at the TEDxFondduLac event in 2019. In this talk, Damiani explains which are the best

engagement strategies that help companies create meaningful connections among the employees and attract top talents. With the exception of a few tricky expressions, I did not face big translating issues on the ground that the speaker does not employ a specific lexicon. On the other hand, space and time constraints – the two major subtitling features – turned out to be the biggest challenges I had to handle.

Within time limitations, the first aspect that I want to point out concerns the subtitle's reading speed shown by the parameter of characters per second. This issue especially occurred when dealing with very short subtitles made of just a few seconds. Two are the strategies – condensation and text reduction – I have employed most frequently with the aim of solving this matter. I adopted the former with the adverbial phrase of the source sentence “In fact, most of the times, those connections are used for self-promotion, not community building”. The most appropriate translation for the expression ‘most of the times’ is ‘la maggior parte delle volte’ but, whilst the characters used are only 28, this expression cannot be employed because it is too long for this two-seconds subtitle. To comply with the standards, the target text presents an expression with a stronger emphasis than the source one:

(ST) What this means
-----¹
is that likes and comments on social media

do not translate to meaningful,
authentic engagement.

In fact, most of the times,

those connections
are used for self-promotion,

not community building.

(FTT) Questo significa

che i mi piace e i commenti sui social

non si traducono in vero
e significativo coinvolgimento.

In realtà, quasi sempre,

queste connessioni vengono usate
per auto-promozione

¹ This line is used to indicate that the sentence is split into two different subtitles

piuttosto che per costruire una comunità.

Later on, I encountered the same issue in the sentence “Broad, sweeping generation generalizations and corporate policies are diametrically opposed to how people naturally move and use the world”. Once again, the literal translation that allows to keep the original expression’s emphasis fits into the maximum number of characters per subtitle but the latter is too short – it remains on the screen only two seconds – to allow its use. The solution I came up with is different compared to the final subtitle published on the Internet:

(ST) Broad, sweeping generation generalizations
and corporate policies

are diametrically opposed

to how people naturally move
and use the world.

(PTT) Vaste generalizzazioni
su generazioni e politiche aziendali

sono agli antipodi

di come le persone agiscono
e stanno al mondo.

(FTT) Radicali generalizzazioni su generazioni
e politiche aziendali

sono l’esatto contrario

di come le persone agiscono
e stanno al mondo.

I suggested the above PTT because, in my opinion, it is the most appropriate expression to restore the subtitle’s source meaning. Nevertheless, during the review phase, my mentor changed it with a more mitigated solution. The justification behind this decision is related to the translation of the previous example I examined. An effective strategy to rebalance the semantic gap between the ST and FTT of the former sentence is to choose a lesser emphatic expression for this subtitle.

Some other times, on the contrary, the adoption of a shorter solution did not cause any shift in the meaning of the sentence as the following example shows:

(ST) Social isolation does not discriminate

against age, gender, race,
or socioeconomic background.

Today's scientists know

that if we do not have
the opportunity to connect socially,

we are so ravenous for
our neurochemistry to be rebalanced,

we are likely to seek relief
from anywhere.

Social isolation is directly correlated

to things like anxiety, depression,
increased suicide, drug abuse,

(PTT) L'isolamento sociale non fa distinzioni

di età, genere, provenienza
o contesto socioeconomico.

I ricercatori di oggi sanno

che se non abbiamo l'opportunità
di connetterci socialmente,

desideriamo avidamente riequilibrare
la nostra neurochimica,

al punto tale da cercare sollievo ovunque.

L'isolamento è direttamente legato

a fenomeni quali ansia, depressione,
aumento dei suicidi, abuso di droghe

(FTT) L'isolamento sociale non fa distinzioni

di età, genere, provenienza
o contesto socioeconomico.

Oggi, i ricercatori sanno

che se non abbiamo l'opportunità
di connetterci socialmente,

desideriamo avidamente riequilibrare
la nostra neurochimica,

al punto tale da cercare sollievo ovunque.

Tale isolamento è direttamente legato

a fenomeni quali ansia, depressione,
aumento dei suicidi, abuso di droghe

At this point of the speech, Damiani is talking about the loneliness that young generations are experiencing as the consequence of the technological improvement. As she explains, social interactions do not correspond to actual engagement in real life. In addition, a few

seconds before stating the subtitle examined here, Damiani already mentioned the term ‘social isolation’. For the combination of these two reasons, the strategy I decided to adopt in the PTT was the omission of the adjective ‘social’. Nevertheless, during the review phase, my mentor decided to apply the condensation technique instead, replacing the adjective ‘social’ with the shorter ‘tale’. In this way, we managed to meet the time standards and, at the same time, provide cohesion between the subtitles.

A further technique I employed to solve the above-mentioned issue can be found in the sentence “I don’t believe the angst caused by the avoid of belonging we’re facing in our society is going anywhere”. The correct Italian equivalent for the underlined clause is ‘che stiamo affrontando nella nostra società’. Since this target version is made of 43 characters, its split into two lines would have solved the space constraint. Once again, owing to the two-seconds duration of this subtitle, this option is not suitable. The strategy I employed in this subtitle is text reduction which, as I explained in Chapter Two, consists in cutting out all the non-essential information. Since this subtitle belongs to the final part of the talk, the audience already knows that the speaker is referring to the society we live in. Consequently, I avoided the inclusion of the locative adjunction by suggesting the following solution:

(ST) I don't believe the angst caused
by the void of belonging

we're facing in our society

is going anywhere,
(FTT) non credo che l'ansia causata
dal vuoto dell'appartenenza

che stiamo affrontando

ci porterà lontano,

I also had to find a solution to such timing challenge when it was caused by information redundancy. In the sentence “They listened to the music, they danced on the prairie grass, and we all watched this bright orange sunset together”, the two nouns ‘prairie’ and ‘grass’ refer to two very similar concepts thus I decided to apply the text reduction technique so as to meet timing standards:

(ST) They listened to the music, they danced on the prairie grass,
and we all watched this bright orange sunset together.
(FTT) Hanno ascoltato musica, ballato sul prato e tutti insieme
abbiamo guardato l'arancione intenso del tramonto.

I also adopted this technique to eliminate source text's repetitions even in those instances where they did not interfere with time constraints. The example that better shows this decision is:

(ST) Can you see the way that would change our society's social ills?

(PTT) Vedete il modo in cui ciò cambierebbe i problemi sociali della nostra società?

(FTT) Vedete il modo in cui ciò cambierebbe i nostri problemi sociali?

Well aware that the final part of the question is not very fluent due to the inclusion of two very similar words, I decided to maintain this structure anyway. Firstly, because the repetition does not concern the same word but rather a noun and an adjective with the same root word only. The second and most important reason is that I believed that the omission of one of the two concepts would have jeopardise the meaning of the entire subtitle. As a matter of fact, the deletion of the adjective 'sociali' would have caused a generalization with regard to the kind of problems the speaker is referring to. On the other hand, I could not remove 'società' either since, in the previous subtitles, Damiani was talking about something different, namely the workplace realities. A solution I could not think about was the one that my mentor suggested and that consists in the anticipation of the adjective 'nostro' to the previous phrase. In this way, we managed to include the two concepts avoiding, at the same time, any repetition.

The other major issue while subtitling this talk has been the space constraint concerning the number of characters per line. One subtitle, specifically, turned out to be insidious so much so that I could not managed to find a solution by myself for its second line:

(ST) Creating individualized
engagement plans, then,

is the best way to ensure that employees
feel empowered to take on their roles

(PTT) Inoltre, creare piani
di coinvolgimento personalizzati

è il modo migliore affinché gli impiegati
si sentano in grado di svolgere i loro ruoli*²

(FTT) Poi, creare programmi
di coinvolgimento personalizzati

è il modo migliore affinché gli impiegati
siano incoraggiati ad assumere dei ruoli

² The asterisk indicates that the preliminary target version is not correct

After taking into account several options, the best target version I could come up with was still not correct since it required 44 characters out of the 42 allowed. The main reason behind this difficulty is that the source text is thick of meaningful words that cannot be omitted nor condensed into some shorter solutions. In addition, the line in question belongs to a four-subtitles sentence – “Creating individualized engagement plans, then, is the best way to ensure that employees feel empowered to take on their roles and to propel their careers within the company rather than seek outlets elsewhere.” – that introduces a different topic compared to the concept presented in the previous subtitles. Since the reader cannot guess the information from the previous sentences and not even from the context, condensation and text reduction are not two strategies that we could apply. We managed to create a target subtitle that works by trying to find shorter synonyms to the English words employed in the source text.

Like time constraints, the main technique I employed to solve the length issue is text reduction. In this instance, my mentor and I applied this strategy to reduce a two-liners into a one-line subtitle. As shown in the example below, the source text was distributed into two lines thus I decided to maintain this split so as to avoid omitting information where it is not essential. Arguing that the lines’ length of my PTT was too big – which is not a well-liked solution in subtitling – my mentor modified it. Since the subtitle I proposed only required 49 characters, my mentor suggested to omit part of the temporal adjunction since it did not bring essential information to the reader. This is a solution that is frequently employed in subtitling because is very reader-friendly. The target text we came up with is:

(ST) We had somehow managed to create a space

for a few thousand strangers
to gather together

and to feel as though they belonged
to each other and to the park,

even if it was just
for a few moments in time.

(PTT) In qualche modo

eravamo riusciti a creare un posto

in cui alcune centinaia di sconosciuti
potevano riunirsi

e sentirsi come se appartenessero
gli uni agli altri e al parco,

 anche se solo per qualche istante
della loro vita.
 (FTT) In qualche modo
 eravamo riusciti a creare un posto

 in cui alcune centinaia di sconosciuti
 potevano riunirsi

 e sentirsi come se appartenessero
 gli uni agli altri e al parco,

 anche se solo per qualche istante.

The second example I want to show so as to explain how I managed to meet the space constraint concerns modal verbs. Whilst Damiani employed them only a couple of times – hence they did not represent an insidious issue during my work – in some instances they affect the line’s length. The technique I usually adopted when dealing with these verbs is condensation. An example is, once again, the following question:

(ST) Can you see the way that would change
 our society's social ills?
 (FTT) Vedete il modo in cui ciò cambierebbe
 i nostri problemi sociali?

A more loyal target version for this modal verb would have been ‘Riuscite a vedere’ but this option exceeds the 42-characters constraint. Since, in this case, omitting the modal verb does not affect too much the meaning of the sentence, I decided to remove it and employ a more condense solution that required only 37 characters instead.

Overall, condensation is the second most frequently employed strategy in this talk. I also adopted this technique also when Damiani brings together two adjectives with a very similar meaning. An example can be found in the sentence “Most people live very transactional and transient lives in which their ability to connect to a community of people who look out for one another is no longer accessible”:

(ST) Most people live very transactional and transient lives in which
 their ability to connect to a community of people who look out
 for one another is no longer accessible.
 (PTT) La maggior parte delle persone vive una vita fugace e
transitoria in cui la loro abilità di connettersi con una comunità
 di individui che si prendono cura a vicenda non è più possibile.
 (FTT) La maggior parte delle persone vive una vita fugace in cui la
 loro abilità di connettersi con una comunità di individui che si
 prendono cura a vicenda non è più possibile.

Originally, I transferred the source information redundancy into the target text because, in my opinion, this was an effective approach to replicate the speaker's intention to emphasise the fact that people's lifestyle affects their possibility to create connections with the others. Nevertheless, my tutor made me change it into a more concise solution: being synonyms, the inclusion of just one of the two adjectives is enough to communicate the speaker's intention.

As explained in the second chapter, condensation also means word class shift. The first example I want to analyse is:

- (ST) Being novices to event planning, we forgot just about all the main ingredients - power, bathrooms, lights, enough food and drinks.
- (FTT) Essendo inesperti a organizzare eventi, dimenticammo quasi tutte le cose più importanti: corrente, bagni, luci, cibo e bevande a sufficienza.

Without applying any shift, the target equivalent is 'Essendo inesperti nell'organizzazione di eventi'. Since this sentence is made of 48 characters, this option has to be split into two lines. On the contrary, the condensation technique allows to reduce the characters' number to 39, meeting, as a result, the standard for a one-line subtitle.

The opposite shift occurs almost at the end of the talk where the noun 'garanzia' replaces the verb 'garantire'. We applied such technique for a stylistic improvement of the target subtitle rather than to condense the information as the reader understands comparing the following PTT and FTT:

- (ST) Given the struggle that companies currently have in attracting talent, ensuring a sense of belonging is felt by the employees they currently have is imperative for the growth of that enterprise.
- (PTT) Data l'attuale difficoltà che le aziende hanno nell'attrarre talenti, garantire un senso di appartenenza è percepito dagli attuali dipendenti come indispensabile per la crescita di quell'impresa.
- (FTT) Considerando l'attuale difficoltà che le aziende hanno nell'attrarre talenti, la garanzia di un senso di appartenenza è percepito dagli attuali dipendenti come indispensabile per la crescita di quell'impresa.

A further technique that subtitlers can employ while working is imitation which consists, as explained in Chapter Two, in transferring the message using similar words than those of the source text. In particular, I adopted the imitation strategy to solve a repetition issue. My original proposal was to transfer the source repetition into the target text with the

purpose of giving the Italian subtitles the same level of informality and spontaneity that characterizes someone's thoughts and that can be sensed reading the original subtitles. Whilst the mentor I was paired with approved this justification, he stated that the repetition of the word 'ecco' occurs within a very limited time frame – two seconds – and this is not enjoyable for the reader. Accordingly, during the review meeting, we looked for an alternative option that satisfies the thought's feature of spontaneity but that, at the same time, does not spoil the target result:

(ST) "This is it! This is what we do now!"
(PTT) "Ecco qui! Ecco cosa faremo d'ora in poi!"
(FTT) "Trovato! Ecco ciò che faremo d'ora in poi!"

A category of words that requires a separate mention is the one represented by the elements pertaining to the oral dimension. Whilst this is a 15-minutes long dialogue, the speaker uses these elements only a few times. Depending on each situation, two are the main techniques I used with these words: I replaced them with a less colloquial conjunction or I omitted them. I adopted the first solution especially when Damiani begins a new sentence with 'and':

(ST) People have hundreds, if not thousands, of social media connections, and yet in stark contrast, since 1985, the number of people who can claim to have no close friends has increased from 36 to 54 percent.
(FTT) La gente ha centinaia, se non migliaia, di connessioni social eppure, in netto contrasto dal 1985, il numero di persone che afferma di non avere amici stretti è aumentato dal 36% al 54%.

On the other hand, I omitted the oral element when it is a typical way of starting a new sentence in the English culture but not in the Italian one. An example is 'now':

- (1) (ST) I feel more empowered than ever to take on this epidemic by socially architecting all areas of our lives, including our workplace, where everyone goes every single day. Now, candidly, it took us about 10 years to establish this practice,
(FTT) mi sento più potente che mai per affrontare quest'epidemia organizzando socialmente tutti gli aspetti delle nostre vite, inclusi i luoghi di lavoro, dove tutti ci rechiamo ogni santo giorno. Onestamente ci sono serviti quasi 10 anni per definire la pratica,
- (2) (ST) And the employers that are setting up systems right now to create a sense of belonging for their employees are the ones that will win this global war for talent. Now, I recognize the word "belonging" feels a little bit inappropriate for the workplace.
(FTT) E i datori di lavoro che attualmente stanno realizzando dei sistemi per creare un senso di appartenenza per i loro dipendenti sono coloro che vinceranno questa lotta mondiale per il talento. Ammetto che la parola "appartenenza" possa sembrare inappropriata per un luogo di lavoro.

With the purpose of creating a syntactically improved target version, my mentor made me adapt the punctuation as well. An example is the FTT “Solo perché dei colleghi hanno all'incirca la stessa età non significa che siano nella stessa fase di vita: una persona di 28 anni può essere single, sposata, sposata con figli oppure divorziata con figli”. In this case, the colon replaces the full stop, shifting from two sentences in the ST and PTT into one in the uploaded target version. A further consequence of this decision is the omission of the clause ‘think of it’. Two are the reasons that justify this choice. First of all, it is an expression usually employed in the oral dimension and, secondly, it is unnecessary since its goal of introducing some practical examples is already achieved by the previous sentence:

(ST) Just because a cohort of employees
is near to one another in age

does not mean that they're
at the same stage of their lives.

Think of it: a 28-year-old
can be single, married,
(PTT) Solo perché dei dipendenti
hanno all'incirca la stessa età

non significa che siano
nella stessa fase di vita.

Pensateci: una persona di 28 anni
può essere single, sposata,
(FTT) Solo perché dei colleghi
hanno all'incirca la stessa età

non significa che siano
nella stessa fase di vita;

una persona di 28 anni
può essere single, sposata,

Comparing the source and the target versions, the reader finds another recurring difference with regard to order information. Most of the times, this modification is carried out within the same subtitle. Several are the reasons why I had to apply this change. One of them is the necessity to keep together elements that pertain to the same Italian syntagm in order to comply with one of the main subtitling standards. An example is the sentence “What this does, once the novelty of the camaraderie wears off, is actually forge a new epicenter within the organization [...]”. Here, the anticipation of the main clause allows the translator to keep together the temporal clause that, otherwise, would have been

incorrectly split as “Ciò che questa divisione fa, appena/³la novità dello spirito di squadra svanisce*” in order to comply with the space constraint in both lines.

(ST) Most companies subdivide
their engagement strategy

into demographic categories:

there's the women's group,
the Asian group, the young people's group.

What this does, once the novelty
of the camaraderie wears off,

is actually forge a new epicenter
within the organization

(PTT) La maggior parte delle aziende divide
le strategie di impiego

in categorie demografiche:

c'è il gruppo delle donne,
delle persone asiatiche e dei giovani.

Quando la novità del gruppo
svanisce, ciò comporta

la creazione di un nuovo epicentro
all'interno dell'organizzazione

(FTT) La maggior parte delle aziende divide
le strategie di impiego

in categorie demografiche:

c'è il gruppo delle donne,
delle persone asiatiche e dei giovani.

Appena la novità dello spirito di squadra
svanisce, ciò che questa divisione fa

è creare un nuovo gruppo
all'interno dell'associazione

A second reason behind a different information order is to create some syntactically appropriate subtitles for the Italian audience. This is the case of the sentence “What it results in, besides high event attendance, is meaningful buy-in from key constituents [...]” that I changed into:

(ST) This transformative practice requires
sincere thoughtfulness about inclusion

and deep investment in network development

³ The single slash stands for the subtitle's line-break

prior to the beginning
of planning the new event.

What it results in,
besides high event attendance,

is meaningful buy-in from key constituents

(FTT) Questa pratica trasformativa richiede
una sincera riflessione sull'inclusione

e un forte investimento
nello sviluppo della rete

prima di iniziare l'organizzazione
del nuovo evento.

Oltre a un'elevata affluenza all'evento,
ciò comporta anche

un elevato compenso
dei principali componenti

The same justification made me change the word order in the sentence shown by the example below. Here, unlike the previous instance, the shift involves two different subtitles:

(ST) And I would contend that each of us
has been personally affected

in some way or another

by the workforce shortages
due to demographic and cultural shifts

(PTT) E sono convinta che ognuno,
in un modo o nell'altro,

abbia risentito personalmente

dalla carenza di personale causata
dal cambiamento demografico e culturale

(FTT) E sono convinta che ciascuno,
in un modo o nell'altro,

sia stato coinvolto in prima persona

dalla carenza di personale causata
dal cambiamento demografico e culturale

This shift was possible because the two subtitles taken into account are part of the same sentence thus the speaker delivers the information within a few seconds and this prevents any content anticipation.

Although at the beginning of this analysis I stated that, while subtitling, I did not have to deal with a lot of translation challenges, in this talk there is one particular term that turned out to be tricky. What I am referring to is ‘funtivities’ which is, as explained in the Urban Dictionary (www.urbandictionary.com/define.php?term=funtivities, last accessed: 5/02/2021), the combination of the two words fun and festivities – or activities – that describes an event as a party or a get together. To underline the peculiarity of this uncommon term, Damiani stresses it through a hand gesture, i.e., she simulates with her fingers the quotation marks while saying it. The problem with this term is that there is no equivalent in Italian. Well-aware that any translation proposal would have caused a meaning loss, the strategy that both my mentor and I employed to solve this matter is the paraphrase, even though we came up with two different target solutions:

- (ST) But I am not referring to forced “funtivities” for your employees to awkwardly mill about
- (PTT) Ma non sto parlando di attività di divertimento forzato, in cui i dipendenti partecipano imbarazzati
- (FTT) Ma non sto parlando di attività forzatamente divertenti, in cui i dipendenti partecipano goffamente

A couple of times, then, the changes discussed and carried out during the review process are the result of the misinterpretation of the source text. The first example I want to include in this section belongs to the sentence “Since the Great Recession, remote work is on the rise, productivity gurus tell us to take less meetings, and the technology that’s meant to make our work easier leads us away from our coworkers.”. In this part of the talk, Damiani is describing how social isolation affects our mental health and people’s tendency to die prematurely. She then concludes the sentence stating that, in the past years, the workplaces have changed, just like the society we live in has. As a result, the interpretation I gave to the sentence she states afterwards – the one I am analysing here – is that the remote work, the productivity gurus and the technology are the three elements that the speaker takes into consideration to explain how the society we live in has changed. However, during the review, my mentor stated that the correct interpretation of the sentence is different. As he clarified, Damiani takes as examples only the remote work and the productivity gurus, whereas meetings and technology are the two elements that gurus suggest to avoid in order to live a more connected life. The two versions with the different interpretations are:

- (ST) remote work is on the rise, productivity gurus tell us to take less meetings, and the technology that's meant to make our work easier leads us away from our coworkers.
- (PTT) il lavoro a distanza è in aumento, i guru della produttività ci dicono di seguire meno riunioni e la tecnologia, che doveva semplificarci il lavoro, ci allontana dai nostri colleghi.
- (FTT) il lavoro a distanza è in aumento, i guru del rendimento ci dicono di seguire meno riunioni e meno tecnologia, il cui scopo era di facilitarci il lavoro, ma che ci allontana dai colleghi.

The second subtitle I misinterpreted is in the sentence “we hosted hundreds of events that drew thousands of attendees, over and over, always chasing that same high”. In this case, I thought that the adverb ‘over and over’ referred to the number of events they were planning. My mentor explained it refers to the always increasing amount of people that showed up to those events. The two target versions are:

- (ST) we hosted hundreds of events that drew thousands of attendees, over and over, always chasing that same high:
- (PTT) organizzammo centinaia di eventi richiamando migliaia di persone, più e più volte, ricercando sempre la stessa eccitazione:
- (FTT) organizzammo centinaia di eventi richiamando migliaia di persone, in costante aumento, ricercando sempre la stessa eccitazione:

Some other times, the changes my mentor carried out during the review process are not the result of the application of a specific subtitling technique or the correction of a misunderstanding but rather some adjustments of the Italian version. One of his advices is the semantic improvement of the following sentence:

- (ST) But let me be clear about something: this is not a young person problem.
- (PTT) Ma fatemi chiarire una cosa: questo non è un problema solo dei giovani.
- (FTT) Ma fatemi chiarire una cosa: questo problema non tocca solo i giovani.

A further suggestion he gave me in order to improve my PTT concerns the syntactic structure of the source sentence “It is therefore incumbent on our employers to facilitate how we connect with one another, and this is the elusive secret to talent attraction and retention”

- (ST) It is therefore incumbent on our employers to facilitate how we connect with one another, and this is the elusive secret to talent attraction and retention.
- (PTT) Perciò per i datori di lavoro è fondamentale facilitare il modo di connettersi gli uni con gli altri, e questo è il grande segreto per attrarre e mantenere i nuovi talenti

(FTT) Perciò per i datori di lavoro è fondamentale facilitare il modo di connettersi gli uni con gli altri, e questo è il grande segreto per attrarre nuovi talenti e mantenerli.

One final aspect I want to discuss in this analysis concerns those times when I did not follow the subtitling standards. The first example regards the percentage symbol. As explained in the previous chapter, the full expression is usually preferred to the mere symbol. The only exception allowed is in those subtitles where space constraints preclude this option. Whilst I applied this standard and no space – nor time – limitation occurred; my mentor carried out the following graphic change:

(ST) the number of people who can claim to have no close friends has increased from 36 to 54 percent.

(PTT) il numero di persone che afferma di non avere amici stretti è aumentato dal 36 al 54 per cento.

(FTT) il numero di persone che afferma di non avere amici stretti è aumentato dal 36% al 54%.

The second example involves the few images the speaker shows during her talk. Standards state that every readable – or audible – element of the programme has to be subtitled. In this talk, however, none of the subtitles' languages provide the target versions of those expressions. The reason behind this shared decision is that these slides only contain a couple of words which are the same that Damiani includes in her speech. Consequently, the viewer already reads their target equivalents. One of the pictures that she displays is:



Figure 3.7: Slide displayed in the video of the talk

Simultaneously, Damiani continues her speech by saying: “For the collective method we honed, we coined a new term: "social architecture" – the conscious design of an environment that shifts the social behavior of a population towards a goal” which corresponds to the Italian “Abbiamo coniato un nuovo termine per descrivere questo metodo: "architettura sociale", il progetto consapevole di un ambiente che cambia il

comportamento sociale della popolazione verso un obiettivo”. As a result, viewers already know the meaning of the displayed phrase, even without a specific target subtitle and regardless their target language.

The second talk I subtitled is “Embracing anxiety” given by the university student Blythe Eickerman in 2017. Being diagnosed with an obsessive-compulsive disorder (OCD), in this talk Blythe explains what this mental illness is and how it affects her life. She then gives the audience some advices on how to prevent this disorder to preclude to live a normal life. This talk was hosted by University Prep thus it belongs to the TEDYouth programme, namely this is a TEDxYouth@UPrep. One of the consequences of not being an official TED Talk is that it lacks almost all of the elements that characterize the latter: the video of this talk has a low light together with a very poor audio quality and the speaker does not give her talk from a stage where the red TED sign is placed. Moreover, Eickerman did not memorise her speech thus, before starting any new sentence, she always looks at the notes she has previously prepared.

Unlike Damiani’s talk, this monologue presents a huge number of elements pertaining to the oral dimension. More precisely, the speaker begins most of her sentences with the conjunction ‘and’. Depending on each case, the two main strategies I employed are omission and transfer. I decided to omit this element in those instances where it is a mere way to begin the sentence and it does not provide any information. To clearly demonstrate it, in the examples below I have also included the previous subtitle:

- (1) (ST) But whatever it is, whenever it is, it will come. And yes, in these past 12 years I could tell you almost every instance when I've had a panic attack,
(FTT) Ma a prescindere da cosa e da quando, arriverà. Sì, degli ultimi 12 anni potrei raccontarvi tutti i momenti in cui ho avuto un attacco di panico,
- (2) (ST) Finding someone to talk to, about whatever you need to, whenever you need to. That's invaluable, and it doesn't necessarily have to be a therapist. And I know this can feel scary.
(FTT) Trovate a chi parlarne, di qualsiasi cosa abbiate bisogno, in qualunque momento vi serva. È impagabile. Non deve per forza essere un terapeuta. So che ciò può spaventare.
- (3) (ST) It could feel like, "Oh, whatever. It doesn't matter. I'll be okay."
And yes, you'll be okay.
(FTT) Potreste pensare: "Oh, non importa, starò bene". Sì, starete bene.

Some other times, on the contrary, the repetition of this conjunction intensifies the concept the speaker is conveying thus I decided to transfer it into the target text. An example where I adopted this strategy is the sentence “And in these instances when you feel completely swamped and have no idea where to turn, there's one thing I think can help pretty much anyone, and there's one thing that I wish I had learned earlier, and that I hope I continue to feel okay about as I grow older. And that one thing is that it's okay to cry”. The equivalent target sentence I suggested is “E in questi momenti in cui ci si sente completamente sommersi e non sappiamo a chi rivolgerci, c'è una cosa che bene o male penso possa aiutare chiunque, e c'è una cosa che avrei voluto aver imparato prima e che spero continui a farmi stare bene anche quando sarò più grande. E questa cosa è sapere che è giusto piangere”.

During her speech, Eickerman also uses the oral expression ‘I mean’. I decided to transfer such element into the Italian equivalent of the source sentences “You can take medication; you can go to therapy. I mean, I've known I've had OCD since I was in fifth grade, and since that same time I've tried numerous different types of medications”. I suggested this solution because the speaker is describing her personal experience thus, I wanted to be as loyal as possible to the source semantic choices. Here, Eickerman is underlining the fact that she discovered she has OCD when she was very young thus, over the years, she tried several remedies to control her anxiety which is now suggesting to the audience:

(ST) You can take medication; you can go to therapy. I mean, I've known I've had OCD since I was in fifth grade, and since that same time I've tried numerous different types of medications, trying to find one that worked for me.

(FTT) Si possono prendere dei farmaci e andare in terapia. Voglio dire, so di avere un DOC fin da quando ho 10 anni, e fin da quell'età ho provato tantissimi tipi di farmaci diversi, cercando quello che funzionasse.

A very informal element pertaining to the oral dimension that the speaker uses is ‘heck’. Since this element belongs to a subtitle that reproduces Eickerman’s thoughts, I decided to transfer it into its target equivalent in order to keep the colloquial tone of the whole sentence:

(ST) Heck, multiple people hugged me in the hall today during school.

(FTT) Cavolo, oggi a scuola molte persone mi hanno abbracciata.

Another oral element that the speaker uses is the verb ‘to see’. Causing a problem with regard to the space constraints, I deleted it. Its inclusion in the Italian subtitle requires the total amount of 50 characters which decreases to 42 if I omit it. As a result, this is the target version I suggested:

(ST) The thoughts I get can be random.

They can seem completely rational
or completely irrational.

And see, to me, that's the biggest issue.
(FTT) I pensieri sono casuali.

Possono essere del tutto razionali
o irrazionali.

E per me, questo è il problema più grande.

A similar thinking justifies the omission of another oral element – I don’t know – in the sentence “Take any random thought. I don't know, maybe "nobody likes me" or something” which has become:

(ST) Take any random thought.

I don't know, maybe
“nobody likes me” or something.
(FTT) Prendete un pensiero a caso.

Per esempio “non piaccio a nessuno”
o qualcosa del genere.

In this case, space issue concerns the second line of the subtitle which is the one that does not contain the oral element taken into consideration. The modification of the upper line through the omission the oral element, however, allowed me to move the clause within quotation marks in the previous line of the subtitle solving, as a result, the space matter.

Unlike the previous oral elements, I have employed a different technique when dealing with the interjection ‘woah’ that the speaker uses when she quotes a thought she had. This linguistic element is more frequently employed by the English audience rather than an Italian viewer. As a consequence, I decided to find another interjection with the same meaning but that is more familiar for the target audience. The solution I came up with is ‘ehi’ which, later, my mentor changed it into the less colloquial ‘frena’:

(ST) I could tell myself: “Woah, that's not true”.
(PTT) Potrei dire a me stessa: “Ehi, non è vero”.
(FTT) Potrei dire a me stessa: “Frena, non è vero”.

Overall, just like Damiani's talk, the most common language transfer strategy I employed is text reduction. First of all, I adopted this technique with the aim of meeting time constraints in the sentence "At least, that's the obsessive part". Since this subtitle remains on the screen only for two seconds, the inclusion of the temporal adverb in the target version creates a too long subtitle. As a result, I reduced it as follow:

- (ST) I have OCD or obsessive-compulsive disorder, which, simply put, means that a lot of times when I get an anxious thought or worry in my head, I can't get rid of it. At least, that's the obsessive part.
- (PTT) Ho un DOC o disturbo ossessivo-compulsivo che, in parole povere, significa che molte volte quando sono in ansia o preoccupata non riesco a liberarmene. Questa è la parte ossessiva.
- (FTT) Ho un DOC o disturbo ossessivo-compulsivo. In parole povere, significa che molte volte quando sono in ansia o preoccupata non riesco a liberarmene. Questa è la parte ossessiva.

Later on, I adopted this technique to fit the subtitle into the maximum number of characters that standard permit. This is the case of the source sentence "Heck, multiple people hugged me in the hall today during school". The locative adverb 'in the hall' is not essential to understand the message that the speaker wants to convey since the audience can already retrieve such information with the expression 'during school'. The reduced FTT is:

- (ST) Heck, multiple people hugged me
in the hall today during school.
- (FTT) Cavolo, oggi a scuola
molte persone mi hanno abbracciata.

In this talk, information redundancy is a feature that characterizes several subtitles. With the purpose of meeting space standards but also of simplifying the target versions, these subtitles underwent, once again, a text reduction process. In each instance, the viewer retrieves what I have omitted thanks to the other elements of the discourse. Most of the times, the audience finds such information within the subtitle itself as in:

- (1) (ST) Years ago, when I was much younger,
I fell off my bike, and I scraped my knee.
(FTT) Anni fa sono caduta dalla bici
e mi sono sbucciata un ginocchio.
- (2) (ST) I've called a friend and talked to them.
(FTT) Ho parlato al telefono con degli amici.
- (3) (ST) You can draw, paint, write, garden,
mow the lawn, maybe clean your room,
(FTT) Potete disegnare, dipingere, scrivere,
fare giardinaggio oppure pulire la stanza,

Some other times, viewers learn the information thanks to the whole speech Eickerman is giving as for the example below. In the previous subtitles, she states that a good way to not getting overwhelmed by OCD is talking to a therapist. She also adds that this is a process that some people do not want to embark on because they think they will solve their problems in a way or another. As a consequence, specifying that being okay is the accomplishment of the process is not fundamental:

(ST) It could feel like, "Oh, whatever.
It doesn't matter. I'll be okay."

And yes, you'll be okay.

But part of getting there, to being okay,

that I think is really important,
is not bottling it all up.
(FTT) Potreste pensare: "Oh, non importa,
starò bene".

Sì, starete bene.

Ma una parte dell'arrivare a stare bene

che credo sia molto importante,
è non nascondere.

In a similar way as the previous talk, I employed condensation when dealing with modals. Two are the main reasons behind its use. The first involves the topic of the sentence. At the beginning of the talk, when Eickerman is describing what having an OCD means, she explains that this mental illness causes her random thoughts which she cannot state whether they are real or fictitious. Since this condition is not a hypothetical scenario but influences her daily feelings, I decided to quit the modal verb so as to give the target text a stronger connotation:

- (1) (ST) The thoughts I get can be random.
(PTT) I pensieri che ho sono casuali.
(FTT) I pensieri sono casuali.
- (2) (ST) I don't know if that thought that's in my head is in fact something that's well within the realm of reality or way outside of it. And this feeling can be terrifying.
(FTT) non so se quel pensiero nella mia testa di fatto sia qualcosa che appartiene alla realtà oppure no. E questa sensazione è tremenda.

Rather than a translation matter, the second justification is related to the subtitling process itself since it is a consequence of space restrictions and, more precisely, of the standard concerning the number of characters per line:

(ST) That is what's going
to help you sort through

this jumble of emotions with an ease
that might not have been there before.
(FTT) Questo è ciò che vi permetterà
di sistemare

questo groviglio di emozioni
con una facilità che prima non c'era.

With the purpose of avoiding a repetition that did not let me comply with the line's length standard, I also employed condensation in the sentence "The way that somebody pushed past me in the hall in the rush to get to class without saying sorry as a sign that I'm not worth apologizing to". In this instance, I replaced a verb phrase with a pronoun:

(ST) The way that somebody pushed past me
in the hall in the rush to get to class

without saying sorry as a sign
that I'm not worth apologizing to.
(FTT) Se in corridoio qualcuno mi spinge
perché è di fretta per andare a lezione

e non mi chiede scusa, lo prendo
come prova di non esserne degna.

My mentor made me use condensation also to avoid a repetition that would not allow the creation of a smooth Italian sentence. I originally subtitled the source sentence "Technically, I am mentally ill" as "Tecnicamente, sono malata di mente" creating, as a consequence, an internal rhyme that is not enjoyable for the reader. For this reason, we shifted the name 'mente' into its adjective 'mentale':

(ST) Technically, I am mentally ill.
(PTT) Tecnicamente, sono malata di mente.
(FTT) Tecnicamente, sono una malata mentale.

Word order is one of the main differences between the source and the target subtitles which is not the result of any language transfer technique. The reason behind this decision is the need to meet the standard of characters per subtitle without splitting any syntagm:

(1) (ST) See, Carrie struggled
with bipolar disorder for her entire life.
(FTT) Sapete, per tutta la vita Carrie
ha sofferto di disturbo bipolare.

- (2) (ST) The way that somebody pushed past me
in the hall in the rush to get to class

 without saying sorry as a sign
 that I'm not worth apologizing to.
 (FTT) Se in corridoio qualcuno mi spinge
 perché è di fretta per andare a lezione

 e non mi chiede scusa, lo prendo
 come prova di non esserne degna.

Comparing the preliminary and the final target texts, the reader can spot two types of elements that frequently change between the two versions. The first and most meaningful adjustment my mentor carried out concerns the shift from personal to impersonal verbs. Originally, I employed personal verbs when Eickerman describes how she feels during her off days and what she does in order to feel better. Nevertheless, the speaker is actually describing a common condition that affects every person who is touched by this mental illness thus the best way to articulate it is by employing impersonal verbs:

- (1) (ST) There can be times when you have these kinds of thoughts all day, and, at the end of it, you're just overloaded.
 (PTT) Delle volte questi pensieri ti rimangono per tutto il giorno e, alla fine della giornata, sei piena.
 (FTT) Delle volte questi pensieri rimangono per tutto il giorno e, a fine giornata, si è pieni.
- (2) (ST) And in these instances when you feel completely swamped and have no idea where to turn,
 (PTT) E in questi momenti in cui ti senti completamente sommersa e non sai a chi rivolgerti,
 (FTT) E in questi momenti in cui ci si sente completamente sommersi e non si sa a chi rivolgersi,
- (3) (ST) And no, there is no cure for anxiety. It just is. But that being said, there are things you can do about it.
 (PTT) E no, non c'è cura per l'ansia. È così e basta. Ma, detto ciò, ci sono comunque delle cose che potete fare.
 (FTT) E no, non c'è cura per l'ansia. È così e basta. Ma, detto ciò, ci sono comunque delle cose che si possono fare.

A further example that pertains to this category but that requires a more detailed analysis is in the sentence “Like I've been saying over and over, anxiety is different for everyone, so I can only speak from what experience I've had with it. But maybe, hopefully, some parts of this talk have resonated with you and will help you embrace your own anxiety [...]”. Here, Eickerman is referring to her own talk, wishing it will be useful for the audience. Accordingly, I decided to replace the adverb ‘hopefully’ with an option that could include herself in it. The solution I thought about was ‘spero’ which is the Italian

equivalent to the first person of the verb ‘to hope’. However, during the review phase, my mentor made me change it into its literal – and less colloquial – equivalent:

- (ST) Like I've been saying over and over, anxiety is different for everyone, so I can only speak from what experience I've had with it. But maybe, hopefully, some parts of this talk have resonated with you and will help you embrace your own anxiety
- (PTT) Come vi ho ripetuto più volte, l'ansia è diversa per ciascuno, quindi posso solo parlare in base a ciò che ho vissuto io. Ma forse, spero, qualcosa di ciò ha riecheggiato in voi e vi aiuterà ad accettare la vostra ansia
- (FTT) Come vi ho ripetuto più volte, l'ansia è diversa per ciascuno, quindi posso solo parlare in base a ciò che ho vissuto io. Ma forse, si spera, qualcosa di ciò ha riecheggiato in voi e vi aiuterà ad accettare la vostra ansia

The second change has to do with punctuation. The purpose behind such adjustment is to improve the syntax of the target subtitles in order to reflect the written form of communication rather than the oral one. Some examples are:

- (1) (ST) Years ago, when I was much younger, I fell off my bike, and I scraped my knee. It hurt, and I cried. Of course I did, I was eight, and I was in pain.
- (PTT) Anni fa sono caduta dalla bici e mi sono sbucciata un ginocchio. Mi faceva male e ho pianto. Ovviamente, Avevo otto anni e avevo male.
- (FTT) Anni fa sono caduta dalla bici e mi sono sbucciata un ginocchio. Mi faceva male e ho pianto. Ovviamente, avevo otto anni e sentivo dolore.
- (2) (ST) Let it out, Let that worry go, and just give yourself a break.
- (PTT) Sfogatevi, Lasciate che la paura se ne vada e concedetevi una pausa.
- (FTT) Sfogatevi e lasciate che la paura se ne vada, concedetevi una pausa.
- (3) (ST) I go when I need to or when I feel like it'd be a good idea. And it helps. It really, seriously helps.
- (PTT) lo faccio quando mi serve o quando sento che è una buona idea. E aiuta. Aiuta sul serio.
- (FTT) lo faccio quando mi serve o quando sento che è una buona idea. E aiuta, aiuta sul serio.

If the examples above have, in a way or another, merged two sentences that in the source version were separated by a full stop, in the following example we have applied the opposite strategy. We decided to break up a sentence replacing a pronoun with a full stop. Accordingly, the sentence “I have OCD or obsessive-compulsive disorder, which, simply put, means that a lot of times when I get an anxious thought or worry in my head, I can't get rid of it” has become:

(ST) I have OCD

or obsessive-compulsive disorder,

which, simply put,
means that a lot of times

when I get an anxious thought or worry
in my head, I can't get rid of it

(PTT) Ho un DOC

o disturbo ossessivo-compulsivo

che, in parole povere,
significa che molte volte

quando sono in ansia o preoccupata
non riesco a liberarmene.

(FTT) Ho un DOC

o disturbo ossessivo-compulsivo,

In parole povere,
significa che molte volte

quando sono in ansia o preoccupata
non riesco a liberarmene.

Since the main purpose of applying for the mentoring programme is to improve newcomers' subtitling skills, my mentor made some further changes to my PTT. The reason of these modifications does not depend on some mistakes I made but rather to convey the source message through a better target text. The first example consists in a semantic improvement:

(ST) And it hurts when somebody doesn't show you that they care.

(PTT) E fa male quando qualcuno non ti dimostra che ci tiene.

(FTT) E fa male quando qualcuno non dimostra importargli di noi.

Further semantic changes can be found in the sentence “Carrie embraced her mental illness, and she made it a part of her that she was proud of. This is something that I aspire to do and help others to do as well” which PTT and FTT are shown below:

(ST) Carrie embraced her mental illness, and she made it a part of her
that she was proud of. This is something that I aspire to do and
help others to do as well.

(PTT) Carrie accettò la sua malattia mentale e ne fece una parte di lei
di cui andare fiera. Questo è qualcosa a cui aspiro per me e per
aiutare gli altri.

(FTT) Carrie accettò la sua malattia mentale e la trasformò in qualcosa
di cui andare fiera. Lo stesso vorrei fare per me e per gli altri.
aiutandoli.

An additional change concerns the improved syntax of the sentence “I think that some of the characteristics that I'm most proud of, the things that make me, me, are maybe due to my anxiety”. In this instance, I originally decided to strongly emphasise the conveyed concept by keeping the repetition of the pronoun ‘me’ and focusing the attention of the

reader on this element through punctuation. The FTT, however, presents a different solution:

- (ST) I think that some of the characteristics that I'm most proud of, the things that make me, me, are maybe due to my anxiety.
- (PTT) Credo che alcune delle caratteristiche di cui vado più fiera, le cose che rendono me, me, forse sono legate all'ansia.
- (FTT) Credo che alcune delle caratteristiche di cui vado più fiera, le cose che mi rendono me stessa forse sono legate all'ansia.

In one particular subtitle, then, my mentor carried out a verb modification that changed the meaning of the entire source sentence “And yes, there's a difference in causation and correlation as I'm sure you have learned in your statistics class, but, for this one, it's really hard for me to tell”. Since students learn this concept in schools at a very young age and they further investigate it in higher educational stages, I decided to keep the same verb intensity as in the ST. Whilst my mentor approved this reasoning, he still decided to employ the more mitigated verb ‘credere’ – which means ‘to believe’ – on the ground that the speaker cannot be completely sure about this specific matter but she is only making a supposition:

- (ST) And yes, there's a difference in causation and correlation as I'm sure you have learned in your statistics class,
- (PTT) E sì, cambia il rapporto causa-effetto come sono sicura abbiate appreso dalle lezioni di statistica,
- (FTT) E sì, cambia il rapporto causa-effetto come credo abbiate appreso dalle lezioni di statistica,

I also want to focus the reader’s attention on some additional ingredients of this specific talk. To begin with, two elements that are connected to the source culture which, as a result, require different equivalents in the target version. First of all, the way the speaker states how old she was when she was diagnosed with OCD. In the United States, people usually indicate the age of a young person with the corresponding year of education. This is what Eickerman does during her speech when she says she was in fifth grade when she discovered she has a mental illness. This is not, however, an Italian audience’s custom. By looking on the Internet, I discovered that when kids attend the fifth grade, they are 10 years-old, hence this American year of education correspond to the Italian ‘quinta elementare’. Since I could not include such expression in the target subtitle on the ground that it requires too many characters, I adopted the following solution:

- (ST) You can take medication; you can go to therapy. I mean, I've known I've had OCD since I was in fifth grade, and since that same time I've tried numerous different types of medications,

(FTT) Si possono prendere dei farmaci e andare in terapia.
Voglio dire, so di avere un DOC fin da quando ho 10
anni, e fin da quell'età ho provato tantissimi tipi di
farmaci diversi,

The second element is the reference to the Star Wars saga. With the purpose of explaining how a mental illness does not always affect someone's life, Eickerman mentions Carrie Fisher as an example, specifying that she is the actress who portrayed Princess Leia. Owing to the very similar spelling, at first, I did not realise that the name she mentioned was 'Leia' and not the more familiar 'Leila'. Not being a fan of the saga, I had to look for the reason behind such difference, discovering that 'Leila' is not the original name of the character but its Italian adaptation when the first film was distributed in the country in 1977. The triphthong 'eia' sounds unnatural for the Italian audience thus it was modified dividing the three vocals with the addition of a consonant. I also discovered that, since 2015, new productions have been released and their Italian versions employ the original names 'Leia'. Despite this very recent trend reversal, I decided to employ the name 'Leila' since this has been the way in which Carrie's characters has been referred to for 38 years.

A further point I would like to discuss about is the different way in which the source and target subtitles convey film and song references. Like has been analysed in the previous chapter of the present dissertation, Díaz Cintas and Remael specified that the proper way to include the title of multimedia products is to write them using italics. This is, therefore, the technique I employed in the target version which is different from the one adopted in the source text where the subtitler used quotation marks:

- (1) (ST) But there have been a few times where I've gone into a room, cranked up my classic rock music and just danced it out, singing along to "Mamma Mia" at the top of my lungs.
(PTT) Ma ci sono state volte in cui sono andata in una stanza, ho messo la mia musica rock a palla, ho ballato e ho cantato Mamma Mia a pieni polmoni.
(FTT) Ma ci sono state volte in cui sono andata in una stanza, ho messo a palla un classico del rock, ho ballato e ho cantato Mamma Mia a pieni polmoni.
- (2) (ST) Granted, maybe something a little more discreet than dance parties to "500 Miles," but whatever works for you is yours to own.
(FTT) Va bene, magari qualcosa un po' più sobrio che ballare 500 Miles, ma qualsiasi cosa funzioni dovete farla vostra.

Finally, the few images included in the video are the last elements that I want to point out. Unlike in Damiani's talk, the few words that these slides display have always been

subtitled, as standards require. Such difference between the two videos is a consequence of the fact that the words Eickerman wrote on the slides are not the same she uses in her speech.

The third talk I subtitled is “Being happy and living the moment” that Aisha Chaudhary gave in 2014. In this talk, the 17-years-old speaker explains that she was born with an immune deficiency disorder – the pulmonary fibrosis – that brought doctors to predict her a one-year life expectancy. The aim of her speech is to explain how this lung disease affects her daily activities but, at the same time, how she does not allow this deficiency disorder to take control of her life. This talk belongs to the TEDxPune – the second largest city in India – which is an initiative that was created in 2013 in the wake of TEDGlobal programme. To analyse this talk, I have employed a slightly different approach than the one I used for the previous conferences. Once I submitted the subtitles I created, the volunteer who reviewed my work made no changes to my target language suggestions. For this reason, every example that I am going to include in the analysis will only show the ST and the target text (TT).

Chaudhary begins almost every sentence with the conjunction ‘and’ which I have usually not included in the target subtitles. To demonstrate that it is a mere oral element and it is not employed to fulfil the conjunction’s role, in the following examples I am going to include the subtitle under analysis together with the previous sentence. The examples below are only a small portion of the huge use the speaker does of this element:

- (1) (ST) My story is different from most because I had to undergo a bone marrow transplant when I was just six months old. And now, I have pulmonary fibrosis which is a serious lung disease,
(TT) La mia storia è diversa da molte altre in quanto ho dovuto sottopormi ad un trapianto di midollo osseo quando avevo appena sei mesi. Attualmente soffro di fibrosi polmonare, una grave malattia dei polmoni,
- (2) (ST) Now, life can be tough when every single breath you take is a struggle and the slightest infection can cause a serious, life-threatening exacerbation. And the last one for me was in November last year,
(TT) Sapete, vivere può essere difficile quando ogni singolo respiro che fai diventa un problema e anche la minima infezione può causare gravi peggioramenti che possono mettere a rischio la mia vita. L'ultimo episodio che ho avuto è stato a novembre dell'anno scorso,

- (3) (ST) but of course my health didn't permit me to do a lot of the things that I wanted to. And one of the main activities was snorkeling.
- (TT) ma ovviamente la mia salute non mi permise di fare molte cose che avrei voluto. Una delle attività principali era snorkeling.

Some other times, the solution I adopted so as to avoid the repetition of the conjunction 'and' consists in a syntactic modification of the sentence through the adjustment of the punctuation as in:

- (ST) And that moment for me was worth everything, and I felt extreme happiness and was even surprised at myself for doing something that everyone wasn't sure was really possible.
- (TT) E quel momento per me è valso più di qualsiasi altra cosa: ho provato una felicità enorme ed ero addirittura sorpresa di me stessa per aver fatto qualcosa che gli altri non erano sicuri fosse possibile.

Once in this talk, I also merged the two previous solutions within a couple of sentences. Firstly, I applied a syntactic modification of the Italian sentence through the addition of an extra full stop. Secondly, I omitted the oral element taken into account. The example below shows the final target text:

- (ST) This year, I was quite unwell, and I had to undergo several medical tests, and one such test was a sleep study done to check if my oxygen levels were okay when I sleep. And this picture was taken just before the study.
- (TT) Quest'anno sono stata piuttosto male, e mi sono dovuta sottoporre a diversi controlli medici. Uno di questi era uno studio sul sonno svolto per verificare se mentre dormo io abbia dei corretti livelli d'ossigeno. Questa foto venne scattata appena prima dello studio.

One more ingredient that the speaker often employs thus it has to be included in this category is 'now'. Since it pertains to the oral dimension and it is not an element that Italian speakers use, most of the times I avoided its inclusion in the target subtitles:

- (1) (ST) I can either choose to be happy and try to smile through all of my difficult times, or I can choose to be miserable and get overwhelmed by it all. Now it's not that by being miserable I'm going to get any better.
- (TT) Posso scegliere di essere felice e cercare di sorridere durante tutti i momenti difficili, o posso scegliere di essere triste ed essere sopraffatta da tutto ciò. Non è che rattristandomi starò meglio.
- (2) (ST) Well, in this picture, you can see me in my snorkeling gear right after I had popped my head out of the water after seeing the most beautiful, vibrant colored fish. Now, I'm not going to lie. I did only dip my head in for a second, but I did what I wanted to do.
- (TT) Beh, in questa foto mi potete vedere con l'attrezzatura da snorkeling appena dopo essere uscita dall'acqua dopo aver visto

dei bellissimi pesci colorati. Non vi mentirò. Ho solo immerso
la testa per pochi secondi ma ho fatto ciò che volevo.

Some other times, on the contrary, I replaced this oral element with different semantic options which are more familiar for the target audience since Italian speakers usually employ them. The first solution that I have employed is the verb ‘sapete’ – which corresponds to the English expression ‘you know’. Here, the speaker is explaining how difficult is for people with pulmonary fibrosis to perform some simple activities. For this reason, I decided to introduce the subject using an element that directly addresses to the audience:

- (ST) And today, I'd like to talk about what really matters most to me in life. Now, life can be tough when every single breath you take is a struggle
- (TT) Oggi vorrei parlarvi di ciò che per me conta davvero nella vita. Sapete, vivere può essere difficile quando ogni singolo respiro che fai diventa un problema

Later on, Chaudhary employs such element to introduce a new information. After explaining that she decided to tackle her pulmonary fibrosis with a positive attitude, she informs the audience she is going to present some difficult situations she had to deal with. In this case, I replaced the element ‘now’ with the clause ‘detto ciò’ which informs the Italian readers that the introductory section is complete and that the speaker is going to present a new kind of information:

- (ST) And if I have to have pulmonary fibrosis, I choose to have a happy pulmonary fibrosis. Now, I'd like to share with you a few difficult moments in the recent past where I've chosen to be happy.
- (TT) E se devo avere la fibrosi polmonare, decido di avere una fibrosi polmonare felice. Detto ciò, vorrei condividere con voi alcuni recenti momenti difficili in cui ho deciso di essere felice.

Despite this talk is slightly shorter than the previous ones, it took me a longer time to complete my task. The biggest challenge I faced with – even more than while working on the previous videos – has been the time limitation concerning the parameter of the characters per second. As I have already explained multiple times over the present chapter, I solved these issues through condensation and text reduction. Nevertheless, unlike Damiani’s and Eickerman’s talks, the application of these strategies has caused, depending on each instance, meaning mitigation or information loss. The most insidious sentence for me to subtitle was “I couldn’t help but laugh at the way he would just put up his own feet on my bed and go off to sleep himself, snoring away”. Owing to the length difference between the source and the target words, every option I could think about

would not fit into the above-mentioned limitation. To solve such issue, I merged two strategies – text reduction and punctuation shift:

- (ST) And I chose to find humor in observing
the man who was doing my sleep study.

I couldn't help but laugh

at the way he would just put up
his own feet on my bed

and go off to sleep himself, snoring away.
- (TT) Così ho cercato qualcosa di divertente
nell'uomo che mi stava studiando.

Continuavo a ridere;

metteva i piedi nel mio letto

e prendeva sonno anche lui
iniziando a russare.

As the comparison above shows, the information the target subtitles convey is mitigated compared to the one that the source text gives. On one hand, the English text describes the process giving it an idea of continuum whereas, on the other, the Italian subtitles are more concise since they only briefly list what happens.

Even though the semantic difference between the ST and the TT is less obvious – but still evident –, text reduction justifies my decision to avoid some non-crucial information also in the following sentences:

- (1) (ST) And I desperately wanted to try it,

but how could a person who has
difficulty breathing go snorkeling?
- (TT) E volevo assolutamente provarla,

ma come puoi
se fatichi a respirare?
- (2) (ST) As I dip my brush
in the vibrant colors of paint

and can almost feel the paint being
smeared on to the fabric of the canvas,

I tend to forget all of my worries
- (FTT) Non appena intingo il pennello
nel colore

e sento la tempera spalmarsi
sul tessuto della tela

mi dimentico di tutte le preoccupazioni

- (3) (ST) Dogs can find happiness
in the smallest of things.
(TT) I cani riescono a trovare la felicità

nelle piccole cose.

In some other instances, text reduction did not cause any meaning loss since I employed it with the aim of avoiding information redundancy or repetitions. I prevented the former thanks to a picture that Chaudhary shows. As soon as the speaker displays it, she describes the photo by stating “This is a picture of my brother and I just after I'd spent one long day at the hospital. But guess where we were headed in this photo”. Accordingly, I managed to avoid including the Italian equivalent of the phrase ‘in this photo’ since this visual element remains on the screen for a long time, even when the video displays the subtitle:

- (ST) But guess where we were headed in this photo.
(TT) Ma indovinate dove stavamo andando.

The speaker also creates information redundancy employing two verbs with almost the same meaning as in the sentence “And I would have sleepless nights, just thinking, tossing, and turning with this idea that soon I may be gone”. Consequently, in the Italian subtitle I have conveyed the message including just one of their equivalents:

- (ST) And I would have sleepless nights, just thinking, tossing, and turning with this idea that soon I may be gone.
(TT) Ho passato delle notti in bianco, pensando e rigirandomi nel letto con questa idea che presto sarei potuta morire.

On the other hand, in the following examples, I employed text reduction with the purpose of preventing a repetition in the same subtitle:

- (1) (ST) So happiness is clearly a choice one can make. No matter what, no matter where, you can find it if you look for it.
(TT) Perciò la felicità è davvero una decisione che qualcuno prende. Non importa cosa o dove sia, se la cerchi la trovi.
(2) (ST) But the realization that things could always be much, much worse always pushes me to get back up on my feet and put a smile on my face.
(TT) Ma realizzare che le cose potrebbero essere sempre peggiori mi spinge sempre a rialzarmi e sorridere.

I solved the repetition matter also employing the condensation technique – once again one of the most-frequently employed strategies. The sentence “And now, I have pulmonary fibrosis, which is a serious lung disease, and my lung capacity is only 20%” is the one that better explains how I adopted this strategy to fix such matter. Since the

English noun and adjective that refer to the human lungs are different; this causes the repetition of the same word only twice. On the contrary, the Italian equivalents to such noun and adjective have the same root word and this increases the repetition within the same sentence to three times. Employing the condensation technique, I could use a pronoun instead:

- (ST) And now, I have pulmonary fibrosis, which is a serious lung disease, and my lung capacity is only 20%.
(TT) Attualmente soffro di fibrosi polmonare, una grave malattia dei polmoni, la cui capacità è ridotta al solo 20%.

Other subtitles where I employed condensation are shown below. In the example (1), the application of this technique consists in the replacement of a syntagm with a much shorter pronoun whereas in the example (2) I shifted a clause with an adjective:

- (1) (ST) And now I'd like to share with you a few paintings that I've done recently,
(TT) E ora mi piacerebbe mostrvi alcuni quadri che ho dipinto recentemente.
- (2) (ST) I could have easily been born into a family that wasn't as loving and caring as my own, so I thank God for the family that I have.
(TT) Avrei potuto essere nata in una famiglia meno amorevole e premurosa della mia, quindi ringrazio Dio per la mia famiglia.

The most recurrent use of condensation technique affects the verb phrases. On one hand, I have always applied this strategy to replace some space consuming options with shorter solutions, on the other, the typologies of modification I have carried out are several. The first example I am going to show concerns a modal verb which I have not transfer into the target version with the purpose of condensing a two-liners into a one-line subtitle:

- (ST) I believe that it's important
to create many happy memories

so that we can try to wipe out the sad ones.
(TT) Credo sia importante
creare dei bei ricordi

per cercare di cancellare quelli tristi.

In some other subtitles, the application of condensation causes a slight semantic alteration between the ST and TT. Here, the loyal equivalent to the source 'I chose to find' is 'ho deciso di cercare' which I have replaced with the shorter 'ho cercato' – the Italian version of 'I have found' – as the following examples show:

- (ST) And I chose to find humor in observing the man who was doing my sleep study.

(TT) Così ho cercato qualcosa di divertente nell'uomo che mi stava studiando.

Finally, the following example shows how I have employed this technique three times in the same subtitle. Firstly, I have not transferred the modal verb ‘can’ – nor the adverb ‘almost’ – into the target text and, secondly, I have replaced the passive sentence with an active one. The last adjustment consists in the replacement of the clause ‘I tend to forget’ with the more condensed ‘mi dimentico’ which means ‘I forget’, giving more emphasis to the target subtitle:

(ST) As I dip my brush in the vibrant colors of paint and can almost feel the paint being smeared on to the fabric of the canvas, I tend to forget all of my worries

(TT) Non appena intingo il pennello nel colore e sento la tempera spalmarsi sul tessuto della tela mi dimentico di tutte le preoccupazioni

A specific instance that I would like to show concerning verb condensation has to do with Tom Wilson’s reference that the speaker quotes in her talk. It states “A smile is happiness you can find right under your nose”. To provide a loyal equivalent in the target subtitles, I looked for its translation on the Internet. Through a brief research, I discovered that the correct English quotation is “A smile is happiness you’ll find right under your nose”. I then sought its Italian equivalent, finding results for both the above options. With the purpose of providing some target subtitles that would be loyal to the source soundtrack and that, at the same time, would let me meet subtitle’s space constraints, the solution I suggested is “Un sorriso è la felicità che trovi proprio sotto al tuo naso”.

The next examples that I am going to include in my study concern subtitles’ word order. Sometimes this modification was essential for a syntaxis improvement of the Italian subtitle as in the sentence “And art makes me happy because it almost becomes a whole other world where I can escape at least for a little while”:

(ST) And art makes me happy because it almost becomes a whole other world where I can escape, at least for a little while.

(TT) L'arte mi rende felice perché è come se diventasse un altro mondo dove, almeno per un po', posso scappare.

Some other times, the need to create some target subtitles that did not split one information into two different lines can be added to the previous justification. A loyal translation of the sentence “and one such test was a sleep study done to check if my oxygen levels were okay when I sleep” was not possible since its Italian equivalent is “uno di questi era uno studio sul sonno svolto per verificare se i miei livelli d’ossigeno

siano corretti mentre dormo”. The creation of two lines with less than 42 characters each requires the division of the syntagm “i miei livelli d’ossigeno”. Accordingly, this is the solution I suggested:

(ST) This year, I was quite unwell,

and I had to undergo
several medical tests,

and one such test was a sleep study

done to check if my oxygen levels
were okay when I sleep.
(TT) Quest'anno sono stata piuttosto male,

e mi sono dovuta sottoporre
a diversi controlli medici.

Uno di questi era uno studio sul sonno

svolto per verificare se mentre dormo
io abbia dei corretti livelli d'ossigeno.

In the second chapter of this dissertation, I explained that, when a subtitle contains a foreign word, this is written in italics or included between quotation marks unless it is already part of the target language. The latter is the case of the term ‘check-up’ which I decided to transfer into the target subtitle without modifying its font since it is now part of the Italian vocabulary. On this note, these are the two subtitle versions:

(ST) Later that month, my family and I had to go to England for a full medical check-up, and the days were filled with long, boring medical appointments,
(TT) Quel mese, sono dovuta andare in Inghilterra con la mia famiglia per un check-up medico completo, e avevo le giornate riempite di appuntamenti medici lunghi e noiosi,

Since I subtitled this video after attending the TED mentoring programme, I managed to apply one of the suggestions that my mentor gave me while reviewing the previous talks. At some point, Chaudhary explains that, due to her pulmonary fibrosis, her lung capacity has decreased to 20%. At first, with the aim of following the subtitling rules, I did not employ the percentage symbol but I wrote it using letters. Later on, while checking the target version before submitting it, I realised that by using the former graphic option, I could reduce a two-liners to a one-line subtitle. Since my mentor did such shift in Damiani’s talk, I adopted the same strategy here:

(ST) And now, I have pulmonary fibrosis,

which is a serious lung disease,

and my lung capacity is only 20%.
(TT) Attualmente soffro di fibrosi polmonare,

una grave malattia dei polmoni,

la cui capacità è ridotta al solo 20%.

Finally, I want to conclude my study pointing out one last factor. Among the few images that appear in the video, two of them are used to display the two quotations that Chaudhary includes in her speech. Just as in Damiani's video, the speaker keeps talking while these slides are shown and, more precisely, what she says is what is displayed. Once again, subtitles – regardless the language – do not provide the target version of what is written in these images since it would only cause information redundancy distracting, as a consequence, the viewer.

Conclusions

The main goal of this work was to study Audiovisual Translation (AVT), one of the most recent areas of research that scholars have been focusing on. More precisely, the present dissertation offers the reader an accurate investigation of professional subtitling, analysing its main characteristics and how it went from an activity of secondary importance to become the world leading language transfer in the audiovisual market so much so that it led *fansubbing*.

The present work began with an overview on audiovisual translation which is a discipline that interested scholars only at the end of the previous century. Even though audiovisual translation significantly improved its status within just a couple of decades, the original negligence toward this area has some implications even in the present years. One of them is the lack of detailed publications on the history of audiovisual translation. At first, indeed, academics did not consider AVT an important field of research and two were the main reasons behind such negligence. Firstly, the impossibility to classify AVT as a branch of translation studies since its products are characterized by the main features of both oral dialogues and written texts but also by acoustic and visual, non-verbal elements. The second reason is that, at the time, technology was very rudimentary thus multimedia products were still unknown: only a few silent movies were created. A turnaround only occurred in the last decade of the 20th century when technology experienced an incredible development that, together with the arrival of the Internet, let multimedia products increase. Consequently, audiovisual translation has become one of the leading branches of translation studies.

Together with this historical analysis, a further concept the first chapter presents is the classification of the language transfer modalities that Gambier carried out during his studies. Even though a clean classification cannot be made since some of them share the same characteristics, the scholar distinguished thirteen modalities, defining eight of them as ‘dominant’ and five as ‘challenging’. Whilst Gambier suggested such division only at the beginning of the present century, this classification is already not very effective and it could turn to be obsolete in the near future. In his sorting, the scholar placed audio description and subtitling for the Deaf and Hard-of-Hearing in the ‘challenging’ category but this decision is not adequate anymore for two reasons. Firstly, audiovisual translation

requires technological tools and devices thus it is strictly related to technology. Consequently, such discipline changes at the same speed as the former does. Secondly, in the latest years, matters about inclusion and accessibility for everyone are ever-increasing. To meet such rights, broadcasters are requiring an ever-growing quantity of programmes that involve audio description and subtitling for the Deaf and Hard-of-Hearing. A similar thinking can be carried out regarding the final concept exhibit in the chapter. In the first years of the 20th century, scholars have divided the world into four blocks relying on countries' tendencies toward the employment of one specific language transfer technique. Once again, this classification is meant to change in the near future. Owing to globalisation and people's desire to improve their foreign languages skills, Spain and France – traditionally two dubbed countries – are increasing the screening of subtitled programmes. On the contrary, thanks to technological improvements, Greece and Denmark have embarked on the opposite path.

In Chapter two, the core concept of this thesis, i.e., subtitling was presented. The study was carried out both from a theoretical and practical perspective (which was analysed in the third chapter). Theory was used to outline every characteristic and constraint of this language transfer technique whereas practice consisted an actual subtitling experience. Unlike what happened for the previous chapter, when looking for subtitling literature I managed to find plenty of detailed publications on the subject since it is one of the most employed language transfer techniques. Consequently, I had to omit some materials with the purpose of not including too many information with the risk of confusing the reader and jeopardising the final result of my work. After an initial description of the main advantages and drawbacks of this practice, the chapter shows the main features and constraints that characterise subtitling. More precisely, the information included in this chapter allowed the readers to understand the main reasons behind a discrepancy between the original soundtrack of a programme and the corresponding written text displayed. Thanks to Chapter Two, indeed, readers were given an overview of the main strategies that subtitlers are allowed to employ while working which, sometimes, cause differences between the two versions of the same multimedia product. This part of the work is highly topical owing to its connection with everyday life. Indeed, even if unconsciously, people deal with subtitles, captions or displays in their daily lives while watching television programmes or dubbed films.

The final chapter opened with another contemporary concept which is the new born phenomenon of *fansubbing* that allows fans to become subtitles' producers. This practice began as a consequence of the dissatisfaction of young generations who, in the late Eighties, started being interested in Japanese *mangas* and *animes* without the possibility to enjoy them due to language barriers. To overcome this absence, fans started subtitling such programmes for free and, later, they distributed them on the Internet. Since the creators of the target versions are non-professional subtitlers, the legal status of *fansubbing* as well as the quality of its products have been questioned for years but scholars have recently debunked both conceptions.

The last part of this section combines the prior discussed theoretical notions with some practical examples coming from the TED Talks I previously subtitled as a translator volunteer. Even though I described my practical experience in the final section of the dissertation, I carried out this project as the very first activity of my work. In order to be able to merge the theoretical notions of the second chapter with enough practical examples, I had to start subtitling the videos a few months before beginning to write the present dissertation. One specific aspect concerning the experience that requires a separate mention is the constraint of characters per second which turned out to be the biggest challenge I had to deal with. Since subtitling involves technological tools and its multimedia products are displayed through screen devices, such activity requires some additional skills compared to those for standard translation. In this respect, the feature that I expected to cause the biggest and most frequent challenge was the maximum number of characters that standards allow per line. Unlike my expectations, I always managed to find a shorter target solution to overcome such space limitation. On the contrary, what actually turned out to be more challenging for me was finding some equivalent options so as to comply with the characters per second standard. In subtitling three TED Talks, several were the techniques I employed and the different thinking behind each decision. Nevertheless, with the purpose of being most effective while presenting my work and not seem repetitive, I could only include part of the examples I originally planned to show.

Appendices

Table 1. Chasing belonging. Angela Damiani at TEDxFondduLac

	Source Text	Preliminary Target Text	Final Target Text
	<i>Title:</i> Chasing Belonging Angela Damiani TEDxFondduLac	<i>Titolo:</i> Ricercando il senso di appartenenza Angela Damiani TEDxFondduLac	<i>Titolo:</i> Ricercando il senso di appartenenza Angela Damiani TEDxFondduLac
	<p><i>Description:</i> Explore how hosting a party for three thousand friends and community members gave Angela Damiani the tools to solve some of the biggest issues facing the workforce today. This Talk was produced in partnership with Sirna Productions. The leader of the NEWaukee team, Angela has spent over a decade developing engagement strategies that work. She helps communities and companies build meaningful connections and attract top talent. Angela is a serial entrepreneur launching four businesses, guest contributor and writer for national publications like Fortune, New Geography and Style Salute, frequent public speaker at economic development symposiums like Future Wisconsin and was a 2016 40 Under 40 Award Winner. She lives by the mantra, “uncompromising momentum forward” – there is no challenge too big that can’t be tackled by simply asking “how”.</p>	<p><i>Descrizione:</i> Scopri come l'organizzazione di una festa per 3000 amici e membri di una comunità ha dato ad Angela Damiani gli strumenti per risolvere alcuni dei più grandi problemi che affliggono i lavoratori al giorno d'oggi. Questa conferenza è stata prodotta in collaborazione con Sima Productions. Angela, leader del gruppo NEWaukee, ha passato più di dieci anni a elaborare strategie di coinvolgimento che funzionassero. Aiuta comunità e aziende a costruire connessioni significative e attrarre i migliori talenti. Angela è un'imprenditrice che ha avviato quattro attività, collaboratrice esterna e scrittrice per pubblicazioni nazionali come “Fortune”, “New Geography” e “Style Salute”, tiene abitualmente discorsi in pubblico a convegni sulla crescita economica come Future Wisconsin e nel 2016 è stata la vincitrice del premio 40 Under 40. Vive secondo il mantra “buttati senza esitazione”: non esiste sfida troppo grande che non possa essere affrontata chiedendosi semplicemente “come”.</p>	<p><i>Descrizione:</i> Scopri come l'organizzazione di una festa per 3000 amici e membri di una comunità ha dato ad Angela Damiani gli strumenti per risolvere alcuni dei più grandi problemi che affliggono i lavoratori al giorno d'oggi. Questa conferenza è stata prodotta in collaborazione con Sima Productions. Angela, leader del gruppo NEWaukee, ha passato più di dieci anni a elaborare strategie di coinvolgimento che funzionassero. Aiuta comunità e aziende a costruire connessioni significative e attrarre i migliori talenti. Angela è un'imprenditrice che ha avviato quattro attività, collaboratrice esterna e scrittrice per pubblicazioni nazionali come “Fortune”, “New Geography” e “Style Salute”, tiene abitualmente discorsi in pubblico a convegni sulla crescita economica come Future Wisconsin e nel 2016 è stata la vincitrice del premio 40 Under 40. Vive secondo il mantra “buttati senza esitazione”: non esiste sfida troppo grande che non possa essere affrontata chiedendosi semplicemente “come”.</p>

	This talk was given at a TEDx event using the TED conference format but independently organized by a local community. Learn more at https://www.ted.com/tedx	Questo intervento è stato presentato a un evento TEDx che utilizza il format della conferenza TED, ma è stato organizzato in maniera indipendente da una comunità locale. Per maggiori informazioni visita il sito http://www.ted.com/tedx	Questo intervento è stato presentato a un evento TEDx che utilizza il format della conferenza TED, ma è stato organizzato in maniera indipendente da una comunità locale. Per maggiori informazioni visita il sito http://www.ted.com/tedx
0:08-0:12	Every one of us, unfortunately, knows at least one person	Sfortunatamente, ognuno di noi conosce almeno una persona	Sfortunatamente, ognuno di noi conosce almeno una persona
0:12-0:15	who is suffering with an issue with opioids.	che ha un problema con gli oppioidi.	che ha problemi con gli oppioidi ⁴ .
0:15-0:18	And I would contend that each of us has been personally affected	E sono convinta che ognuno, in un modo o nell'altro,	E sono convinta che ciascuno, in un modo o nell'altro,
0:18-0:20	in some way or another	abbia risentito personalmente	sia stato coinvolto in prima persona
0:20-0:24	by the workforce shortages due to demographic and cultural shifts	della carenza di personale causata dal cambiamento demografico e culturale	dalla carenza di personale causata dal cambiamento demografico e culturale
0:24 - 0:25	since the Great Recession.	fin dalla Grande Recessione.	fin dalla Grande Recessione.
0:25 - 0:27	What I have come here to establish today	Ciò di cui oggi sono venuta a parlare	Ciò di cui oggi sono venuta a parlare
0:27 - 0:30	is that both of these issues	è che entrambi questi problemi	è che entrambi i problemi
0:30 - 0:33	are the downstream effects of the same crisis	sono conseguenze derivanti dalla stessa crisi	sono conseguenze derivanti dalla stessa crisi
0:34 - 0:36	and the solution for both	e che la soluzione per entrambi	e che la soluzione per entrambi
0:36 - 0:40	is simple in nature but profound in impact.	è di natura semplice ma di impatto profondo.	è di natura semplice ma di impatto profondo.
0:41 - 0:43	I uncovered this a few years ago,	Ho fatto questa scoperta alcuni anni fa	Ho fatto questa scoperta alcuni anni fa
0:43 - 0:44	and it took me a little while	e mi è servito del tempo	e mi è servito del tempo

⁴ This is an inappropriate translation. The correct Italian equivalent to 'opioids' is 'oppiacei'

0:44 - 0:47	to become articulate about how to share it with others,	per capire come dividerla chiaramente con gli altri.	per capire come dividerla chiaramente con gli altri;
0:47 - 0:51	but this is the story of how it all began.	Ecco la storia di come tutto è iniziato.	ecco la storia di come tutto è iniziato.
0:51 - 0:54	After a few years of hosting social gatherings for our friends	Dopo alcuni anni in cui organizzavamo eventi sociali per i nostri amici	Dopo alcuni anni in cui organizzavamo incontri sociali per gli amici
0:54 - 0:56	and our friends of friends,	e amici di amici,	e amici di amici,
0:56 - 0:59	a group of us decided to take on our biggest challenge yet:	un gruppo di noi decise di farsi carico di una sfida ancora più grande:	un gruppo di noi decise di farsi carico di una sfida ancora più grande:
1:00 - 1:04	an island party right off the coast of the City of Milwaukee.	una festa sulla spiaggia nella contea di Milwaukee.	una festa sulla spiaggia nella contea di Milwaukee.
1:04 - 1:07	We were ill-prepared.	Eravamo impreparati.	Ma eravamo impreparati.
1:07 - 1:09	Being novices to event planning,	Essendo inesperti a organizzare eventi,	Essendo inesperti a organizzare eventi,
1:09 - 1:11	we forgot just about all the main ingredients -	ci dimenticammo quasi tutte le cose più importanti:	dimenticammo quasi tutte le cose più importanti:
1:11 - 1:15	power, bathrooms, lights, enough food and drinks.	elettricità, bagno, luci e cibo e bevande a sufficienza.	corrente, bagni, luci, cibo e bevande a sufficienza.
1:15 - 1:18	And despite our poor planning skills,	Nonostante le nostre scarse capacità organizzative,	Nonostante le nostre scarse capacità organizzative,
1:18 - 1:21	3,000 people showed up.	si presentarono 3000 persone.	si sono presentate 3000 persone.
1:21 - 1:22	They listened to the music,	Ascoltarono la musica,	Hanno ascoltato musica,
1:22 - 1:24	they danced on the prairie grass,	ballarono sul prato	ballato sul prato
1:24 - 1:27	and we all watched this bright orange sunset together.	e tutti insieme guardammo l'arancione intenso del tramonto.	e tutti insieme abbiamo guardato l'arancione intenso del tramonto.
1:27 - 1:31	How we managed to get away without any liability insurance	Come riuscimmo a farla franca senza assicurazione di responsabilità civile	Come siamo riusciti a farla franca senza assicurazione di responsabilità civile
1:31 - 1:33	or even any inkling of a negative incident	né il sospetto di qualcosa di negativo	né l'accento di qualcosa di negativo
1:33 - 1:35	is only by the grace of God,	fu solo per grazia di Dio,	è stato solo per grazia divina,

1:35 - 1:36	our good fortunes,	la nostra buona sorte,	la buona sorte,
1:36 - 1:39	or perhaps our extreme naiveté.	o forse la nostra estrema ingenuità.	o forse la nostra estrema ingenuità.
1:39 - 1:41	After the crowds had disbanded,	Dopo che la folla se ne andò,	Dopo che la folla se ne andò,
1:41 - 1:44	a few of us that remained on the park decided to run into the lake,	alcuni di noi rimasero al parco e decidemmo di correre nel lago,	alcuni di noi rimasero al parco decisi a correre nel lago,
1:44 - 1:46	swimming under the stars	di nuotare sotto le stelle	a nuotare sotto le stelle
1:46 - 1:48	and reveling in what we had just created.	e di godere ciò che avevamo appena creato.	e a godere di ciò che avevamo appena creato.
1:48 - 1:49	As I floated along	Mentre galleggiavo	Mentre galleggiavo
1:49 - 1:54	and listened to the laughter of my best friends, I thought,	e ascoltavo le risate dei miei migliori amici pensai:	e ascoltavo le risate dei miei migliori amici pensai:
1:52 - 1:54	"This is it!	“Ecco qui!	“Trovato!
1:54 - 1:56	This is what we do now!"	Ecco cosa faremo d'ora in poi!"	Ecco ciò che faremo d'ora in poi!"
1:56 - 1:59	I laugh a little bit when I think about that moment in time	Mi viene un po' da ridere quando penso a quel momento	Mi viene da ridere quando penso a quel momento
1:59 - 2:02	because all we had actually done was host a really big party by mistake.	perché avevamo solamente organizzato una grande festa per errore.	perché avevamo solamente organizzato una grande festa per errore.
2:03 - 2:07	And yet there was something more to it, and I could feel it that night.	Ma nonostante ciò, c'era qualcosa di più e quella notte potevo percepirlo.	Ma nonostante ciò, c'era qualcosa di più e quella notte lo percepivo.
2:07 - 2:09	We had somehow managed to create a space	In qualche modo eravamo riusciti a creare un posto	In qualche modo eravamo riusciti a creare un posto
2:09 - 2:12	for a few thousand strangers to gather together	in cui alcune centinaia di sconosciuti potevano riunirsi	in cui alcune centinaia di sconosciuti potevano riunirsi
2:12 - 2:15	and to feel as though they belonged to each other and to the park,	e sentirsi come se appartenessero gli uni agli altri e al parco,	e sentirsi come se appartenessero gli uni agli altri e al parco,
2:15 - 2:18	even if it was just for a few moments in time.	anche se solo per qualche istante della loro vita.	anche se solo per qualche istante.

2:18 - 2:23	Recreating that sense of belonging became what fueled our every waking moment.	Ricreare quel senso d'appartenenza diventò ciò che alimentava ogni singolo momento.	Ricreare quel senso d'appartenenza diventò ciò che alimentava ogni singolo momento.
2:23 - 2:25	At a merciless pace,	Senza mai fermarci,	A ritmo incalzante,
2:25 - 2:28	we hosted hundreds of events that drew thousands of attendees,	organizzammo centinaia di eventi richiamando migliaia di persone,	organizzammo centinaia di eventi richiamando migliaia di persone,
2:28 - 2:29	over and over,	più e più volte,	in costante aumento,
2:29 - 2:32	always chasing that same high:	ricercando sempre la stessa eccitazione:	ricercando sempre la stessa eccitazione:
2:32 - 2:33	the reverberation that comes	l'eco che si creava	l'eco che si creava
2:33 - 2:35	from the confluence of people gathering together	dall'incontro di persone che si riunivano insieme	dalla convergenza di persone che si riunivano insieme
2:35 - 2:38	and feeling connected to one another.	e si sentivano connesse le une alle altre.	e si sentivano connesse le une alle altre.
2:38 - 2:42	The impact of those experiences always had a really profound effect,	L'impatto di quelle esperienze aveva sempre profonde conseguenze,	L'impatto di quelle esperienze aveva sempre profonde conseguenze,
2:42 - 2:45	not only in our lives, but on the lives of those who attended -	non solo nelle nostre vite ma anche in quelle di chi partecipava:	non solo nelle nostre vite ma anche in quelle di chi partecipava:
2:45 - 2:47	ones we could see	alcune le avevamo previste,	alcune ce le aspettavamo,
2:47 - 2:49	and ones we would never be able to imagine.	altre non le avremmo mai potute immaginare.	altre non le avremmo mai potute immaginare.
2:50 - 2:53	After hosting a bunch of different crazy experiences,	Dopo aver organizzato diverse esperienze pazzesche,	Dopo aver organizzato svariate e pazzesche esperienze,
2:53 - 2:56	we realized what we were doing was not exactly event planning -	capimmo che ciò che stavamo facendo non era solo organizzare eventi:	capimmo che ciò che stavamo facendo non era solo organizzare eventi:
2:56 - 2:58	it was something more.	era qualcosa di più.	era qualcosa di più.
2:58 - 3:00	We were studying what made people move,	Stavamo analizzando cosa faceva muovere la gente,	Stavamo analizzando cosa faceva muovere la gente,
3:00 - 3:02	how to get them to take action,	come fare in modo che agisse,	come fare in modo che agisse,

3:02 - 3:05	and how to change a narrative about a place.	e come cambiare la storia di un luogo.	e come cambiare la storia di un luogo.
3:05 - 3:08	For the collective method we honed, we coined a new term:	Per il metodo che mettemmo a punto, coniammo un nuovo termine:	Abbiamo coniato un nuovo termine per descrivere questo metodo:
3:08 - 3:10	"social architecture" -	“architettura sociale”,	“architettura sociale”,
3:10 - 3:12	the conscious design of an environment	il progetto consapevole di un ambiente	il progetto consapevole di un ambiente
3:12 - 3:16	that shifts the social behavior of a population towards a goal.	che cambia il comportamento sociale della popolazione verso un obiettivo.	che cambia il comportamento sociale della popolazione verso un obiettivo.
3:16 - 3:20	This transformative practice requires sincere thoughtfulness about inclusion	Questa pratica trasformativa richiede una sincera riflessione sull'inclusione	Questa pratica trasformativa richiede una sincera riflessione sull'inclusione
3:20 - 3:23	and deep investment in network development	e un forte investimento nello sviluppo della rete	e un forte investimento nello sviluppo della rete
3:23 - 3:26	prior to the beginning of planning the new event.	prima di iniziare l'organizzazione del nuovo evento.	prima di iniziare l'organizzazione del nuovo evento.
3:26 - 3:29	What it results in, besides high event attendance,	Oltre a un'elevata affluenza all'evento, ciò comporta anche	Oltre a un'elevata affluenza all'evento, ciò comporta anche
3:29 - 3:32	is meaningful buy-in from key constituents	un elevato compenso dei principali componenti	un elevato compenso dei principali componenti
3:32 - 3:36	and some of the most diverse programs that the City of Milwaukee has to offer.	e alcuni dei più svariati programmi che la contea di Milwaukee ha da offrire.	e alcuni dei più svariati programmi che la contea di Milwaukee ha da offrire.
3:36 - 3:37	Social architecture	L'architettura sociale	L'architettura sociale
3:37 - 3:42	changes how people interact with both cities and companies alike.	cambia come le persone si relazionano sia in città che in azienda.	cambia come le persone si relazionano sia in città che in azienda.
3:42 - 3:44	And while I stumbled into a makeshift career	E nell'imbattermi in un mestiere improvvisato	E nell'imbattermi in un mestiere improvvisato
3:44 - 3:45	through fun and frivolity,	grazie al piacere e alla frivolezza,	con piacere e frivolezza,
3:45 - 3:48	I also discovered that belonging -	ho scoperto che l'appartenenza,	ho scoperto che l'appartenenza,

3:48 - 3:51	the true by-product of social architecture -	la vera conseguenza dell'architettura sociale,	la vera conseguenza dell'architettura sociale,
3:51 - 3:52	is the solution	è la soluzione	è la soluzione
3:52 - 3:56	for a growing public health crisis called social isolation.	alla crescente crisi sanitaria pubblica chiamata isolamento sociale.	alla crescente crisi sanitaria pubblica chiamata isolamento sociale.
3:56 - 3:58	And now that I know that,	E ora che ho fatto questa scoperta,	E ora che ho fatto questa scoperta,
3:58 - 4:01	I feel more empowered than ever to take on this epidemic	mi sento più potente che mai per affrontare quest'epidemia	mi sento più potente che mai per affrontare quest'epidemia
4:01 - 4:04	by socially architecting all areas of our lives,	organizzando socialmente tutti gli aspetti delle nostre vite,	organizzando socialmente tutti gli aspetti delle nostre vite,
4:04 - 4:06	including our workplace,	inclusi i luoghi di lavoro,	inclusi i luoghi di lavoro,
4:06 - 4:09	where everyone goes every single day.	dove tutti ci rechiamo ogni giorno.	dove tutti ci rechiamo ogni santo giorno.
4:10 - 4:11	Now, candidly,	Onestamente,	Onestamente,
4:11 - 4:14	it took us about 10 years to establish this practice,	ci sono serviti quasi 10 anni per definire la pratica,	ci sono serviti quasi 10 anni per definire la pratica,
4:14 - 4:18	and as we were working through that, the world shifted around us.	e mentre la elaboravamo il mondo cambiava attorno a noi.	e mentre la elaboravamo il mondo attorno a noi cambiava.
4:18 - 4:19	Technology accelerated	La tecnologia ha accelerato	La tecnologia ha accelerato
4:19 - 4:24	and changed the way our social systems, communication, and the economy all work.	e cambiato il modo in cui sistemi sociali, comunicazioni ed economia lavorano.	e cambiato il modo in cui sistemi sociali, comunicazioni ed economia lavorano.
4:24 - 4:25	We live in a time	Viviamo in un'epoca	Viviamo in un'epoca
4:25 - 4:28	of infinite possibilities to connect to one another,	di infinite possibilità per connetterci a vicenda,	di infinite possibilità per connetterci a vicenda,
4:28 - 4:32	and yet as a society, we are actually growing lonelier.	ma nonostante ciò, come società, stiamo diventando sempre più isolati.	ma nonostante ciò, come società, stiamo diventando sempre più isolati.
4:32 - 4:35	There are 212 different social media platforms	Ci sono 212 piattaforme sociali diverse	Ci sono 212 piattaforme sociali diverse

4:35 - 4:37	available on the marketplace,	disponibili sul mercato	disponibili sul mercato
4:37 - 4:40	and they're all designed to bring people together.	e sono tutte progettate per riunire le persone.	e sono tutte progettate per riunire le persone.
4:40 - 4:41	And yet it turns out	E nonostante ciò, risulta	E nonostante ciò, risulta
4:41 - 4:44	people who spend two hours or more on social media	che le persone che passano due o più ore sui social	che le persone che passano due o più ore sui social
4:44 - 4:47	are two times more likely to feel lonely.	sono due volte più propense a sentirsi sole.	sono due volte più propense a sentirsi sole.
4:47 - 4:51	People have hundreds, if not thousands, of social media connections,	La gente ha centinaia, se non migliaia, di connessioni social	La gente ha centinaia, se non migliaia, di connessioni social
4:51 - 4:52	and yet in stark contrast,	eppure, in netto contrasto	eppure, in netto contrasto
4:52 - 4:54	since 1985,	dal 1985,	dal 1985,
4:54 - 4:58	the number of people who can claim to have no close friends	il numero di persone che afferma di non avere amici stretti	il numero di persone che afferma di non avere amici stretti
4:58 - 5:01	has increased from 36 to 54 percent.	è aumentato dal 36 al 54 per cento.	è aumentato dal 36% al 54%.
5:02 - 5:07	Half of Americans claim to sometimes or always feel alone,	Metà degli americani afferma che spesso o sempre si sente sola,	Metà degli americani afferma che spesso o sempre si sente sola,
5:07 - 5:12	and a quarter of us claim that we have no one in our lives who understands us.	e un quarto di noi sostiene di non avere nessuno che ci capisca.	e un quarto di noi sostiene di non avere nessuno che ci capisca.
5:13 - 5:14	Generation Z,	La generazione Z,	La generazione Z,
5:14 - 5:16	the digital natives amongst us,	i nativi digitali tra noi,	i nativi digitali tra noi,
5:16 - 5:17	the kids coming up behind millennials,	i bambini che succedono ai millennials,	i bambini che succedono ai millennials,
5:17 - 5:21	are arguably the most technologically savvy and connected generation,	sono indubbio la generazione più tecnologicamente esperta e connessa	sono indubbio la generazione più tecnologicamente esperta e connessa
5:21 - 5:24	and they claim to be the loneliest.	e affermano di essere i più soli.	e affermano di essere i più soli.
5:24 - 5:25	What this means	Questo significa	Questo significa
5:25 - 5:27	is that likes and comments on social media	che i mi piace e i commenti sui social	che i mi piace e i commenti sui social

5:27 - 5:30	do not translate to meaningful, authentic engagement.	non si traducono in vero e significativo coinvolgimento.	non si traducono in vero e significativo coinvolgimento.
5:30 - 5:32	In fact, most of the times,	In realtà, quasi sempre,	In realtà, quasi sempre,
5:32 - 5:35	those connections are used for self-promotion,	queste connessioni vengono usate per auto-promuoversi	queste connessioni vengono usate per auto-promozione
5:35 - 5:37	not community building.	piuttosto che per costruire una comunità.	piuttosto che per costruire una comunità.
5:37 - 5:40	And while there are a few technology solutions, like meetup.com,	E sebbene esistano alcune soluzioni tecnologiche come meetup.com,	E sebbene esistano alcune soluzioni tecnologiche come meetup.com,
5:40 - 5:44	that aim to bring people together and increase the convenience of that,	il cui scopo è avvicinare le persone e aumentarne la praticità,	che mirano ad avvicinare le persone e aumentarne la praticità,
5:44 - 5:47	it turns out millennials are the first generation	risulta che i millennials siano la prima generazione	risulta che i millennials siano la prima generazione
5:47 - 5:51	that would rather stay home than leave to socialize.	che preferirebbe stare a casa piuttosto che uscire a socializzare.	che preferirebbe stare a casa piuttosto che uscire a socializzare.
5:51 - 5:54	We expect more and more from technology	Ci aspettiamo sempre di più dalla tecnologia	Ci aspettiamo sempre di più dalla tecnologia
5:54 - 5:56	and less and less from one another -	e sempre meno gli uni dagli altri:	e sempre meno gli uni dagli altri:
5:56 - 5:58	a reality that chips away	una realtà che si sgretola	una realtà che si sgretola
5:58 - 6:01	at the fundamental human need for social interaction	nel fondamentale bisogno umano di interazione sociale	nel fondamentale bisogno degli uomini di interagire socialmente
6:01 - 6:06	and causes all sorts of negative psychological down spirals.	e causa ogni tipo di pensieri psicologici negativi.	e causa ogni tipo di pensieri psicologici negativi.
6:06 - 6:07	But let me be clear about something:	Ma fatemi chiarire una cosa:	Ma fatemi chiarire una cosa:
6:07 - 6:10	this is not a young person problem.	questo non è un problema solo dei giovani.	questo problema non tocca solo i giovani.
6:10 - 6:12	Social isolation does not discriminate	L'isolamento sociale non fa distinzioni	L'isolamento sociale non fa distinzioni
6:12 - 6:16	against age, gender, race, or socioeconomic background.	di età, genere, provenienza o contesto socioeconomico.	di età, genere, provenienza o contesto socioeconomico.

6:16 - 6:17	Today's scientists know	I ricercatori di oggi sanno	Oggi, i ricercatori sanno
6:17 - 6:20	that if we do not have the opportunity to connect socially,	che se non abbiamo l'opportunità di connetterci socialmente,	che se non abbiamo l'opportunità di connetterci socialmente,
6:20 - 6:24	we are so ravenous for our neurochemistry to be rebalanced,	desideriamo avidamente riequilibrare la nostra neurochimica,	desideriamo con avidità riequilibrare la nostra neurochimica,
6:24 - 6:27	we are likely to seek relief from anywhere.	al punto tale da cercare sollievo ovunque.	al punto tale da cercare sollievo ovunque.
6:27 - 6:29	Social isolation is directly correlated	L'isolamento è direttamente legato	Tale isolamento è direttamente legato
6:29 - 6:34	to things like anxiety, depression, increased suicide, drug abuse,	a fenomeni quali ansia, depressione, aumento dei suicidi, abuso di droghe	a fenomeni quali ansia, depressione, aumento dei suicidi, abuso di droghe
6:34 - 6:37	and the divisiveness we see in today's political landscape.	e alla divisione che troviamo nello scenario politico attuale.	e ai contrasti che percepiamo nello scenario politico attuale.
6:37 - 6:42	In fact, those who do not have a regular opportunity to connect socially	In effetti, coloro che non hanno regolari occasioni di connessione sociale	In effetti, coloro che non hanno regolari occasioni di connessione sociale
6:42 - 6:45	are 50 percent more likely to die prematurely.	hanno il doppio di probabilità di morire precocemente.	hanno il doppio di probabilità di morire precocemente.
6:45 - 6:52	That means that loneliness is just as lethal as smoking 15 cigarettes a day.	Ciò significa che la solitudine è mortale quanto fumare 15 sigarette al giorno.	Ciò significa che la solitudine è mortale quanto fumare 15 sigarette al giorno.
6:52 - 6:56	All of this, as you can imagine, affects our society.	Come potete immaginare, tutto ciò influisce sulla nostra società.	Come potete immaginare, tutto ciò influisce sulla nostra società.
6:57 - 6:59	And while our social systems have shifted,	E se i nostri sistemi sociali sono cambiati,	E se i nostri sistemi sociali sono cambiati,
6:59 - 7:01	so have our workplaces.	lo sono anche i luoghi di lavoro.	lo stesso vale per i luoghi di lavoro.
7:02 - 7:03	Since the Great Recession,	Fin dalla Grande Recessione,	Fin dalla Grande Recessione,
7:03 - 7:05	remote work is on the rise,	il lavoro a distanza è in aumento,	il lavoro a distanza è in aumento,
7:05 - 7:08	productivity gurus tell us to take less meetings,	i guru della produttività ci dicono di seguire meno riunioni	i guru del rendimento ci dicono di seguire meno riunioni

7:08 - 7:11	and the technology that's meant to make our work easier	e la tecnologia, che doveva semplificarci il lavoro,	e meno tecnologia, il cui scopo era di facilitarci il lavoro,
7:11 - 7:13	leads us away from our coworkers.	ci allontana dai nostri colleghi.	ma che ci allontana dai colleghi.
7:13 - 7:16	Whether from working long hours or due to a lengthy commute,	Che dipenda dal lavorare tante ore o dall'essere pendolare,	Che dipenda dal lavorare tante ore o dall'essere pendolare,
7:16 - 7:19	the amount of time we spend with one another at work	il tempo che passiamo gli uni con gli altri al lavoro	il tempo che passiamo gli uni con gli altri al lavoro
7:19 - 7:21	is vastly diminishing.	sta diminuendo notevolmente.	sta diminuendo notevolmente.
7:21 - 7:22	And this wasn't always the case.	Ma non è sempre stato così.	Ma non è sempre stato così.
7:22 - 7:26	In the past, your workplace may have been where you had your friendships	In passato, nel luogo di lavoro si potevano instaurare amicizie	In passato, nei luoghi di lavoro si potevano instaurare amicizie
7:26 - 7:28	and, sometimes, even met your spouse.	e, a volte, persino incontrare marito o moglie.	e, a volte, persino incontrare marito o moglie.
7:28 - 7:33	But the reality is the workplace is rapidly changing	Ma il fatto è che il luogo di lavoro sta mutando velocemente	Ma il fatto è che il luogo di lavoro sta mutando velocemente
7:33 - 7:37	as people switch jobs multiple times or move to various cities over a career,	poiché, durante la carriera, le persone cambiano spesso lavoro o si trasferiscono	poiché, durante la carriera, le persone cambiano spesso lavoro o si trasferiscono
7:37 - 7:42	and the gig economy makes finding steady work even more complicated.	e il lavoro a chiamata rende più complicato trovare un lavoro stabile.	e gli incarichi a chiamata rendono più complicato trovare un lavoro stabile.
7:43 - 7:49	Most people live very transactional and transient lives	La maggior parte delle persone vive una vita fugace e transitoria	La maggior parte delle persone vive una vita fugace
7:49 - 7:52	in which their ability to connect to a community of people	in cui la loro abilità di connettersi con una comunità di individui	in cui la loro abilità di connettersi con una comunità di individui
7:52 - 7:54	who look out for one another	che si prendono cura a vicenda	che si prendono cura a vicenda
7:54 - 7:57	is no longer accessible.	non è più possibile.	non è più possibile.
7:57 - 7:59	The point is people are isolated	Il fatto è che le persone sono isolate	Il fatto è che le persone sono isolate
7:59 - 8:02	and there's a connection crisis brewing	e c'è una crisi di connessione	e si sta creando una crisi di connessione

8:02 - 8:06	that affects our society, communities, and companies alike.	che colpisce la nostra società, le comunità e le aziende in egual modo.	che colpisce la nostra società, le comunità e le aziende in egual modo.
8:06 - 8:10	And while this feels unstoppable and pervasive -	E anche se ciò ci sembra inarrestabile e diffuso,	E anche se ciò ci sembra inarrestabile e diffuso,
8:10 - 8:12	because who among us is really ready	perché chi tra noi sarebbe veramente disposto	perché nessuno di noi sarebbe veramente pronto
8:12 - 8:16	to give up the modern advances our technology affords? -	a rinunciare ai progressi che la tecnologia ci offre,	a rinunciare ai progressi che la tecnologia ci offre,
8:16 - 8:19	the solution is simple.	la soluzione è semplice.	la soluzione è semplice.
8:19 - 8:22	The antidote is to create a sense of belonging	L'antidoto è creare un senso d'appartenenza	L'antidoto è creare un senso d'appartenenza
8:22 - 8:25	by connecting people to places and experiences	legando le persone a luoghi ed esperienze	legando le persone a luoghi ed esperienze
8:25 - 8:29	that ensure they get offline and meet one another in person.	che garantiscano loro di sconnettersi e incontrarsi di persona.	che garantiscano loro di sconnettersi e incontrarsi di persona.
8:29 - 8:30	And while a lot has changed	E sebbene molto sia cambiato	E sebbene molto sia cambiato
8:30 - 8:34	and we no longer have the social constructs of the past,	e non ci sia più la struttura sociale del passato,	e pur non possedendo più la struttura sociale del passato,
8:34 - 8:38	the workplace still provides a very unique potential	il luogo di lavoro fornisce ancora in potenziale davvero unico	il luogo di lavoro continua a essere una possibilità davvero unica
8:38 - 8:41	to be a source of daily social outlet.	di ritrovo sociale quotidiano.	di ritrovo sociale quotidiano.
8:41 - 8:43	It is therefore incumbent on our employers	Perciò per i datori di lavoro è fondamentale	Perciò per i datori di lavoro è fondamentale
8:43 - 8:46	to facilitate how we connect with one another,	facilitare il modo di connettersi gli uni con gli altri,	facilitare il modo di connettersi gli uni con gli altri,
8:46 - 8:50	and this is the elusive secret to talent attraction and retention.	e questo è il grande segreto per attrarre e mantenere i nuovi talenti.	e questo è il grande segreto per attrarre nuovi talenti e mantenerli.

8:50 - 8:54	It has nothing to do with a flashy marketing campaign	Non ha nulla a che vedere con campagne pubblicitarie appariscenti	Non ha nulla a che vedere con campagne pubblicitarie appariscenti
8:54 - 8:56	or a cash incentive to move somewhere.	o incentivi in denaro per trasferirsi altrove.	o incentivi in denaro per trasferirsi altrove.
8:56 - 8:58	It is the ability to realize	È la capacità di comprendere	È la capacità di comprendere
8:58 - 9:03	that everyone everywhere is chasing that same exact thing.	che tutti, ovunque, ricercano la stessa identica cosa.	che tutti, ovunque, ricercano la stessa identica cosa.
9:03 - 9:07	And the employers that are setting up systems right now	E i datori di lavoro che attualmente stanno realizzando dei sistemi	E i datori di lavoro che attualmente stanno realizzando dei sistemi
9:07 - 9:09	to create a sense of belonging for their employees	che creino un senso di appartenenza per i loro dipendenti	per creare un senso di appartenenza per i loro dipendenti
9:09 - 9:13	are the ones that will win this global war for talent.	sono coloro che vinceranno questa lotta mondiale dei talenti.	sono coloro che vinceranno questa lotta mondiale per il talento.
9:13 - 9:16	Now, I recognize the word "belonging"	Ammetto che la parola "appartenenza"	Ammetto che la parola "appartenenza"
9:16 - 9:19	feels a little bit inappropriate for the workplace.	possa sembrare un po' inappropriata per un luogo di lavoro.	possa sembrare inappropriata per un luogo di lavoro.
9:19 - 9:22	After all, you've been offered a job, salary benefits -	Dopotutto vi sono stati offerti un lavoro e uno stipendio,	Dopotutto vi sono stati offerti un lavoro e uno stipendio:
9:22 - 9:26	why is it your new boss's responsibility to ensure that you have friends too?	perché il datore dovrebbe pure assicurarsi che facciate amicizia?	perché il datore dovrebbe pure assicurarsi che facciate amicizia?
9:26 - 9:27	(Laughter)	(Risate)	(Risate)
9:27 - 9:29	Well, it turns out, though,	Beh, risulta comunque che	Beh, risulta comunque che
9:29 - 9:32	only one-third of us claim to have a best friend at work,	solo un terzo di noi affermi di avere amici cari al lavoro	solo un terzo di noi affermi di avere amici cari al lavoro
9:32 - 9:33	and when we do,	e, quando è così,	e, quando è così,
9:33 - 9:35	we're seven times more productive.	siamo sette volte più produttivi.	risultiamo essere sette volte più produttivi.

9:35 - 9:41	Disengaged employees cost companies 500 billion dollars a year,	I dipendenti non coinvolti costano 500 miliardi di dollari l'anno,	I dipendenti non coinvolti costano 500 miliardi di dollari l'anno,
9:41 - 9:44	plus there's the added cost bonus in savings that takes place	inoltre un buono spese viene aggiunto nei risparmi	inoltre un buono spese viene aggiunto nei risparmi
9:44 - 9:48	when an engaged employee helps with increased candidate referrals,	quando un dipendente aiuta il miglioramento delle referenze,	quando un dipendente contribuisce con il miglioramento delle referenze,
9:48 - 9:50	longer employee tenure,	con impieghi prolungati	con incarichi prolungati
9:50 - 9:54	and the overall brand mindshare of the company as a great place to work.	e la generale condivisione del marchio dell'azienda come luogo di lavoro ideale.	e con la generale condivisione del marchio dell'azienda come luogo di lavoro ideale.
9:54 - 9:57	But I am not referring to forced "funtivities"	Ma non sto parlando di attività di divertimento forzato,	Ma non sto parlando di attività forzatamente divertenti,
9:57 - 9:59	for your employees to awkwardly mill about	in cui i dipendenti partecipano imbarazzati	in cui i dipendenti partecipano goffamente
9:59 - 10:00	or roll their eyes at.	o alzano gli occhi al cielo.	o alzano gli occhi.
10:00 - 10:04	What I'm talking about has a formula	Ciò di cui sto parlando ha una formula	Ciò a cui sto pensando ha una formula precisa
10:04 - 10:07	and it's based in the theory of social architecture -	ed è basato sulla teoria dell'architettura sociale:	ed è basato sulla teoria dell'architettura sociale:
10:07 - 10:11	again, the conscious design of, in this case, a workplace	il progetto consapevole, in questo caso, di un luogo di lavoro	il progetto consapevole di un luogo di lavoro, in questo caso,
10:11 - 10:15	that shifts the social behaviour of the workers towards a goal.	che cambi il comportamento sociale dei lavoratori verso un obiettivo.	che cambi il comportamento sociale dei lavoratori verso un obiettivo.
10:15 - 10:17	The goals are complex:	Gli obiettivi sono complessi:	Gli obiettivi sono complessi:
10:17 - 10:21	increased profitability, productivity, employee tenure, and customer loyalty.	maggiore profitto, rendimento, durata dell'impiego e fedeltà dei clienti.	maggiore profitto, rendimento, permanenza dei lavoratori e fedeltà dei clienti.
10:21 - 10:24	Hence, the solution has to be complex	Per questo motivo, la soluzione deve essere complessa	Per questo motivo, la soluzione deve essere complessa
10:24 - 10:25	and, quite frankly,	e, francamente,	e, francamente,

10:25 - 10:28	an innovative approach to taking on all these challenges.	un approccio innovativo per affrontare tutte queste sfide.	dev'essere un approccio innovativo per affrontare tutte queste sfide.
10:28 - 10:30	Social architecture	L'architettura sociale	L'architettura sociale
10:30 - 10:33	allows for the shedding of the one-size-fits-all nature	permette la diffusione di un approccio unico per tutti	permette la diffusione di un approccio unico per tutti
10:33 - 10:35	that's typical in corporate America	che è tipico delle aziende americane	che è tipico delle aziende americane
10:35 - 10:41	and yields unprecedented results in all of these normal areas of success.	e fornisce risultati senza precedenti in tutte le comuni aree di successo.	e fornisce risultati senza precedenti in tutte le comuni aree di successo.
10:42 - 10:45	And this is the formula for how you create belonging.	Questa è la formula di come creare appartenenza.	Questa è la formula per poter creare appartenenza.
10:45 - 10:48	Belonging begins with empowerment.	L'appartenenza inizia con la valorizzazione.	L'appartenenza inizia con la valorizzazione.
10:48 - 10:51	Empowerment requires the recognition that people are individuals,	La valorizzazione esige il riconoscimento delle persone come individui,	La valorizzazione esige il riconoscimento delle persone come individui,
10:51 - 10:53	not cogs in a wheel.	non come ingranaggi di una macchina.	non come ingranaggi di una macchina.
10:53 - 10:56	Broad, sweeping generation generalizations and corporate policies	Vaste generalizzazioni su generazioni e politiche aziendali	Radicali generalizzazioni su generazioni e politiche aziendali
10:56 - 10:58	are diametrically opposed	sono agli antipodi	sono l'esatto contrario
10:58 - 11:01	to how people naturally move and use the world.	di come le persone agiscono e stanno al mondo.	di come le persone agiscono e stanno al mondo.
11:01 - 11:05	Just because a cohort of employees is near to one another in age	Solo perché dei dipendenti hanno all'incirca la stessa età	Solo perché dei colleghi hanno all'incirca la stessa età
11:05 - 11:08	does not mean that they're at the same stage of their lives.	non significa che siano nella stessa fase di vita.	non significa che siano nella stessa fase di vita:
11:08 - 11:11	Think of it: a 28-year-old can be single, married,	Pensateci: una persona di 28 anni può essere single, sposata,	una persona di 28 anni può essere single, sposata,
11:11 - 11:13	married with children, divorced with children.	sposata con figli oppure divorziata con figli.	sposata con figli oppure divorziata con figli.

11:13 - 11:14	Each one of those stages	Ognuna di queste fasi	Ognuna di queste fasi
11:14 - 11:18	has way more to do with what will engage that employee	influenza molto di più ciò che sarà importante per un impiegato	influenza molto di più ciò che sarà importante per un impiegato
11:18 - 11:21	than his proximity of his age with his peers	rispetto alla vicinanza d'età con i colleghi	rispetto alla vicinanza d'età con i colleghi
11:21 - 11:22	because each one of those stages	perché ciascuna di queste fasi	perché ciascuna fase
11:22 - 11:27	represents a very clear marker of transition for that individual -	rappresenta un momento molto chiaro di transizione per un individuo:	rappresenta un momento molto chiaro di transizione per un individuo:
11:27 - 11:29	transition from past priorities,	transizione dalle priorità del passato,	transizione dalle priorità del passato,
11:29 - 11:33	from the ways in which what the company culture has to offer	dai modi in cui ciò che la cultura aziendale ha da offrire	dai modi in cui ciò che la cultura aziendale ha da offrire
11:33 - 11:36	will ensure that they feel connected and a part of the team.	garantirà a chiunque di sentirsi parte del team.	garantirà a chiunque di sentirsi parte della squadra.
11:37 - 11:39	Creating individualized engagement plans, then,	Inoltre, creare piani di coinvolgimento personalizzati	Poi, creare programmi di coinvolgimento personalizzati
11:39 - 11:44	is the best way to ensure that employees feel empowered to take on their roles	è il modo migliore affinché gli impiegati si sentano in grado di svolgere i loro ruoli	è il modo migliore affinché gli impiegati siano incoraggiati ad assumere dei ruoli
11:44 - 11:48	and to propel their careers within the company	e far avanzare le proprie carriere all'interno dell'azienda,	e a migliorare le proprie carriere all'interno dell'azienda,
11:48 - 11:51	rather than seek outlets elsewhere.	piuttosto che cercare altrove	piuttosto che cercare lavoro altrove.
11:51 - 11:53	The second step for belonging is connection,	Il secondo passo per l'appartenenza è la connessione,	Il secondo passo è la connessione,
11:53 - 11:55	which goes beyond affinity.	che va oltre l'affinità.	che va oltre l'affinità.
11:55 - 11:58	Most companies subdivide their engagement strategy	La maggior parte delle aziende divide le strategie di impiego	La maggior parte delle aziende divide le strategie di impiego
11:58 - 11:59	into demographic categories:	in categorie demografiche:	in categorie demografiche:
11:59 - 12:03	there's the women's group, the Asian group, the young people's group.	c'è il gruppo delle donne, delle persone asiatiche e dei giovani.	c'è il gruppo delle donne, delle persone asiatiche e dei giovani.

12:03 - 12:07	What this does, once the novelty of the camaraderie wears off,	Quando la novità del gruppo svanisce, ciò comporta	Appena la novità dello spirito di squadra svanisce, ciò che questa divisione fa
12:07 - 12:12	is actually forge a new epicenter within the organization	la creazione di un nuovo epicentro all'interno dell'organizzazione	è creare un nuovo gruppo all'interno dell'associazione
12:12 - 12:16	for this minority group to lament how they're not considered	in cui questa minoranza si lamenta per non essere considerata	in cui questa minoranza si lamenta di come non si senta considerata
12:16 - 12:19	when the larger policies affect that group.	quando le politiche più grandi colpiscono quel gruppo.	quando le politiche più grandi compromettono quel gruppo.
12:19 - 12:23	Rarely are modes of intersectionality between those employee resource groups	Raramente ci sono momenti di incontro tra i dipendenti dei gruppi	Raramente si verificano momenti di dialogo tra i dipendenti di quei gruppi
12:23 - 12:24	invested in,	su cui si è investito	su cui si è investito
12:24 - 12:27	which would allow them to not only learn and grow from one another	che permetterebbero loro non solo di imparare e crescere a vicenda,	che permetterebbero loro non solo di imparare e crescere a vicenda,
12:27 - 12:29	but have a more powerful and dynamic voice	ma anche di avere una voce più potente e dinamica	ma anche di avere una voce più potente e dinamica
12:29 - 12:33	in affecting the broader culture of that organization.	nell'influenzare la cultura più ampia di quell'organizzazione.	nell'influenzare la cultura più ampia di quell'organizzazione.
12:33 - 12:37	The third step is having a mechanism for change to take place.	Il terzo passo è un meccanismo che permetta un cambiamento.	Il terzo passo è fare in modo che si inneschi un cambiamento.
12:37 - 12:43	There is no point in having a comment box or any modern variation of one	Non ha senso avere uno spazio per i commenti o altre varianti moderne	Non ha senso avere uno spazio per i commenti o altre varianti moderne
12:43 - 12:48	without a system that allows someone to request a change	se non si ha un sistema che permetta a qualcuno di richiedere un cambiamento	se non si ha un sistema che permetta a qualcuno di richiedere un cambiamento
12:48 - 12:53	and then be a part of creating the change they seek within that organization.	per poi essere parte della realizzazione del cambiamento ricercato.	per poi essere parte della realizzazione del cambiamento ricercato.
12:53 - 12:56	And this has to be ubiquitous across the company,	E ciò deve essere sempre presente in azienda,	E ciò deve essere sempre presente in azienda,
12:56 - 12:59	from the lowliest of entry level all the way up to the C-suite.	dal nuovo arrivato fino alla dirigenza.	dai nuovi arrivati fino alla dirigenza.

12:59 - 13:01	Everyone's voice must be heard	Deve essere ascoltata la voce di tutti	Deve essere ascoltata la voce di tutti
13:01 - 13:04	and at least considered for implementation.	o, almeno, essere presa in considerazione per essere attuata.	o va considerata per poterla mettere in pratica, almeno.
13:04 - 13:09	And finally, the consistency of the empowerment connection	Infine, la costanza di una connessione che responsabilizzi	Infine, la costanza di una connessione che responsabilizzi
13:09 - 13:10	and the ability to build anew	e l'abilità di crearne altre	e l'abilità di crearne altre
13:10 - 13:13	is the most important ingredient.	sono l'elemento più importante.	sono l'elemento più importante.
13:13 - 13:17	Trust is shared experience over time.	La fiducia è l'esperienza condivisa nel tempo	La fiducia è la condivisione di esperienze negli anni.
13:17 - 13:19	If folks do not see the values	Se le persone non vedono i valori	Se le persone non vedono i valori
13:19 - 13:21	that are not only written in the handbook	che non solo sono scritti nel vademecum	che non solo sono scritti nel vademecum
13:21 - 13:24	and the mission statement of the organization	e nella dichiarazione d'intento dell'azienda	e nella dichiarazione d'intento dell'azienda
13:24 - 13:26	but they're in action over and over,	ma agiscono di continuo,	ma agiscono di continuo,
13:26 - 13:30	being used by everyone across the organization,	venendo sfruttati da tutti all'interno dell'azienda,	venendo sfruttati da tutti all'interno dell'azienda,
13:30 - 13:33	there will be a mistrust that grows	ci sarà una sfiducia crescente	si verificherà una sfiducia che crescerà
13:33 - 13:39	and becomes impossible for belonging to be a reality in that workplace.	e diventerà impossibile creare appartenenza in quel luogo di lavoro.	e diventerà impossibile creare un senso di appartenenza in quel luogo di lavoro.
13:39 - 13:44	Given the struggle that companies currently have in attracting talent,	Data l'attuale difficoltà che le aziende hanno nell'attrarre talenti,	Considerando l'attuale difficoltà che le aziende hanno nell'attrarre talenti,
13:44 - 13:49	ensuring a sense of belonging is felt by the employees they currently have	garantire un senso di appartenenza è percepito dagli attuali dipendenti	la garanzia di un senso di appartenenza è percepito dagli attuali dipendenti
13:49 - 13:51	is imperative for the growth of that enterprise.	come indispensabile per la crescita di quell'impresa.	come indispensabile per la crescita di quell'impresa.
13:51 - 13:57	For if the employees who helped to create that brand don't trust it,	Se un dipendente che ha aiutato a creare quel marchio non si fida,	Perché se un dipendente che ha aiutato a creare quel marchio non si fida,
13:57 - 13:59	why would anyone else?	perché dovrebbe farlo qualcun altro?	perché dovrebbe farlo qualcun altro?

13:59 - 14:00	And sadly,	E purtroppo,	E purtroppo,
14:00 - 14:03	I don't believe the angst caused by the void of belonging	non credo che l'ansia causata dal vuoto dell'appartenenza	non credo che l'ansia causata dal vuoto dell'appartenenza
14:03 - 14:05	we're facing in our society	che stiamo affrontando	che stiamo affrontando
14:05 - 14:06	is going anywhere,	ci porterà lontano,	ci porterà lontano,
14:06 - 14:09	especially as the mistrust of our politics, media,	specialmente visto che la sfiducia nella politica, nei media	specialmente visto che la sfiducia nella politica, nei media
14:09 - 14:11	and other major institutions	e nelle principali istituzioni	e nelle principali istituzioni
14:11 - 14:13	is at an all-time high.	è la più alta di sempre.	è la più alta di sempre.
14:13 - 14:16	But companies have the power and, I would contend, the responsibility	Ma le aziende hanno il potere, e aggiungerei la responsabilità,	Ma le aziende hanno il potere, e aggiungerei la responsabilità,
14:16 - 14:19	to change this paradigm	di cambiare questo paradigma	di cambiare questo paradigma
14:19 - 14:21	as they are the ones who benefit most	visto che sono loro a beneficiare maggiormente	visto che beneficiano maggiormente
14:21 - 14:25	from having the people to make and buy their stuff.	dall'avere persone che producono e comprano le loro merci.	dall'avere persone che producono e comprano le loro merci.
14:25 - 14:28	And despite all of the world's changes,	E nonostante tutti i cambiamenti del mondo,	E nonostante tutti i cambiamenti del mondo,
14:28 - 14:30	people do still need to work,	le persone hanno ancora bisogno di lavorare,	le persone hanno ancora bisogno di lavorare,
14:30 - 14:34	even in spite of that insatiable chase for something more.	a prescindere dall'inappagabile ricerca di quel qualcosa in più.	a prescindere dall'inappagabile ricerca di quel qualcosa in più.
14:34 - 14:39	Can you imagine a world in which employees felt connected and whole	Riuscite a immaginare un mondo in cui i dipendenti si sentono connessi e uniti	Riuscite a immaginare un mondo in cui i dipendenti si sentono connessi e uniti
14:39 - 14:41	every time they headed into work?	ogni volta che vanno al lavoro?	ogni volta che si recano al lavoro?
14:41 - 14:45	Can you see the way that would change our society's social ills?	Vedete il modo in cui ciò cambierebbe i problemi sociali della nostra società?	Vedete il modo in cui ciò cambierebbe i nostri problemi sociali?

14:45 - 14:49	All that needs to happen to bring forth this reality	Tutto ciò che deve accadere per generare questa realtà	Tutto ciò che deve accadere per generare questa realtà
14:49 - 14:52	is for employers to offer the most mission-critical	è che i datori offrano il beneficio umano più importante	è che i datori offrano il più importante
14:52 - 14:56	but also basic human benefit they can afford:	ma anche più semplice che possano dare:	ma anche semplice beneficio umano che possano dare:
14:56 - 14:57	belonging.	l'appartenenza.	l'appartenenza.
14:57 - 14:58	Thank you.	Grazie.	Grazie.
14:58 - 15:00	(Applause)	(Applausi)	(Applausi)

Table 2. Embracing anxiety. Blythe Eickerman at TEDxYouth@UPrep

	Source Text	Preliminary Target Text	Final Target Text
	<i>Title:</i> Embracing anxiety Blythe Eickerman TEDxYouth@UPrep	<i>Titolo:</i> Accettare l'ansia Blythe Eickerman TEDxYouth@UPrep	<i>Titolo:</i> Accettare l'ansia Blythe Eickerman TEDxYouth@UPrep
	<p><i>Description:</i> Blythe Eickerman is a senior at University Prep. She is an avid athlete and musician, among many other things. Diagnosed with OCD at a young age, Blythe has always worked to manage her anxiety day to day without letting it get in the way of school and the things she hopes to achieve by embracing the fact that her mind functions differently.</p> <p>This talk was given at a TEDx event using the TED conference format but independently</p>	<p><i>Descrizione:</i> Blythe Eickerman è all'ultimo anno all'Università Prep. Tra le sue passioni, è un'accanita atleta e musicista. Da quando le fu diagnosticato un DOC da giovane, Blythe si è sempre impegnata per gestire l'ansia giorno dopo giorno senza lasciare che interferisse con la scuola e le cose che spera di realizzare, accettando il fatto che la sua mente funzioni diversamente.</p> <p>Questo intervento è stato presentato a un evento TEDx che utilizza il format della conferenza TED, ma è stato organizzato in</p>	<p><i>Descrizione:</i> Blythe Eickerman è all'ultimo anno all'Università Prep. Tra le sue passioni, è un'accanita atleta e musicista. Da quando le fu diagnosticato un DOC da giovane, Blythe si è sempre impegnata per gestire l'ansia giorno dopo giorno senza lasciare che interferisse con la scuola e le cose che spera di realizzare, accettando il fatto che la sua mente funzioni diversamente.</p> <p>Questo intervento è stato presentato a un evento TEDx che utilizza il format della conferenza TED, ma è stato organizzato in</p>

	organized by a local community. Learn more at https://www.ted.com/tedx	maniera indipendente da una comunità locale. Per maggiori informazioni visita il sito http://www.ted.com/tedx	maniera indipendente da una comunità locale. Per maggiori informazioni visita il sito http://www.ted.com/tedx
0:12 - 0:14	Technically, I am mentally ill.	Tecnicamente, sono malata di mente.	Tecnicamente, sono una malata mentale.
0:14 - 0:16	And sure, I would be the first to admit	Sicuramente, sono la prima ad ammettere	Certo, sono la prima ad ammettere
0:16 - 0:18	that I don't like to say this about myself,	che non mi piace dire questo di me stessa,	che non mi piace dire questo di me stessa,
0:18 - 0:21	given the stigma and the connotation behind the phrase.	visto lo stigma e la connotazione dietro a quest'espressione.	visto lo stigma e la connotazione dietro a quest'espressione.
0:21 - 0:23	But it's a biological fact.	Ma è un fatto biologico.	Ma è un fatto biologico.
0:23 - 0:26	And though it makes me pretty uncomfortable,	E anche se mi mette piuttosto a disagio,	E anche se mi mette piuttosto a disagio,
0:26 - 0:30	it's something that's really important for me to embrace.	per me è davvero importante accettarlo.	per me è davvero importante accettarlo.
0:31 - 0:32	[OCD]	[DOC]	[DOC]
0:32 - 0:33	I have OCD	Ho un DOC	Ho un DOC
0:33 - 0:35	or obsessive-compulsive disorder,	o disturbo ossessivo-compulsivo	o disturbo ossessivo-compulsivo.
0:35 - 0:38	which, simply put, means that a lot of times	che, in parole povere, significa che molte volte	In parole povere, significa che molte volte
0:38 - 0:41	when I get an anxious thought or worry in my head, I can't get rid of it.	quando sono in ansia o preoccupata non riesco a liberarmene.	quando sono in ansia o preoccupata non riesco a liberarmene.
0:42 - 0:44	At least, that's the obsessive part.	Questa è la parte ossessiva.	Questa è la parte ossessiva.
0:44 - 0:47	The compulsive part can be best explained with an example.	La parte compulsiva può essere spiegata meglio con un esempio.	Il miglior modo per spiegare la parte compulsiva è un esempio.
0:48 - 0:49	See, there can be instances	Sapete, possono esserci momenti	Sapete, possono esserci volte

0:49 - 0:52	when I might hold my breath for a designated chunk of time,	in cui posso trattenere il respiro per un determinato tempo	in cui trattengo il respiro per un determinato tempo
0:52 - 0:55	because I've associated that area with being good or bad.	perché ho associato quell'area al bene o al male.	perché ho associato quell'area al bene o al male.
0:55 - 0:59	An inhale of breath is good, and an exhale of breath is bad.	Inspirare è bene, espirare è male.	Inspirare è bene, espirare è male.
1:00 - 1:02	See, maybe this area over here.	Questa zona qui ad esempio.	Questa zona qui ad esempio.
1:02 - 1:04	If that was a "good area",	Se fosse un'area "bene",	Se fosse un'area "bene",
1:04 - 1:07	if I walk through it, I'm going to hold my inhale, like this.	se la attraversassi, tratterrei il respiro. Così.	se la attraversassi, tratterrei il respiro in questo modo.
1:12 - 1:14	It's seemingly weird little things like this that are a part	Dettagli apparentemente strani come questo sono parte	Dettagli apparentemente strani come questo sono parte
1:14 - 1:16	of my everyday life.	della mia vita quotidiana.	della mia vita quotidiana.
1:16 - 1:17	Worries, thoughts, actions.	Preoccupazioni, pensieri, azioni.	Preoccupazioni, pensieri, azioni.
1:18 - 1:21	But there's nothing, absolutely nothing, to be ashamed or scared about.	Ma non c'è nulla, assolutamente nulla, di cui vergognarsi o essere spaventati.	Ma non c'è nulla, davvero nulla, di cui vergognarsi o essere spaventati.
1:22 - 1:25	And that's what I'm here to talk to you about tonight.	E questo è ciò di cui sono venuta a parlarvi stasera.	E questo è ciò di cui sono venuta a parlarvi stasera.
1:27 - 1:29	Back in December, Carrie Fisher passed away.	Lo scorso dicembre è morta Carrie Fisher.	Lo scorso dicembre è morta Carrie Fisher.
1:29 - 1:33	If you don't know her by name, think Princess Leia from Star Wars.	Se non la conoscete per nome, era la Principessa Leila di Star Wars.	Se il nome non vi dice niente, era la Principessa Leila di Star Wars.
1:33 - 1:37	Carrie was an incredible woman: funny, energetic, outgoing	Carrie era una donna incredibile: simpatica, vivace, socievole	Carrie era una donna incredibile: simpatica, vivace, socievole
1:37 - 1:39	and unapologetically herself.	ed era sé stessa senza alcun rimorso.	ed era sé stessa senza alcun rimorso.
1:40 - 1:43	But now I invite you to think of her as more	Ma ora vi invito a pensare a lei come qualcosa di più	Ma ora vi invito a pensare a lei come qualcosa di più

1:43 - 1:46	than the iconic character she portrayed.	dell'iconico personaggio che ha interpretato.	dell'iconico personaggio che ha interpretato.
1:47 - 1:50	See, Carrie struggled with bipolar disorder for her entire life.	Sapete, per tutta la vita Carrie ha sofferto di disturbo bipolare.	Sapete, per tutta la vita Carrie ha sofferto di disturbo bipolare.
1:51 - 1:53	She would have these massive mood swings:	Aveva questi enormi sbalzi d'umore:	Aveva questi enormi sbalzi d'umore:
1:53 - 1:55	one moment she'd be incredibly cheery and energetic,	un momento era incredibilmente allegra e vivace	un momento era incredibilmente allegra e vivace
1:55 - 1:58	and the next she'd be severely depressed.	e quello successivo era gravemente depressa.	e quello successivo era gravemente depressa.
1:58 - 2:02	This, her mental illness, affected her day-to-day life.	Tutto ciò influenzava la sua vita quotidianamente.	Tutto ciò influenzava la sua vita quotidianamente.
2:03 - 2:07	But, instead of letting it consume her, she let it define her,	Ma invece di lasciare che la consumasse, fece in modo che la distinguesse,	Ma invece di lasciare che la consumasse, lasciò che la distinguesse,
2:07 - 2:09	but not in the negative way you may expect.	non in senso negativo, come vi aspettereste.	non in senso negativo, come vi aspettereste.
2:11 - 2:13	Carrie embraced her mental illness,	Carrie accettò la sua malattia mentale	Carrie accettò la sua malattia mentale
2:13 - 2:15	and she made it a part of her that she was proud of.	e ne fece una parte di lei di cui andare fiera.	e la trasformò in qualcosa di cui andare fiera.
2:15 - 2:20	This is something that I aspire to do and help others to do as well.	Questo è qualcosa a cui aspiro per me e per aiutare gli altri.	Lo stesso vorrei fare per me e per gli altri, aiutandoli.
2:21 - 2:25	Not only did Carrie live unapologetically, but she lived her life to the fullest.	Carrie non solo visse senza rimorso, ma visse la sua vita appieno.	Carrie non solo visse senza rimorso, ma visse la sua vita appieno.
2:26 - 2:28	One off day didn't stop her,	Una giornata "no" non la fermava,	Una giornata "no" non la fermava,
2:28 - 2:31	and one off day or bad thought doesn't stop me either.	e giornate "no" o brutti pensieri non fermano neanche me.	e giornate "no" o brutti pensieri non fermano neanche me.
2:32 - 2:35	To me, the hardest part about anxiety has always been addressing it:	Per me, la parte più difficile dell'ansia è sempre stata discuterne:	Per me, la parte più difficile dell'ansia è sempre stata discuterne:
2:36 - 2:37	how do I talk about this?	come ne parlo?	come ne parlo?

2:38 - 2:40	This thing that I have and experience every day.	Questa cosa che ho e che provo ogni giorno.	Questa cosa che ho e che provo ogni giorno.
2:41 - 2:44	How do I say I have anxiety? What is anxiety?	Come dico di avere l'ansia? Cos'è l'ansia?	Come dico di avere l'ansia? Cos'è l'ansia?
2:45 - 2:47	How can I be taken seriously	Come posso essere presa sul serio	Come posso essere presa sul serio
2:47 - 2:51	and not be considered to be too uptight or overly emotional?	e non essere considerata troppo tesa ed eccessivamente emotiva?	e non essere considerata troppo tesa ed eccessivamente emotiva?
2:52 - 2:55	How do I respond when people jokingly say: "Oh, I'm so OCD,"	Come rispondo quando le persone dicono scherzando: "Oh, ho un DOC",	Come rispondo quando le persone dicono scherzando: "Oh, ho un DOC",
2:55 - 2:57	without really knowing what that means?	senza sapere davvero cosa significa?	senza sapere davvero cosa significa?
2:58 - 3:01	It can be hard to navigate, but I do my best to do it anyway.	Può essere difficile, ma faccio del mio meglio per farcela.	Può essere difficile, ma faccio del mio meglio per riuscirci.
3:03 - 3:04	[rational? irrational?]	[razionale? irrazionale?]	[razionale? irrazionale?]
3:04 - 3:05	The thoughts I get can be random.	I pensieri che ho sono casuali.	I pensieri sono casuali.
3:06 - 3:10	They can seem completely rational or completely irrational.	Possono sembrare del tutto razionali o irrazionali.	Possono essere del tutto razionali o irrazionali.
3:10 - 3:12	And see, to me, that's the biggest issue.	E per me, questo è il problema più grande.	E per me, questo è il problema più grande.
3:12 - 3:15	Because sometimes when I'm trying to just calm myself down,	Perché alcune volte, quando cerco di calmarmi,	Perché alcune volte, quando cerco di calmarmi,
3:15 - 3:17	I don't know if that thought that's in my head	non so se quel pensiero nella mia testa	non so se quel pensiero nella mia testa
3:17 - 3:20	is in fact something that's well within the realm of reality	di fatto sia qualcosa che appartiene alla realtà	di fatto sia qualcosa che appartiene alla realtà
3:20 - 3:22	or way outside of it.	oppure no.	oppure no.
3:23 - 3:25	And this feeling can be terrifying.	E questa sensazione è terrificante.	E questa sensazione è tremenda.
3:26 - 3:27	Take any random thought.	Prendete un pensiero a caso.	Prendete un pensiero a caso.

3:27 - 3:30	I don't know, maybe "nobody likes me" or something.	Per esempio "non piaccio a nessuno" o qualcosa del genere.	Per esempio "non piaccio a nessuno" o qualcosa del genere.
3:31 - 3:33	I could tell myself: "Woah, that's not true."	Potrei dire a me stessa: "Ehi, non è vero".	Potrei dire a me stessa: "Frena, non è vero".
3:34 - 3:36	I have tons of friends, I know lots of people,	Ho un sacco di amici, conosco tante persone,	Ho un sacco di amici, conosco tante persone,
3:36 - 3:38	I'm up here speaking to you.	sono qui a parlarvi.	sono qui a parlarvi.
3:39 - 3:42	I love hanging out with my teammates, and they enjoy my company too.	Amo uscire con i miei compagni e anche a loro piace la mia compagnia.	Amo uscire con i miei compagni e anche a loro piace stare con me.
3:42 - 3:45	Heck, multiple people hugged me in the hall today during school.	Cavolo, oggi a scuola molte persone mi hanno abbracciata.	Cavolo, oggi a scuola molte persone mi hanno abbracciata.
3:46 - 3:47	But despite that,	Ma nonostante ciò,	Ma nonostante ciò,
3:47 - 3:51	despite knowing that there are people who think I'm a good person,	nonostante sappia che c'è gente che pensa io sia una brava ragazza,	nonostante sappia che c'è gente che pensa io sia una brava ragazza,
3:51 - 3:54	who genuinely enjoy my company and love me,	a cui piace davvero la mia compagnia e che mi vuole bene,	a cui piace davvero la mia compagnia e che mi vuole bene,
3:54 - 3:58	I might still dwell on the idea of nobody liking me,	posso comunque rimuginare sull'idea di non piacere a nessuno,	posso comunque rimuginare sull'idea di non piacere a nessuno,
3:58 - 4:02	without any solid evidence or really any reason to think that at all.	senza alcuna prova concreta o ragione valida per pensare ciò.	senza alcuna prova concreta o ragione valida per pensare ciò.
4:05 - 4:07	After that thought gets in my head,	Dopo che quel pensiero entra nella mia testa,	Dopo che mi viene questo pensiero,
4:07 - 4:11	it's possible that I might take the way that somebody doesn't smile at me	c'è la possibilità che prenda il fatto che qualcuno non mi sorrida	c'è la possibilità che prenda il fatto che qualcuno non mi sorrida
4:11 - 4:13	as evidence for that idea that I'm not well liked.	come prova dell'idea che non piaccio.	come prova dell'idea che non piaccio.
4:13 - 4:17	Or maybe the way that I haven't talked to a friend in a long time,	Oppure il fatto di non aver parlato con un amico per tanto tempo,	Oppure il fatto di non parlare con un amico per tanto tempo,
4:17 - 4:18	as a sign that they don't appreciate me.	come segno che non mi apprezzano.	come segno che non mi apprezzano.

4:19 - 4:23	The way that somebody pushed past me in the hall in the rush to get to class	Se in corridoio qualcuno mi spinge perché è di fretta per andare a lezione	Se in corridoio qualcuno mi spinge perché è di fretta per andare a lezione
4:23 - 4:27	without saying sorry as a sign that I'm not worth apologizing to.	e non mi chiede scusa, lo prendo come prova di non esserne degna.	e non mi chiede scusa, lo prendo come prova di non esserne degna.
4:29 - 4:30	It's not really rational at all,	Non è affatto razionale	Non è affatto razionale
4:30 - 4:34	but, at the same time, because of my OCD, it feels like it is.	ma, al tempo stesso, a causa del mio DOC, sembra che lo sia.	ma, al tempo stesso, a causa del mio DOC, sembra che lo sia.
4:35 - 4:36	And part of having anxiety	E parte dell'avere l'ansia	E parte dell'avere l'ansia
4:36 - 4:40	is sometimes feeling incredibly overwhelmed with emotions.	a volte corrisponde con l'essere sopraffatti dalle emozioni.	a volte corrisponde con l'essere sopraffatti dalle emozioni.
4:40 - 4:43	There can be times when you have these kinds of thoughts all day,	Delle volte questi pensieri ti rimangono per tutto il giorno	Delle volte questi pensieri rimangono per tutto il giorno
4:43 - 4:46	and, at the end of it, you're just overloaded.	e, alla fine della giornata, sei piena.	e, a fine giornata, si è pieni.
4:46 - 4:49	There's too much on your mind and too much for you to sort through.	Ci sono troppe cose nella mente e troppo da sistemare.	Ci sono troppe cose nella mente e troppo da sistemare.
4:50 - 4:53	And in these instances when you feel completely swamped	E in questi momenti in cui ti senti completamente sommersa	E in questi momenti in cui ci si sente completamente sommersi
4:53 - 4:55	and have no idea where to turn,	e non sai a chi rivolgerti,	e non si sa a chi rivolgersi,
4:55 - 4:58	there's one thing I think can help pretty much anyone,	c'è una cosa che bene o male penso possa aiutare chiunque	c'è una cosa che bene o male penso possa aiutare chiunque
4:58 - 5:00	and there's one thing that I wish I had learned earlier,	e c'è una cosa che avrei voluto aver imparato prima	e c'è una cosa che avrei voluto aver imparato prima
5:00 - 5:04	and that I hope I continue to feel okay about as I grow older.	e che spero continui a farmi stare bene anche quando sarò più grande.	e che spero continui a farmi stare bene anche quando sarò più grande.
5:06 - 5:08	And that one thing is that it's okay to cry.	E questa cosa è sapere che va bene piangere.	E questa cosa è sapere che è giusto piangere.
5:08 - 5:09	[It's okay to cry]	[Va bene piangere]	[È giusto piangere]

5:09 - 5:11	In fact, it's good to cry.	In effetti, fa bene piangere.	Anzi, fa bene piangere.
5:11 - 5:12	It's natural to cry.	Piangere è naturale.	Piangere è naturale.
5:13 - 5:18	Years ago, when I was much younger, I fell off my bike, and I scraped my knee.	Anni fa sono caduta dalla bici e mi sono sbucciata un ginocchio.	Anni fa sono caduta dalla bici e mi sono sbucciata un ginocchio.
5:18 - 5:20	It hurt, and I cried.	Mi faceva male e ho pianto.	Mi faceva male e ho pianto.
5:20 - 5:23	Of course I did. I was eight, and I was in pain.	Ovviamente. Avevo otto anni e avevo male.	Ovviamente: avevo otto anni e sentivo dolore.
5:23 - 5:25	It would've been weird if I didn't cry.	Sarebbe stato strano se non avessi pianto.	Sarebbe stato strano se non avessi pianto.
5:26 - 5:29	Crying is a human reaction. It happens for a reason.	Piangere è una reazione umana. Accade per una ragione.	Piangere è una reazione umana, accade per una ragione.
5:30 - 5:33	And I could probably tell you the science behind why we cry,	E forse potrei raccontarvi la scienza che spiega perché piangiamo,	E forse potrei raccontarvi la scienza che spiega perché piangiamo,
5:34 - 5:36	or at least I could if I researched it,	o per lo meno potrei se l'avessi cercata,	o per lo meno potrei se l'avessi cercata,
5:36 - 5:38	but I'm not the right person to ask about that.	ma non sono la persona giusta a cui chiederlo.	ma non sono la persona giusta a cui chiederlo.
5:39 - 5:43	I am the right person, however, to remind you that it is okay to cry.	Però, sono la persona giusta per ricordarvi che va bene piangere.	Però, sono la persona giusta per ricordarvi che va bene piangere.
5:44 - 5:47	It's okay to break down, it's okay to not know what to do or where to go,	Va bene crollare, va bene non sapere cosa fare o dove andare,	Va bene crollare, va bene non sapere cosa fare o dove andare,
5:47 - 5:51	and it's okay to feel that pool of heat and uneasiness settle in your stomach	e va bene provare un senso di grande malessere nello stomaco	e va bene provare un senso di grande malessere nello stomaco
5:51 - 5:52	when you get super anxious.	quando si è ansiosi.	quando si è ansiosi.
5:53 - 5:56	But no, these things aren't very fun to have happen,	E no, queste cose non sono divertenti da provare,	No, queste cose non sono divertenti da provare,
5:56 - 5:57	but you have to embrace it.	ma bisogna accettarle.	ma bisogna accettarle.
5:58 - 6:01	Let it out. Let that worry go, and just give yourself a break.	Sfogatevi. Lasciate che la paura se ne vada e concedetevi una pausa.	Sfogatevi e lasciate che la paura se ne vada, concedetevi una pausa.

6:02 - 6:04	Take a second to let yourself feel vulnerable,	Concedetevi un momento per essere vulnerabili,	Concedetevi un momento per essere vulnerabili,
6:04 - 6:09	to feel free and unrestrained and just be whoever you need to be.	per sentirvi liberi, senza freni, e siate qualsiasi cosa di cui abbiate bisogno.	per sentirvi liberi, senza freni, e siate qualsiasi cosa di cui abbiate bisogno.
6:10 - 6:12	That is what's going to help you sort through	Questo è ciò che vi permetterà di sistemare	Questo è ciò che vi permetterà di sistemare
6:12 - 6:15	this jumble of emotions with an ease that might not have been there before.	questo groviglio di emozioni con una facilità che prima non c'era.	questo groviglio di emozioni con una facilità che prima non c'era.
6:17 - 6:18	But crying isn't the only thing	Ma piangere non è l'unica cosa	Ma piangere non è l'unica cosa
6:18 - 6:22	that can help with getting through these overwhelming feelings either.	che può aiutarvi a superare queste sensazioni opprimenti.	che può aiutarvi a superare queste sensazioni opprimenti.
6:22 - 6:24	There are so many different things.	Ci sono così tante cose diverse.	Ci sono così tante cose diverse.
6:25 - 6:28	For example, I don't really dance.	Per esempio, io di solito non ballo.	Per esempio, io solitamente non ballo.
6:29 - 6:30	At all.	Mai.	Mai.
6:30 - 6:33	But there have been a few times where I've gone into a room,	Ma ci sono state volte in cui sono andata in una stanza,	Ma ci sono state volte in cui sono andata in una stanza,
6:33 - 6:36	cranked up my classic rock music and just danced it out,	ho messo la mia musica rock a palla, ho ballato	ho messo a palla un classico del rock, ho ballato
6:36 - 6:39	singing along to "Mamma Mia" at the top of my lungs.	e ho cantato <i>Mamma Mia</i> a pieni polmoni.	e ho cantato <i>Mamma Mia</i> a pieni polmoni.
6:40 - 6:41	Other times I've gone to my piano	Altre volte sono andata al piano	Altre volte sono andata al piano
6:41 - 6:43	and just played it for what seems like hours.	e ho suonato per quelle che erano sembrate ore.	e ho suonato per quelle che erano sembrate ore.
6:43 - 6:46	I've picked up my favorite book and lost myself in it.	Ho preso il mio libro preferito e mi sono persa in esso.	Ho preso il mio libro preferito e mi sono persa in esso.
6:46 - 6:48	I've called a friend and talked to them.	Ho parlato al telefono con degli amici.	Ho parlato al telefono con degli amici.
6:49 - 6:50	I've done countless things	Ho fatto mille cose	Ho fatto mille cose

6:50 - 6:53	to busy myself when I've felt that overwhelming fog of worries.	per tenermi impegnata quando sentivo quelle preoccupazioni opprimenti.	per tenermi impegnata quando sentivo quelle preoccupazioni opprimenti.
6:54 - 6:58	So my advice to you is to find something that works to busy your own mind.	Quindi il mio consiglio è di trovare qualcosa che vi tenga impegnata la mente.	Quindi il mio consiglio è di trovare qualcosa che vi tenga impegnata la mente.
6:58 - 7:02	You can draw, paint, write, garden, mow the lawn, maybe clean your room,	Potete disegnare, dipingere, scrivere, fare giardinaggio oppure pulire la stanza,	Potete disegnare, dipingere, scrivere, fare giardinaggio oppure pulire la stanza,
7:03 - 7:07	run, go sit in your favorite chair - anything on this list and more.	correre, sedervi sulla vostra poltrona preferita, tutto questo e altro.	correre, sedervi sulla vostra poltrona preferita, tutto questo e altro.
7:08 - 7:09	I promise you there's something.	Vi giuro che qualcosa c'è.	Vi giuro che qualcosa trovate.
7:09 - 7:13	And even if it feels like there's nothing, there's going to be something.	E anche se vi sembra che non ci sia nulla, qualcosa ci sarà.	E anche se vi sembra che non ci sia nulla, qualcosa ci sarà.
7:14 - 7:20	So find it, and keep that little action, or idea or place in your back pocket	Perciò trovatela e tenetevi stretti quella piccola azione, idea o luogo	Perciò trovatela e tenetevi stretti quella piccola azione, idea o luogo
7:20 - 7:21	for whenever you feel you need it.	per ogni volta che ne avrete bisogno.	per ogni volta che ne avrete bisogno.
7:22 - 7:24	Granted, maybe something a little more discreet	Va bene, magari qualcosa un po' più sobrio	Va bene, magari qualcosa un po' più sobrio
7:24 - 7:26	than dance parties to "500 Miles,"	che ballare <i>500 Miles</i> ,	che ballare <i>500 Miles</i> ,
7:26 - 7:28	but whatever works for you is yours to own.	ma qualsiasi cosa funzioni dovete farla vostra.	ma qualsiasi cosa funzioni dovete farla vostra.
7:30 - 7:34	And there are a few other things that I want to touch on before I wrap up.	E ci sono un paio di altre cose che voglio accennarvi prima di concludere.	E ci sono un paio di altre cose che voglio accennarvi prima di concludere.
7:34 - 7:38	And that's just what I think that anxiety has done for me in a positive manner.	E questa credo sia l'unica cosa positiva che l'ansia abbia fatto per me.	E questa credo sia l'unica cosa positiva che l'ansia abbia fatto per me.
7:39 - 7:42	I think that some of the characteristics that I'm most proud of,	Credo che alcune delle caratteristiche di cui vado più fiera,	Credo che alcune delle caratteristiche di cui vado più fiera,
7:42 - 7:46	the things that make me, me, are maybe due to my anxiety.	le cose che rendono me, me, forse sono legate all'ansia.	le cose che mi rendono me stessa forse sono legate all'ansia.

7:47 - 7:52	And again, this is something that I am speaking for myself personally,	Di nuovo, questo è qualcosa che dico per me stessa,	Di nuovo, questo è qualcosa che dico per me,
7:52 - 7:55	and it's important to remember everybody's experience is so different.	ed è importante ricordare che l'esperienza di ciascuno è diversa.	ed è importante ricordare che le esperienze sono diverse per ognuno.
7:56 - 8:01	And my trying to find positive aspects in who I am because of my anxiety	Il mio cercare di trovare aspetti positivi in chi sono a causa della mia ansia	E il mio ricercare aspetti positivi nella persona che sono a causa dell'ansia
8:01 - 8:03	is part of my way that I embrace it,	è parte del modo in cui la accetto,	è parte del modo in cui la accetto,
8:04 - 8:07	and it doesn't mean that for somebody else there might not be any positives,	e ciò non significa che per gli altri non ci possano essere cose positive,	e ciò non significa che per gli altri non ci possano essere cose positive,
8:07 - 8:08	but that's okay.	ma va bene così.	ma va bene così.
8:09 - 8:14	But for me, part of living with my anxiety is finding a positive light,	Ma per me, parte del vivere con l'ansia è trovare qualcosa di positivo,	Ma per me, parte del vivere con l'ansia è trovare un'ottica positiva,
8:14 - 8:16	so I can own it.	così che possa farla mia.	così che possa farla mia.
8:16 - 8:21	And my thing, my positive light, is that I like to be nice to people.	E quel qualcosa di positivo è che mi piace essere carina con la gente.	E la mia cosa, la mia ottica positiva, è che mi piace essere carina con la gente.
8:22 - 8:25	Yes, I know that makes me sound like a dork,	Sì, lo so che questo mi fa sembrare stupida,	Sì, lo so che questo mi fa sembrare stupida,
8:25 - 8:27	but it's true, and I really mean it.	ma è così, dico davvero.	ma è così, dico davvero.
8:27 - 8:32	I find happiness in making others happy, making others feel like	Mi rende felice fare felici gli altri, far sentire loro	Mi rende felice fare felici gli altri, far sentire loro
8:32 - 8:36	they're acknowledged and loved and just appreciated.	accettati, amati e semplicemente apprezzati.	accettati, amati e semplicemente apprezzati.
8:37 - 8:39	My happiness is rooted in kindness and empathy,	La mia felicità si basa sulla gentilezza e l'empatia,	La mia felicità si basa su gentilezza ed empatia,
8:39 - 8:42	and I wouldn't change that for anything in the world.	e non cambierei questa cosa per nulla al mondo.	e non cambierei questa cosa per nulla al mondo.
8:44 - 8:46	And yes, I don't know if I like to be nice to people	E sì, non lo so se mi piace essere gentile con la gente	Beh, non lo so se mi piace essere gentile con la gente

8:46 - 8:49	because of my anxiety, or if that's just who I am,	a causa della mia ansia o è solo ciò che sono,	a causa della mia ansia o è solo ciò che sono,
8:49 - 8:52	but, honestly, I don't really know if there's a difference,	ma onestamente non so nemmeno se ci sia una reale differenza,	ma, onestamente, non so se ci sia una reale differenza,
8:52 - 8:54	and I don't think I really care if there's a difference	e non credo mi importi davvero ci siano differenze	e non credo mi importi davvero ci siano differenze
8:54 - 8:58	because my kindness is a part of me and my anxiety is another.	perché la gentilezza è una parte di me e l'ansia è un'altra.	perché la gentilezza è una parte di me e l'ansia è un'altra.
8:59 - 9:02	And yes, there's a difference in causation and correlation	E sì, cambia il rapporto causa-effetto	E sì, cambia il rapporto causa-effetto
9:02 - 9:05	as I'm sure you have learned in your statistics class,	come sono sicura abbiate appreso dalle lezioni di statistica,	come credo abbiate appreso dalle lezioni di statistica,
9:05 - 9:08	but, for this one, it's really hard for me to tell.	ma, in questo contesto, per me è molto difficile dirlo.	ma, in questo contesto, per me è molto difficile dirlo.
9:09 - 9:12	But one thing that I do know for sure, without a doubt,	Però una cosa che so per certo, senza ombra di dubbio,	Però una cosa che so per certo, senza ombra di dubbio,
9:12 - 9:14	is that it sucks to feel down,	è che fa schifo sentirsi giù,	è che fa schifo sentirsi giù,
9:14 - 9:16	and it sucks to feel bad about yourself.	e fa schifo stare male per sé stessi.	e fa schifo stare male per sé stessi.
9:16 - 9:20	And it hurts when somebody doesn't show you that they care.	E fa male quando qualcuno non ti dimostra che ci tiene.	E fa male quando qualcuno non dimostra importargli di noi.
9:21 - 9:26	So my mindset is why make others feel the way that I hate feeling?	Perciò il mio pensiero è: perché far sentire gli altri come odio sentire me?	Perciò la mia logica è: perché far sentire gli altri come odio sentire me?
9:26 - 9:29	Why not make them feel the opposite,	Perché non farli sentire l'opposto,	Perché non farli sentire l'opposto,
9:29 - 9:31	make them feel happy and sure of themselves?	renderli felici e sicuri di loro stessi?	renderli felici e sicuri di loro stessi?
9:32 - 9:35	See, making others happy, in turn makes me happy,	Vedete, rendere gli altri felici a sua volta rende me felice,	Vedete, rendere gli altri felici a sua volta rende noi felici,
9:35 - 9:38	and who doesn't like to be happy?	e a chi non piace essere felice?	e a chi non piace essere felice?

9:39 - 9:41	But what I'm trying to get at is,	Ma ciò che sto cercando di dire è,	Ma ciò che sto cercando di dire è,
9:41 - 9:44	much like finding an action or place or whatever it may be,	più che trovare un'azione, luogo o qualsiasi cosa sia,	più che trovare un'azione, luogo o qualsiasi cosa sia,
9:44 - 9:47	try to find something about yourself that makes you proud,	cercate di trovare qualcosa di voi che vi renda fieri,	cercate di trovare qualcosa di voi che vi renda fieri,
9:47 - 9:51	that makes you feel like you, your best self, and embody it.	che vi faccia sentire la migliore versione di voi, e incarnatelo.	che vi faccia sentire la migliore versione di voi, e incarnatelo.
9:51 - 9:54	Hold the door for somebody for a few extra seconds.	Tenete la porta per qualcuno qualche secondo in più.	Tenete la porta per qualcuno qualche secondo in più.
9:54 - 9:55	Listen to your music extra loud	Ascoltate musica ad alto volume	Ascoltate musica ad alto volume
9:55 - 9:57	when you need to just take time for yourself.	quando avete bisogno di dedicarvi del tempo.	quando avete bisogno di dedicarvi del tempo.
9:58 - 10:01	Go take beautiful pictures. Laugh uncontrollably.	Scattate delle bellissime foto. Ridete come dei matti.	Scattate delle bellissime foto, ridete come dei matti.
10:02 - 10:03	Be yourself and own it.	Siate voi stessi e possedetevi.	Siate voi stessi e possedetevi.
10:04 - 10:05	[Talk about it. Embrace it]	[Parlatene. Accettatelo]	[Parlatene. Accettatelo]
10:05 - 10:08	And no, there is no cure for anxiety.	E no, non c'è cura per l'ansia.	E no, non c'è cura per l'ansia.
10:08 - 10:09	It just is.	È così e basta.	È così e basta.
10:09 - 10:12	But that being said, there are things you can do about it.	Ma, detto ciò, ci sono comunque delle cose che potete fare.	Ma, detto ciò, ci sono comunque delle cose che si possono fare.
10:12 - 10:15	You can take medication; you can go to therapy.	Si possono prendere dei farmaci e andare in terapia.	Si possono prendere dei farmaci e andare in terapia.
10:15 - 10:18	I mean, I've known I've had OCD since I was in fifth grade,	Voglio dire, so di avere un DOC fin da quando ho 10 anni,	Voglio dire, so di avere un DOC fin da quando ho 10 anni,
10:19 - 10:22	and since that same time I've tried numerous different types of medications,	e fin da quell'età ho provato tantissimi tipi di farmaci diversi,	e fin da quell'età ho provato tantissimi tipi di farmaci diversi,
10:22 - 10:24	trying to find one that worked for me.	cercando quello che funzionasse.	cercando quello che funzionasse.

10:24 - 10:27	And I have. And I've taken it every morning since.	E ci sono riuscita. Da allora lo prendo ogni giorno.	E ci sono riuscita, lo prendo ogni giorno da allora.
10:28 - 10:30	And I've also gone to therapy.	E sono anche andata in terapia.	E sono anche andata in terapia.
10:30 - 10:32	And same as with my medication,	E così come per i farmaci,	E così come per i farmaci,
10:32 - 10:35	it took a while to find a person that worked well with me.	è servito del tempo per trovare qualcuno che andasse bene.	è servito del tempo per trovare qualcuno che andasse bene.
10:35 - 10:38	But I have, and now, though I don't go every week,	Ma ce l'ho fatta, e anche se non vado ogni settimana,	Ma ce l'ho fatta, e anche se non vado ogni settimana,
10:38 - 10:41	I go when I need to or when I feel like it'd be a good idea.	lo faccio quando mi serve o quando sento che è una buona idea.	lo faccio quando mi serve o quando sento che è una buona idea.
10:41 - 10:44	And it helps. It really, seriously helps.	E aiuta. Aiuta sul serio.	E aiuta, aiuta sul serio.
10:47 - 10:52	I know that there's this stigma around this idea of therapy,	So che c'è questo stigma attorno all'idea della terapia,	So che c'è questo stigma attorno all'idea della terapia.
10:52 - 10:55	I mean, that's an entirely different conversation,	quello è un discorso diverso,	È un discorso completamente diverso,
10:55 - 10:56	but just talking to somebody	ma parlare con qualcuno	ma parlare con qualcuno
10:56 - 11:00	who knows how to help you and understands what you're feeling	che sa come aiutarti e capisce cosa stai provando	che sa come aiutarti e capisce cosa stai provando
11:00 - 11:02	is so valuable.	è davvero importante.	è davvero importante.
11:03 - 11:05	And on that note, there's always an uptrend.	E a tal proposito, è un trend in crescita.	E a tal proposito, è un trend in crescita.
11:05 - 11:07	I promise.	Lo giuro.	Lo giuro.
11:07 - 11:08	For some it comes with time,	Per alcuni arriva col tempo,	Per alcuni arriva col tempo,
11:08 - 11:11	others with using medication and going to therapy,	per altri prendendo i farmaci e andando in terapia,	per altri prendendo i farmaci e andando in terapia,
11:11 - 11:13	and, for people like me, with all three.	e, per persone come me, con tutti e tre.	e, per persone come me, con tutti e tre.
11:14 - 11:18	But whatever it is, whenever it is, it will come.	Ma a prescindere da cosa e da quando, arriverà.	Ma a prescindere da cosa e da quando, arriverà.

11:19 - 11:21	And yes, in these past 12 years	Sì, negli ultimi 12 anni	Sì, degli ultimi 12 anni
11:21 - 11:24	I could tell you almost every instance when I've had a panic attack,	avrei potuto raccontarvi tutti i momenti in cui ho avuto un attacco di panico,	potrei raccontarvi tutti i momenti in cui ho avuto un attacco di panico,
11:24 - 11:26	when everything has felt like too much,	quando qualcosa sembrava troppo,	quando percepivo qualcosa come troppo,
11:26 - 11:29	and my mind was spinning, and my body was too hot and hyperaware,	la mia testa girava, il mio corpo era caldo e consapevole	la mia testa girava, il mio corpo era rovente e super consapevole
11:29 - 11:31	and just everything was overwhelming.	e tutto era opprimente.	e tutto era opprimente.
11:32 - 11:35	But I can also tell you, in that same amount of time,	Ma posso anche dirvi, che in quegli stessi anni,	Ma posso anche dirvi, che in quegli stessi anni,
11:35 - 11:38	about the countless instances where I've been happier than ever.	ho avuto infiniti momenti in cui non ero mai stata così felice.	ho avuto infiniti momenti in cui non ero mai stata così felice.
11:39 - 11:41	For as many panic attacks that I've had,	Per ciascun attacco di panico,	Per ciascun attacco di panico,
11:41 - 11:44	I've had at least double the amount of laugh attacks,	ho avuto almeno il doppio di attacchi di risate,	ho avuto almeno il doppio di attacchi di risate,
11:44 - 11:48	and I promise you that's an accurate statistic.	e vi assicuro che è una statistica precisa.	e vi assicuro che è una statistica precisa.
11:50 - 11:52	To finish off, I want to remind you about something,	Per concludere, voglio ricordarvi una cosa,	Per concludere, voglio ricordarvi una cosa,
11:52 - 11:54	something that I remind myself.	una cosa che ricordo a me stessa.	una cosa che ricordo a me stessa.
11:56 - 11:59	If you feel like you have the weight of the world on your shoulders,	Se vi sentite come se aveste tutto il peso del mondo sulle spalle,	Se vi sentite come se aveste tutto il peso del mondo sulle spalle,
11:59 - 12:00	that's okay.	va bene.	va bene.
12:01 - 12:03	If you can't pinpoint what's stressing you out,	Se non riuscite a individuare cosa vi stressa,	Se non riuscite a individuare cosa vi stressa,
12:03 - 12:04	that's okay.	va bene.	va bene.
12:04 - 12:06	If you don't know how you feel,	Se non sapete come vi sentite,	Se non sapete come vi sentite,
12:06 - 12:08	that is so okay.	va bene.	va bene.
12:09 - 12:10	But here's my advice to you:	Ma questo è il mio consiglio:	Ma questo è il mio consiglio:

12:12 - 12:13	talk about it.	parlatene.	parlatene.
12:13 - 12:16	Don't do any of this alone because you're not.	Non affrontatelo da soli perché non lo siete.	Non affrontatelo da soli perché non lo siete.
12:17 - 12:19	Finding someone to talk to,	Trovate a chi parlarne,	Trovate a chi parlarne,
12:19 - 12:22	about whatever you need to, whenever you need to.	di qualsiasi cosa abbiate bisogno, in qualunque momento vi serva.	di qualsiasi cosa abbiate bisogno, in qualunque momento vi serva.
12:22 - 12:23	That's invaluable,	Non ha prezzo.	È impagabile.
12:23 - 12:26	and it doesn't necessarily have to be a therapist.	Non deve per forza essere un terapeuta.	Non deve per forza essere un terapeuta.
12:27 - 12:28	And I know this can feel scary.	So che ciò può spaventare.	So che ciò può spaventare.
12:29 - 12:32	It could feel like, "Oh, whatever. It doesn't matter. I'll be okay."	Potreste pensare: "Oh, non importa, starò bene".	Potreste pensare: "Oh, non importa, starò bene".
12:32 - 12:34	And yes, you'll be okay.	Sì, starete bene.	Sì, starete bene.
12:35 - 12:38	But part of getting there, to being okay,	Ma una parte dell'arrivare a stare bene	Ma una parte dell'arrivare a stare bene
12:38 - 12:42	that I think is really important, is not bottling it all up.	che credo sia molto importante, è non nascondere.	che credo sia molto importante, è non nascondere.
12:42 - 12:45	I mean, have you ever shaken a soda,	Voglio dire, avete mai scosso una soda	Voglio dire, avete mai scosso una bibita gassata
12:46 - 12:49	when you really shouldn't because that's going to spill guys,	quando non avreste dovuto perché sarebbe esplosa?	quando non avreste dovuto perché sarebbe esplosa?
12:49 - 12:50	(Laughter)	(Risate)	(Risate)
12:50 - 12:52	At some point when you open that cap, it fizzes over,	Quando la aprirete, il tappo schizzerà via	Quando la aprirete, il tappo schizzerà via
12:52 - 12:55	and that cleanup is very messy.	e ripulire sarà un disastro.	e ripulire sarà un disastro.
12:56 - 12:58	And I know that, for at least me personally,	E questa cosa la so personalmente.	E questa cosa la so personalmente.
12:58 - 13:02	I like to, and I kind of have to, prevent that fizz before it happens	Mi piace, e in parte devo, prevenire quello schizzo prima che accada	Mi piace, e in parte devo, prevenire quello schizzo prima che accada

13:03 - 13:05	because cleaning up along the way is far easier	perché pulire di volta in volta è molto più facile	perché pulire di volta in volta è molto più facile
13:05 - 13:08	than cleaning up after that cap has come off.	che ripulire dopo che il tappo è esploso.	che ripulire dopo che il tappo è esploso.
13:09 - 13:10	It's different for everyone,	Per ciascuno è diverso,	Per ciascuno è diverso,
13:10 - 13:15	but I really suggest you try it my way because it's worked for me.	ma vi suggerisco di provare il mio metodo perché con me ha funzionato.	ma vi suggerisco di provare il mio metodo perché con me ha funzionato.
13:15 - 13:16	Just try talking about it.	Provate solamente a parlarne.	Provate solamente a parlarne.
13:18 - 13:19	And here's the deal.	Ecco come funziona.	Ecco come funziona.
13:19 - 13:23	Like I've been saying over and over, anxiety is different for everyone,	Come vi ho ripetuto più volte, l'ansia è diversa per ciascuno,	Come vi ho ripetuto più volte, l'ansia è diversa per ciascuno,
13:23 - 13:27	so I can only speak from what experience I've had with it.	quindi posso solo parlare in base a ciò che ho vissuto io.	quindi posso solo parlare in base a ciò che ho vissuto io.
13:27 - 13:32	But maybe, hopefully, some parts of this talk have resonated with you	Ma forse, spero, qualcosa di ciò ha riecheggiato in voi	Ma forse, si spera, qualcosa di ciò ha riecheggiato in voi
13:32 - 13:34	and will help you embrace your own anxiety	e vi aiuterà ad accettare la vostra ansia	e vi aiuterà ad accettare la vostra ansia
13:34 - 13:36	and help others embrace theirs.	e aiuterà anche altri.	e aiuterà anche altri.
13:37 - 13:41	Worrying isn't fun. Anxiety isn't fun.	Preoccuparsi non è divertente. L'ansia non è divertente.	Preoccuparsi non è divertente. L'ansia non è divertente.
13:41 - 13:44	OCD is not fun, no, not by any means.	Un DOC non è divertente, sotto nessun punto di vista.	Un DOC non è divertente, sotto nessun punto di vista.
13:44 - 13:48	But it's not going to overtake you. I can promise you that.	Ma non vi schiaccerà. Ve lo prometto.	Ma non vi sopraffarà, ve lo assicuro.
13:48 - 13:52	Take a step back, talk to people, take time for yourself,	Fate un passo indietro, parlatene, prendetevi del tempo per voi,	Fate un passo indietro, parlatene, prendetevi del tempo per voi,
13:52 - 13:56	find what makes you happy, know it's okay to cry and have bad days,	trovate ciò che vi rende felici, sappiate che va bene piangere e avere giorni “no”,	trovate ciò che vi rende felici, sappiate che va bene piangere e avere giorni “no”,

13:57 - 13:59	but remember that you are an incredible person.	ma ricordatevi che siete delle persone straordinarie.	ma ricordatevi che siete delle persone straordinarie.
14:00 - 14:04	You're strong, and anxiety doesn't change either of those facts.	Siete forti e l'ansia non cambierà nessuna di queste cose.	Siete forti e l'ansia non cambierà nessuna di queste cose.
14:05 - 14:08	Embrace it and realize that you aren't defined by it.	Accettatela e sappiate che ciò non vi definisce.	Accettatela e sappiate che ciò non vi definisce.
14:08 - 14:13	Embrace anxiety and live your life the way that you want to: happily.	Accettate l'ansia e vivete la vita come volete: felici.	Accettate l'ansia e vivete la vita come volete: felicemente.
14:13 - 14:14	Thank you.	Grazie.	Grazie.
14:14 - 14:17	(Applause)	(Applausi)	(Applausi)

Table 3. *Being happy and living at the moment. Aisha Chaudhary at TEDxPune*

	Source Text	Target Text
	<i>Title:</i> Being happy and living the moment: Aisha Chaudhari at TEDxPune	<i>Titolo:</i> Essere felici e vivere il presente: Aisha Chaudhari per TEDxPune
	<p><i>Descrizione:</i> Seventeen-year-old Aisha Chaudhary was born with an immune deficiency disorder and overcame a predicted life expectancy of only one year to have become an accomplished artist today. Despite a serious lung disease called pulmonary fibrosis, her persistent optimism, extraordinary maturity in the face of impossible odds, and calm perspective on life's challenges have been an inspiration to many.</p> <p>This talk was given at a local TEDx event, produced independently of the TED Conferences.</p>	<p><i>Descrizione:</i> La diciasettenne Aisha Chaudhari, nata con una malattia autoimmune, è passata dall'averne un'aspettativa di vita di un anno solo all'essere, oggi, un'abile artista. Nonostante una grave malattia ai polmoni chiamata fibrosi polmonare, il suo costante ottimismo, l'incredibile maturità nell'affrontare le avversità e una pacata visione sulle sfide della vita sono stati di ispirazione per molte persone.</p> <p>Questo intervento è stato presentato a un evento locale TEDx realizzato in maniera indipendente dalle Conferenze TED.</p>
0:19 - 0:22	My story is different from most	La mia storia è diversa da molte altre

0:23 - 0:26	because I had to undergo a bone marrow transplant	in quanto ho dovuto sottopormi ad un trapianto di midollo osseo
0:26 - 0:29	when I was just six months old.	quando avevo appena sei mesi.
0:30 - 0:34	And now, I have pulmonary fibrosis,	Attualmente soffro di fibrosi polmonare,
0:34 - 0:36	which is a serious lung disease,	una grave malattia dei polmoni,
0:36 - 0:40	and my lung capacity is only 20%.	la cui capacità è ridotta al solo 20%.
0:41 - 0:45	My name is Aisha Chaudhary, and I'm 17 years old.	Mi chiamo Aisha Chaudhary e ho 17 anni.
0:46 - 0:52	And today, I'd like to talk about what really matters most to me in life.	Oggi vorrei parlarvi di ciò che per me conta davvero nella vita.
0:53 - 0:55	Now, life can be tough	Sapete, vivere può essere difficile
0:55 - 0:59	when every single breath you take is a struggle	quando ogni singolo respiro che fai diventa un problema
1:00 - 1:02	and the slightest infection	e anche la minima infezione
1:02 - 1:07	can cause a serious, life-threatening exacerbation.	può causare gravi peggioramenti che possono mettere a rischio la mia vita.
1:07 - 1:11	And the last one for me was in November last year,	L'ultimo episodio che ho avuto è stato a novembre dell'anno scorso,
1:11 - 1:16	when I went from being able to walk around freely and go to school	quando sono passata dal poter camminare ed andare a scuola tranquillamente
1:17 - 1:19	to suddenly being bedridden,	all'essere costretta a rimanere a letto,
1:19 - 1:24	unable to turn over in bed without getting out of breath.	incapace di girarmi nel letto senza rimanere senza fiato.
1:25 - 1:30	And I must confess that I did wonder if I was going to die.	E vi confesso che mi chiedevo se stessi per morire.
1:32 - 1:34	And I would have sleepless nights,	Ho passato delle notti in bianco,
1:34 - 1:38	just thinking, tossing, and turning	pensando e rigirandomi nel letto

1:38 - 1:42	with this idea that soon I may be gone.	con questa idea che presto sarei potuta morire.
1:44 - 1:51	And if that's going to happen, then what's the point of anything?	E se questo è ciò che sarebbe successo, qual era l'importanza di tutto il resto?
1:52 - 1:57	But then, it suddenly struck me that I'm not really alone in all of this.	Ma improvvisamente mi sono resa conto che non sono completamente da sola.
1:58 - 2:04	Is it not true that not just me but all of us are going to die one day?	Non è forse vero che tutti noi e non solo io un giorno moriremo?
2:05 - 2:09	Yes, all of us are going to die.	Proprio così, tutti noi moriremo.
2:10 - 2:13	I'd like you all to just think about that for a moment.	Vorrei che tutti voi riflettete su ciò per un istante.
2:14 - 2:16	In the next hundred years,	Nei prossimi cent'anni,
2:16 - 2:19	all of us sitting in this room today	tutti noi che oggi siamo in questa stanza
2:19 - 2:21	will be gone,	non ci saremo più,
2:21 - 2:23	just at different times -	solo che accadrà in momenti diversi:
2:23 - 2:26	some sooner than the others.	alcuni prima di altri.
2:27 - 2:30	So then, if death is the ultimate truth,	Perciò, se la morte è la verità assoluta,
2:31 - 2:34	what should really matter most in life?	cosa dovrebbe contare davvero nella vita?
2:35 - 2:40	I feel the only thing that truly matters to me is being happy,	Sento che essere felice è l'unica cosa che conta davvero per me,
2:41 - 2:44	and happiness is a choice one makes.	e la felicità è una decisione che qualcuno prende.
2:44 - 2:46	It's simply an attitude.	È semplicemente un atteggiamento.
2:47 - 2:50	I can either choose to be happy	Posso scegliere di essere felice
2:50 - 2:54	and try to smile through all of my difficult times,	e cercare di sorridere durante tutti i momenti difficili,
2:54 - 2:59	or I can choose to be miserable and get overwhelmed by it all.	o posso scegliere di essere triste ed essere sopraffatta da tutto ciò.

3:00 - 3:05	Now it's not that by being miserable I'm going to get any better.	Non è che rattristandomi starò meglio.
3:05 - 3:08	So I may as well choose to try and be happy.	Quindi tanto vale decidere di cercare di essere felice.
3:09 - 3:12	And if I have to have pulmonary fibrosis,	E se devo avere la fibrosi polmonare,
3:12 - 3:16	I choose to have a happy pulmonary fibrosis.	decido di avere una fibrosi polmonare felice.
3:18 - 3:20	(Applause)	(Applausi)
3:23 - 3:29	Now, I'd like to share with you a few difficult moments in the recent past	Detto ciò, vorrei condividere con voi alcuni recenti momenti difficili
3:29 - 3:31	where I've chosen to be happy.	in cui ho deciso di essere felice.
3:33 - 3:36	This year, I was quite unwell,	Quest'anno sono stata piuttosto male,
3:36 - 3:39	and I had to undergo several medical tests,	e mi sono dovuta sottoporre a diversi controlli medici.
3:40 - 3:43	and one such test was a sleep study	Uno di questi era uno studio sul sonno
3:43 - 3:48	done to check if my oxygen levels were okay when I sleep.	svolto per verificare se mentre dormo io abbia dei corretti livelli d'ossigeno.
3:49 - 3:52	And this picture was taken just before the study.	Questa foto venne scattata appena prima dello studio.
3:53 - 3:57	And you can see that I'm almost trapped in a bunch of wires,	Potete vedere che sono intrappolata in un mucchio di tubi,
3:57 - 4:01	some stuck to my face and some to my body,	alcuni attaccati al mio viso mentre altri al corpo,
4:01 - 4:04	to monitor my heart, my brain and my breathing.	per controllare il mio cuore, il mio cervello e il mio respiro.
4:06 - 4:09	Despite all of this, I'm still smiling	Nonostante ciò, sto sorridendo
4:10 - 4:14	because I refuse to let this illness get the better of me.	perché non lascio che questa malattia si prenda il meglio di me.

4:15 - 4:17	I just won't let it.	Non lo permetterò.
4:17 - 4:23	And I chose to find humor in observing the man who was doing my sleep study.	Così ho cercato qualcosa di divertente nell'uomo che mi stava studiando.
4:24 - 4:25	I couldn't help but laugh	Continuavo a ridere:
4:25 - 4:29	at the way he would just put up his own feet on my bed	metteva i piedi nel mio letto
4:29 - 4:33	and go off to sleep himself, snoring away.	e prendeva sonno anche lui iniziando a russare.
4:33 - 4:38	And this, obviously, made it difficult for me to sleep	E ovviamente per questo motivo avevo difficoltà ad addormentarmi.
4:38 - 4:41	and maybe that's why my results were so bad.	Forse è per questo che ho brutti risultati.
4:41 - 4:43	(Laughter)	(Risate)
4:43 - 4:46	"How ridiculous," I thought to myself.	"È assurdo" ho pensato.
4:47 - 4:52	Later that month, my family and I had to go to England	Quel mese, sono dovuta andare in Inghilterra con la mia famiglia
4:52 - 4:54	for a full medical check-up,	per un check-up medico completo,
4:55 - 4:59	and the days were filled with long, boring medical appointments,	e avevo le giornate riempite di appuntamenti medici lunghi e noiosi,
4:59 - 5:01	talking about lung transplant	in cui si parlava di trapianto di polmoni
5:01 - 5:05	and what seemed like endless amounts of tests.	e ciò che assomigliava ad una lista infinita di esami.
5:07 - 5:09	This is a picture of my brother and I	Questa è una foto di me e mio fratello
5:09 - 5:13	just after I'd spent one long day at the hospital.	dopo una lunga giornata passata in ospedale.
5:14 - 5:18	But guess where we were headed in this photo.	Ma indovinate dove stavamo andando.
5:18 - 5:21	To see a Broadway show in London.	Allo spettacolo di Broadway a Londra.
5:22 - 5:23	And it was fabulous.	Ed è stato bellissimo.

5:24 - 5:28	I was able to put the trauma of the day at the hospital behind me,	Sono riuscita a lasciarmi il trauma di una giornata in ospedale alle spalle,
5:29 - 5:34	and I still managed to find the will and the excitement	e sono riuscita a trovare la voglia e l'entusiasmo
5:34 - 5:35	in going out for a play	di andare a vedere uno spettacolo
5:36 - 5:39	and spending quality time with my brother.	e divertirmi con mio fratello.
5:40 - 5:44	I believe that it's important to create many happy memories	Credo sia importante creare dei bei ricordi
5:45 - 5:48	so that we can try to wipe out the sad ones.	per cercare di cancellare quelli tristi.
5:50 - 5:55	After having quite an unpleasant summer with all of these medical issues,	Dopo un'estate piuttosto brutta a causa di diversi problemi medici,
5:56 - 6:00	we decided to take a family holiday to the Maldives,	abbiamo deciso di fare una vacanza di famiglia alle Maldive,
6:00 - 6:04	and there was so much to do in the Maldives,	e c'erano tante cose da fare alle Maldive,
6:04 - 6:07	but of course my health didn't permit me	ma ovviamente la mia salute non mi permise
6:07 - 6:11	to do a lot of the things that I wanted to.	di fare molte cose che avrei voluto.
6:12 - 6:15	And one of the main activities was snorkeling.	Una delle attività principali era snorkeling.
6:16 - 6:18	And I desperately wanted to try it,	E volevo assolutamente provarla,
6:19 - 6:24	but how could a person who has difficulty breathing go snorkeling?	ma come puoi se fatichi a respirare?
6:25 - 6:29	Well, in this picture, you can see me in my snorkeling gear	Beh, in questa foto mi potete vedere con l'attrezzatura da snorkeling
6:29 - 6:32	right after I had popped my head out of the water	appena dopo essere uscita dall'acqua

6:32 - 6:35	after seeing the most beautiful, vibrant colored fish.	dopo aver visto dei bellissimi pesci colorati.
6:36 - 6:38	Now, I'm not going to lie.	Non vi mentirò.
6:38 - 6:44	I did only dip my head in for a second, but I did what I wanted to do.	Ho solo immerso la testa per pochi secondi ma ho fatto ciò che volevo.
6:44 - 6:48	And that moment for me was worth everything,	E quel momento per me è valso più di qualsiasi altra cosa:
6:48 - 6:50	and I felt extreme happiness	ho provato una felicità enorme
6:50 - 6:53	and was even surprised at myself	ed ero addirittura sorpresa di me stessa
6:53 - 6:58	for doing something that everyone wasn't sure was really possible.	per aver fatto qualcosa che gli altri non erano sicuri fosse possibile.
7:00 - 7:03	So happiness is clearly a choice one can make.	Perciò la felicità è davvero una decisione che qualcuno prende.
7:03 - 7:09	No matter what, no matter where, you can find it if you look for it.	Non importa cosa o dove sia, se la cerchi la trovi.
7:10 - 7:12	In fact, Tom Wilson once said,	Come disse una volta Tom Wilson,
7:12 - 7:17	"A smile is happiness you can find right under your nose."	"Un sorriso è la felicità che trovi proprio sotto al tuo naso."
7:19 - 7:24	I feel that happiness is also doing what you truly love,	Credo che la felicità sia anche fare ciò che si ama davvero,
7:24 - 7:27	and for me, my love is for art	e, nel mio caso, ciò che amo è l'arte
7:27 - 7:31	simply because it allows me to express myself	per il semplice fatto che mi permette di esprimere me stessa
7:31 - 7:34	in such a beautiful and unique way.	in un modo unico e bellissimo.
7:34 - 7:38	As I dip my brush in the vibrant colors of paint	Non appena intingo il pennello nel colore
7:38 - 7:44	and can almost feel the paint being smeared on to the fabric of the canvas,	e sento la tempera spalmarsi sul tessuto della tela
7:45 - 7:47	I tend to forget all of my worries	mi dimentico di tutte le preoccupazioni

7:47 - 7:51	and the difficult situation that I'm really in.	e della difficile situazione in cui mi ritrovo.
7:53 - 7:55	And art makes me happy	L'arte mi rende felice
7:55 - 7:58	because it almost becomes a whole other world	perché è come se diventasse un altro mondo
7:58 - 8:02	where I can escape, at least for a little while.	dove, almeno per un po', posso scappare.
8:02 - 8:07	And these days, my most favorite subject to paint is dogs.	Ultimamente i soggetti che più mi piace dipingere sono i cani.
8:08 - 8:11	And now I'd like to introduce you to my own two dogs.	Ora vorrei presentarvi i miei due cani.
8:12 - 8:16	Coby the labrador and Rolo the black pug.	Il labrador è Coby mentre il carlino nero è Rolo.
8:16 - 8:20	You can see who the dominant one is in the relationship.	Potete intuire chi sia il capo tra i due.
8:21 - 8:26	I find it so interesting that even though they can't speak a word,	Trovo curioso che, anche se non dicono una parola,
8:26 - 8:30	dogs can become the closest thing to your heart,	i cani possono diventare gli esseri a te più cari,
8:30 - 8:33	your very best friend, and your companion.	i tuoi migliori amici e i tuoi compagni.
8:34 - 8:37	I love to observe them and try to figure them out.	Amo osservarli e cercare di comprenderli.
8:38 - 8:40	And I can't help but get inspired.	E ciò non può che ispirarmi.
8:41 - 8:44	Dogs are so similar to humans,	I cani sono così simili a noi umani,
8:44 - 8:50	yet they carry qualities that we humans struggle to achieve at times.	tuttavia hanno qualità che noi fatichiamo ad ottenere nel tempo.
8:50 - 8:54	Dogs can find happiness in the smallest of things.	I cani riescono a trovare la felicità nelle piccole cose.

8:54 - 8:57	Dogs are delighted with a walk,	I cani si rallegrano con una passeggiata,
8:58 - 9:00	ecstatic with a small treat	con una piccola ricompensa
9:00 - 9:04	and in heaven when you tickle their belly.	e sono in paradiso quando massaggi loro la pancia.
9:05 - 9:08	Dogs truly mean the world to me.	I cani sono importantissimi per me.
9:08 - 9:12	And now I'd like to share with you a few paintings that I've done recently,	E ora mi piacerebbe mostravi alcuni quadri che ho dipinto recentemente,
9:13 - 9:15	which were inspired by these two guys.	ispirata da loro due.
9:17 - 9:19	The first one is of Coby,	Il primo è di Coby,
9:20 - 9:23	and it's capturing a snapshot of my everyday life.	e rappresenta un momento della mia vita di tutti i giorni.
9:24 - 9:28	Just lying on my bed, watching movies, just as I love to do.	Sdraiato sul mio letto a guardare film, proprio come piace fare a me.
9:31 - 9:34	The next one	La seconda
9:34 - 9:39	is inspired by my gorgeous pug, Rolo,	è ispirata da Rolo, il mio fantastico carlino,
9:39 - 9:43	and the legendary rock band Guns N' Roses.	e dai Guns N'Roses, la leggendaria rock band.
9:45 - 9:52	Now, all of this doesn't mean that life is always one big song and dance.	Ovviamente tutto ciò non significa che la vita sia sempre tutta rose e fiori.
9:52 - 9:54	It really isn't.	Perché non è così.
9:54 - 9:59	Of course, there are days when I feel extremely down,	Ci sono giorni in cui mi sento giù,
9:59 - 10:05	where I feel like simply curling up into a ball and just giving up.	in cui l'unica cosa che voglio fare è rannicchiarmi a letto e arrendermi.
10:06 - 10:12	But the realization that things could always be much, much worse	Ma realizzare che le cose potrebbero essere sempre peggiori

10:12 - 10:18	always pushes me to get back up on my feet and put a smile on my face.	mi spinge sempre a rialzarmi e sorridere.
10:19 - 10:21	I could have easily been born	Avrei potuto essere nata
10:21 - 10:26	into a family that wasn't as loving and caring as my own,	in una famiglia meno amorevole e premurosa della mia,
10:26 - 10:29	so I thank God for the family that I have.	quindi ringrazio Dio per la mia famiglia.
10:30 - 10:33	And I know for a fact that there are children out there	E so per certo che al mondo esistono bambini
10:34 - 10:37	who are much less fortunate than I am.	molto meno fortunati di me.
10:39 - 10:42	And although I have this disease,	E anche se ho questa malattia,
10:42 - 10:46	I'm still glad that I can walk around	sono comunque grata per poter camminare
10:46 - 10:48	and do what I love to do.	e fare ciò che amo.
10:49 - 10:52	So happiness is an attitude.	Perciò la felicità è un atteggiamento.
10:53 - 10:56	Happiness is doing what you truly love,	La felicità è fare ciò che più ti piace,
10:56 - 11:02	and I feel that happiness can only come from acceptance.	e sento che la felicità può derivare solo dall'accettazione.
11:02 - 11:07	I accept who I am, and I accept where I'm at,	Accetto chi sono, accetto dove sono,
11:08 - 11:12	and I accept the challenges that I'm battling with today.	accetto le sfide che sto affrontando.
11:12 - 11:15	And I'm even more determined	E sono ancora più determinata
11:15 - 11:19	to make the most of this wonderful gift of life	a sfruttare al meglio il meraviglioso regalo della vita
11:19 - 11:21	that God has given me.	che Dio mi ha dato.
11:21 - 11:23	Hans Anderson once said,	Una volta Hans Anderson disse:
11:24 - 11:25	"Enjoy life.	"Goditi la vita.
11:25 - 11:28	There's plenty of time to be dead."	C'è un sacco di tempo per essere morto".

11:29 - 11:33	So I hope that all of you enjoy your lives	Perciò spero che tutti voi vi godiate le vostre vite
11:33 - 11:37	with as much happiness as you can possibly find.	con tutta la felicità possiate trovare.
11:37 - 11:39	Thank you for listening.	Grazie per avermi ascoltata.
11:39 - 11:41	(Applause)	(Applausi)

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Riassunto

Il presente elaborato ha lo scopo di studiare la traduzione audiovisiva, una delle principali branche della scienza della traduzione (conosciuta nella tradizione anglosassone come *Translation Studies*). In particolar modo, lo studio si focalizza sul sottotitolaggio, attualmente una delle tecniche di trasferimento linguistico maggiormente diffuse della traduzione audiovisiva.

Originariamente, tale disciplina non aveva suscitato l'interesse di ricercatori e studiosi e i motivi di tale negligenza erano molteplici. La causa principale è la natura dei prodotti audiovisivi i quali sono caratterizzati da multi modalità: essi uniscono componenti tipiche del linguaggio parlato a quelle del linguaggio scritto ma anche ad altri elementi non verbali sia di natura visiva che acustica. Un esempio concreto è rappresentato dai film o dalle pubblicità. Il messaggio di questi ultimi viene trasmesso in maniera simultanea da elementi quali: le parole degli attori (linguaggio parlato), i nomi di vie, le insegne di negozi, le inserzioni giornalistiche (linguaggio scritto), il linguaggio corporeo degli attori e la tipologia di immagini che vengono mostrate come, per esempio, scene con scarsa illuminazione piuttosto che immagini luminose (gli elementi visivi non verbali) ed infine la colonna sonora e ulteriori rumori udibili (gli elementi acustici non verbali). Per tale peculiarità, gli studiosi non erano in grado di classificare questa tipologia di prodotti in una specifica branca della linguistica e perciò ritenevano tale disciplina di seconda importanza rispetto alla traduzione dei grandi classici. Un'ulteriore motivazione è data dalla mancanza di materiale audiovisivo da sottoporre a tale disciplina. All'inizio del secolo scorso, quando cioè iniziò ad emergere il concetto di traduzione audiovisiva, la tecnologia era piuttosto limitata, Internet era ancora inesistente e gli unici prodotti che potevano essere oggetto di tale disciplina erano i primi (e pochi) film muti. Dopo tale esordio piuttosto incerto, l'approccio e l'interesse nei confronti della traduzione audiovisiva subì un'inversione di tendenza. La fine del secolo fu caratterizzata da un importante sviluppo tecnologico insieme ad un esponenziale utilizzo di Internet e ad una maggiore comunicazione tra gli stati come conseguenza alla globalizzazione. L'unione di queste nuove tendenze permise la produzione di numerosi film sia destinati al piccolo che al grande schermo ma anche la nascita di numerose tipologie di prodotti multimediali (tra cui documentari, serie televisive, reality show, pubblicità, video per karaoke, ecc.) i quali,

venendo diffusi in tutto il globo, necessitavano di essere tradotti in diverse lingue. Tutto ciò permise alla traduzione audiovisiva di progredire, diventando al giorno d'oggi una delle più importanti branche della scienza della traduzione.

L'elaborato si articola in tre capitoli principali. I primi due sono puramente teorici: il primo espone le nozioni principali della traduzione audiovisiva mentre il secondo analizza più dettagliatamente la tecnica del sottotitolaggio, studiandone sia le caratteristiche principali che la sua storia. Il terzo capitolo, invece, è più incentrato sull'esperienza pratica che l'elaborato apporta e che consiste nella sottotitolazione di tre conferenze appartenenti al ciclo TED. L'obiettivo di questa sezione è unire le nozioni teoriche esposte nel precedente capitolo con alcuni esempi concreti di sottotitolaggio derivanti dalla mia esperienza personale in campo.

Il primo capitolo si apre con la presentazione della traduzione audiovisiva, disciplina di recente diffusione il cui scopo è il trasferimento da una lingua di origine ad una di arrivo delle componenti verbali presenti in un prodotto multimediale. Come precedentemente anticipato, l'originale approccio a questa disciplina fu piuttosto negligente e disinteressato al punto tale che per diverso tempo si riscontrò una diffusa incertezza anche sulla relativa nomenclatura. Originariamente identificata come "traduzione filmica" (l'equivalente italiano del termine anglosassone *film translation*), tale espressione risultò obsoleta in quanto, negli anni, la tipologia di prodotti multimediali si differenziò sempre di più. Ulteriori definizioni proposte furono *language transfer* e *screen translation* (che in italiano possono essere resi, rispettivamente, come "trasferimento linguistico" e "traduzione per lo schermo") ma nemmeno queste proposte risultarono essere efficaci in quanto focalizzavano l'attenzione solo una particolare caratteristica di tale disciplina. Solo verso la fine del secolo precedente si arrivò alla definitiva "traduzione audiovisiva". Quest'ultima definizione risultò essere sufficientemente esaustiva in quanto inglobava tutte le opzioni precedentemente proposte, includendo così tutte le principali caratteristiche di tale disciplina. Terminata la parte introduttiva e più generica sulla traduzione audiovisiva, il capitolo presenta poi le differenti tipologie tramite cui un prodotto multimediale può essere trasferito da una lingua ad un'altra. Nonostante non sia possibile effettuare una classificazione netta tra suddette modalità di traduzione audiovisiva poiché alcune di esse presentano delle caratteristiche in comune, il Professore Yves Gambier riuscì a distinguerne 13. Successivamente raggruppò le otto più

comunemente impiegate definendole “dominanti” e le distinse dalle cinque meno frequentemente usate in quanto più complesse. Al primo gruppo appartengono le modalità di trasferimento linguistico del sottotitolaggio, doppiaggio, voice-over (conosciuto anche come doppiaggio parziale), commento libero, traduzione simultanea, doppia versione, interpretariato e l’interpretazione simultanea. Alla seconda categoria, invece, appartengono le modalità di sottotitolazione dal vivo (o in tempo reale), traduzione del copione, sopratitolazione, audiodescrizione e sottotitolazione per non udenti. Sebbene sia piuttosto recente, tale classificazione risulta già essere obsoleta in quanto le innovazioni tecnologiche, ma soprattutto le nuove politiche di inclusione, hanno permesso alle ultime due modalità menzionate di essere usate con sempre maggiore frequenza.

La seconda parte del capitolo si apre con un’analisi delle principali fasi che hanno caratterizzato la storia della traduzione audiovisiva durante il secolo scorso. L’inizio del XX secolo fu caratterizzato dalla produzione dei primi film muti e, di conseguenza, dalla convinzione che tali prodotti avrebbero potuto essere diffusi anche in paesi stranieri grazie all’inequivocabile linguaggio delle immagini. Tuttavia, fu subito evidente come la principale caratteristica di questi nuovi prodotti, ossia l’assenza di dialoghi, al tempo stesso risultasse essere anche il principale ostacolo per la realizzazione di tale progetto su scala internazionale. Per ovviare tale problema, durante la fase di post-produzione vennero aggiunte tra una scena e l’altra delle brevi porzioni di testo conosciute come “intertitoli” il cui scopo era quello di descrivere le scene mostrate. Nel 1909 questi vennero sostituiti dai sottotitoli veri e propri i quali non venivano più presentati tra una scena e l’altra ma in simultanea con le azioni e i dialoghi corrispondenti, venendo esposti nella parte inferiore dello schermo. Un’importante evoluzione nell’ambito cinematografico si verificò verso la fine degli anni Venti quando il cinema muto venne sostituito dai primi film sonori. Questa innovazione rese ancora più evidente come le differenze linguistiche creassero delle barriere nella diffusione dei prodotti multimediali. Fu così che vennero svolti i primi tentativi di sottotitolaggio, doppiaggio e versioni multilingue dei film. Negli anni, le prime due strategie vennero rafforzate e perfezionate mentre l’ultima venne sostituita da altre più pratiche ed efficaci. Nelle decadi successive, la disciplina della traduzione audiovisiva sperimentò un andamento altalenante caratterizzato da picchi di avanzamento sia in ambito teorico che pratico e momenti di relativo letargo. Un’ultima e potente ondata di interesse nei confronti della disciplina si

verificò negli anni Novanta, definiti dagli studiosi come gli anni d'oro, che portarono la traduzione audiovisiva ad essere considerata una vera e propria disciplina accademica.

Il capitolo si conclude riportando le tendenze dei singoli paesi nei confronti della traduzione audiovisiva. A seconda della modalità di trasferimento linguistico maggiormente impiegata nei singoli paesi, gli studiosi sono riusciti a classificare questi ultimi in gruppi, dividendo il mondo in quattro blocchi principali. Il primo e più consistente è costituito dai paesi la cui lingua ufficiale è l'inglese. Poiché quest'ultima è l'attuale lingua franca, tali stati non sono particolarmente interessati alla disciplina. Il secondo gruppo per grandezza è quello costituito dai paesi che adottano la tecnica del doppiaggio. La principale motivazione che giustifica tale preferenza è di natura storica come conseguenza delle leggi imposte dai regimi totalitari (quali Nazismo, Fascismo e Franchismo) i quali avevano proibito la circolazione di materiale straniero all'interno del territorio di competenza. Un ulteriore gruppo è rappresentato dai paesi che prediligono il sottotitolaggio, processo più economico di quello precedentemente menzionato, come gli stati dell'Europa settentrionale e occidentale. Infine, i paesi dell'Europa dell'Est, Russia e Cina utilizzano il voice-over per la sua somiglianza al doppiaggio ma per i suoi costi più limitati rispetto a quest'ultimo. Nonostante ciò, negli ultimi anni alcuni paesi hanno attuato un leggero cambiamento di tendenza. È questo il caso di Spagna e Francia che si stanno avvicinando sempre di più al sottotitolaggio ma anche di Grecia e Danimarca che, al contrario, stanno prediligendo il doppiaggio.

Il secondo capitolo è interamente incentrato sullo studio del sottotitolaggio, uno dei due principali metodi di trasferimento linguistico insieme al doppiaggio. Dopo aver fornito la definizione di sottotitolaggio, la parte introduttiva del capitolo spiega come si sia soliti identificare, erroneamente, tutte le parole ed espressioni che si possono leggere sullo schermo come sottotitoli. Il Professor Gottlieb ha infatti classificato tali scritte in didascalie, *displays* e sottotitoli veri e propri. Mentre le prime sono brevi descrizioni il cui scopo è quello di contestualizzare il programma, i secondi sono gli equivalenti nella lingua d'arrivo di nomi di vie, messaggi e titoli di giornali che il programma originale mostra. Infine, i sottotitoli veri e propri sono l'adattamento sotto forma di testo scritto di tutto ciò che è udibile. Successivamente lo studio propone al lettore la classificazione dei sottotitoli sotto molteplici punti di vista. La prima prospettiva descritta è quella linguistica proposta da Gottlieb secondo cui i sottotitoli si dividono in intralinguistici, interlinguistici

e bilingui. I primi trasformano, rimanendo sempre all'interno della stessa lingua, i dialoghi orali in testi scritti e pertanto sono principalmente pensati per le persone sorde e coloro che stanno apprendendo una lingua nuova. I sottotitoli interlinguistici, invece, traducono il programma da una lingua di origine a una di arrivo. Infine, i sottotitoli bilingui sono utilizzati dai paesi caratterizzati da due lingue ufficiali come, per esempio il Belgio e la Finlandia. In questo caso le norme prevedono che ciascuna delle due righe di uno stesso sottotitolo siano riservate a una specifica lingua. La seconda distinzione presentata fa riferimento al parametro tecnico della facoltatività dei sottotitoli. Come spiegato da Gottlieb, secondo questa classificazione i sottotitoli definiti "aperti" non sono opzionali in quanto, durante il processo di sottotitolazione, il testo scritto viene inciso direttamente sulla pellicola del film tramite laser, diventando così parte integrante del prodotto audiovisivo. Questa tipologia di sottotitoli è solitamente usata nei cinema e nelle televisioni. Al contrario, i sottotitoli "chiusi" sono opzionali in quanto vengono distribuiti separatamente dal prodotto audiovisivo. Saranno gli spettatori, solitamente i non udenti, a decidere se attivarli oppure no. Alle due precedenti proposte di Gottlieb, i Professori e ricercatori Díaz Cintas e Remael hanno recentemente aggiunto una terza distinzione basandosi sul parametro tecnico del tempo messo a disposizione ai sottotitolatori per completare il loro lavoro. In questo caso, sottotitoli precedentemente preparati e sottotitoli svolti in tempo reale sono le due categorie individuate. In particolar modo, la seconda tipologia menzionata viene solitamente impiegata durante programmi trasmessi in diretta come interviste e notiziari.

La sezione successiva del capitolo riporta le principali caratteristiche tecniche dei sottotitoli le quali, come hanno sottolineato Díaz Cintas e Remael, sono solamente delle linee guida che gli studiosi raccomandano di seguire affinché si possano creare dei sottotitoli di alta qualità. Una prima tipologia è quella costituita dalle restrizioni temporali. Gli standard prevedono che il sottotitolo appaia sullo schermo nel momento in cui un attore inizi a parlare e che scompaia nel momento in cui il suo discorso sia terminato. Una precisa sincronizzazione tra audio e sottotitolo è fondamentale per fare in modo che gli spettatori possano godersi appieno il programma e per non creare in essi confusione. A tale regola si aggiunge la norma secondo cui i sottotitoli debbano rimanere sullo schermo sufficientemente a lungo per permetterne un'adeguata lettura ma, al tempo stesso, non debbano rimanere troppo a lungo poiché in tal caso gli spettatori sarebbero

portati a rileggerli più volte. Tenendo in considerazione che la velocità di lettura dipende da diversi fattori, una tendenza diffusa tra gli emittenti di prodotti audiovisivi è la “regola dei sei secondi” la quale stabilisce che un sottotitolo non dovrebbe rimanere sullo schermo più a lungo di tale arco di tempo e, d’altra parte, dovrebbe essere visibile per almeno un secondo. Un’ulteriore tipologia di restrizioni tipica del sottotitolaggio riguarda la dimensione spaziale. Seppure con alcune eccezioni, i sottotitoli sono solitamente posizionati sulla parte inferiore dello schermo per evitare di nascondere importanti azioni che quest’ultimo mostra. Solitamente, vengono inoltre allineati al centro per consentire un minore movimento degli occhi tra testo scritto e immagini. Ulteriori linee guida suggeriscono di non superare i 39 caratteri per riga, per un totale di 78 caratteri a sottotitolo. Tuttavia, tale raccomandazione varia a seconda delle richieste dei singoli clienti e della lingua in questione. Per rispettare tale regola e al tempo stesso lo standard che richiede un massimo di due linee per sottotitolo, i sottotitolatori si avvalgono del processo di frammentazione che deve essere applicata nel rispetto delle unità sintattiche e semantiche della frase. Questa sezione descrittiva continua poi con l’esposizione delle norme di stile che sono una delle caratteristiche che differenzia maggiormente i sottotitoli per udenti da quelli per non udenti. Se i primi possono apparire esclusivamente con lettere bianche delineate da contorni neri (con l’eccezione dei film in bianco e nero i cui sottotitoli sono gialli), i secondi permettono l’utilizzo di una maggiore gamma di colori (sebbene questa debba comunque rispettare delle regole sia in relazione ai colori usati che all’ordine di apparizione) al fine di soddisfare la necessità di attribuire ciascun sottotitolo al corrispondente emittente. L’analisi della sfera tecnica termina con uno studio delle principali strategie utilizzate per risolvere parole tabù e creare video di karaoke. Questa parte più tecnica termina con la presentazione delle principali norme legate alla punteggiatura che differiscono dalle classiche regole grammaticali. Tra gli elementi menzionati ci sono le parentesi tonde e quadre, l’asterisco e l’uso del corsivo.

Il capitolo continua con una breve narrazione delle principali tappe storiche che portarono alla sostituzione degli originali intertitoli con i sottotitoli attuali passando per i diversi esperimenti di fissazione (tramite processo meccanico, chimico, a calore e infine elettronico) di questi ultimi sulla pellicola dei film. Successivamente, vengono espone le diverse fasi in cui si compone il processo di sottotitolazione, dal momento in cui un cliente contatta una compagnia di sottotitolaggio a quanto quest’ultima consegna il prodotto

finale. Sebbene esistano molteplici tipologie di programmi audiovisivi, tale processo è approssimativamente lo stesso. Quando il sottotitolatore riceve il materiale su cui lavorare, come prima cosa guarda il programma nella sua interezza per verificare l'assenza di eventuali danneggiamenti del prodotto ma anche per rilevare eventuali parole o espressioni che potrebbero risultare problematiche durante la realizzazione della versione finale. Terminato questo controllo iniziale, viene poi specificato per ciascun sottotitolo il suo preciso momento di apparizione e di uscita dallo schermo. A questo punto il testo può essere tradotto e, dopo un'accurata attività di adattamento per soddisfare le norme imposte dalla pratica di sottotitolaggio, diviso in sottotitoli. Il processo termina con una revisione finale del prodotto creato al fine di verificare l'adeguatezza della traduzione ma anche l'assenza di sovrapposizioni tra diversi sottotitoli e la corretta sincronizzazione di questi ultimi con l'audio del programma. A questo punto i sottotitoli possono essere uniti alla pellicola e il prodotto finale può essere inviato al cliente. Poiché le variabili che intercorrono durante questo processo sono molteplici e di varia natura, non è possibile per i sottotitolatori stabilire con certezza le tempistiche necessarie per svolgere tale processo. È solo possibile dare una stima approssimativa del tempo necessario.

L'ultima parte del capitolo analizza la relazione esistente tra il sottotitolaggio e la dimensione linguistica, descrivendo le principali strategie utilizzate per creare la versione di arrivo dei sottotitoli originali. Gottlieb distinse dieci principali tecniche di trasferimento linguistico. Alcune di esse permettono di ridurre il testo originale per eliminare le ripetizioni o la ridondanza di informazione ma anche per far rientrare il testo tradotto all'interno delle norme spazio-temporali raccomandate dagli studiosi. Appartengono a questo gruppo la riduzione testuale, la condensazione e l'omissione. Le prime due sono esempi di riduzione parziale in quanto non eliminano l'intero sottotitolo ma solo una parte di esso. In particolar modo, a seguito di una riduzione testuale, il sottotitolo finale riporterà solamente le informazioni essenziali per la comprensione del dialogo mentre la condensazione prevede che il messaggio originale venga veicolato utilizzando un numero inferiore di caratteri ovvero venendo sostituito da pronomi o sinonimi più brevi ma anche attraverso un cambiamento di classe, mediante la sostituzione di una frase negativa con una positiva oppure di una frase passiva con una attiva. L'omissione, invece, prevede l'eliminazione completa del dialogo originale in

quanto ritenuto irrilevante per la comprensione del discorso. Per questo motivo è esempio di riduzione totale. Tali riduzioni o eliminazioni sono legittimate dal fatto che il processo di sottotitolazione si basa sul concetto di pertinenza: un programma multimediale veicola il messaggio non solo mediante i dialoghi ma anche tramite elementi non verbali sia visivi che acustici. Questo comporta la non sempre necessaria inclusione dell'intero testo originale in quanto una specifica informazione potrebbe già essere stata trasmessa da un canale complementare. Altre tecniche, al contrario, sono responsabili di un allungamento del testo tradotto. Tra queste è possibile trovare l'espansione, il cui scopo è quello di spiegare dei concetti legati, per esempio, alla cultura di origine e pertanto sconosciuti allo spettatore di arrivo, e la parafrasi che riformula il messaggio originale in modo più comprensibile. Il capitolo si conclude con degli esempi di alcuni dei principali software di sottotitolaggio utilizzato in campo professionale.

L'ultimo capitolo ha lo scopo di unire le nozioni teoriche presentate nelle sezioni precedenti dell'elaborato con degli esempi pratici ottenuti dalla mia personale esperienza come sottotitolatrice. Non essendo ancora una professionista, la mia esperienza rientra nel fenomeno di recente diffusione identificato come *fansubbing*. Per tale motivo il presente capitolo si apre con una generale analisi di tale attività. Il *fansubbing*, neologismo composto dai termini inglesi "fan" e *subtitling* (in italiano "sottotitolaggio") indica la pratica che permette agli amanti dei programmi multimediali di diventarne sottotitolatori. Questo fenomeno nacque verso la fine degli anni Ottanta quando alcuni cartoni giapponesi conosciuti come "manga" e "anime" iniziarono a circolare internazionalmente evidenziando il problema della barriera linguistica a cui questi programmi erano legati. In risposta a tale esigenza, alcuni fan europei e americani iniziarono a sottotitolare gratuitamente questi prodotti e successivamente a pubblicare il loro lavoro in Internet. In quanto svolta da sottotitolatori non professionisti, la legalità di tale attività è stata messa in discussione per anni. Un recente studio di Massidda, tuttavia, ha dimostrato come tale pratica rientri nei canoni legali poiché tutti i siti di *fansubbing* informano gli utenti che quanto pubblicato è la sola proposta di traduzione di un gruppo di volontari secondo la loro personale interpretazione della versione originale e non la pretesa di una sottotitolazione svolta da professionisti. Il capitolo prosegue con la descrizione delle figure impegnate nel processo traduttivo e delle fasi di cui si compone quest'ultimo.

Poiché la parte pratica dell'elaborato prevede la mia sottotitolazione di tre interventi appartenenti al ciclo di conferenze TED, il capitolo prosegue con una sezione introduttiva sulle principali nozioni inerenti a tale organizzazione no-profit. Fondata nel 1984, lo scopo primario di tale associazione è quella di diffondere il sapere e alcune idee innovative a livello mondiale mediante l'organizzazione di alcuni eventi in cui persone di spicco condividono le loro esperienze o i loro pensieri. Negli anni, sono state inventate differenti tipologie di eventi al fine di raggiungere un pubblico sempre più vasto. Basandosi sulle conferenze TED originali, le nuove tipologie di interventi devono rispecchiare le maggiori peculiarità di quelle originali. Ciascun evento deve essere no-profit, ovvero non possono essere sponsorizzati prodotti di alcuna natura e i presentatori non devono ricevere alcun compenso economico. Questi ultimi, dopo essere stati accuratamente selezionati, vengono preparati meticolosamente affinché possano esporre le loro idee, che devono essere sempre nuove e innovative, nel modo più chiaro e preciso possibile. Per raggiungere tale obiettivo e mantenere alta l'attenzione del pubblico, i presentatori fanno spesso ricorso a stratagemmi retorici quali umorismo e aneddoti personali. Un'ultima peculiarità è la durata di tali conferenze che non supera mai i 18 minuti, una tempistica sufficientemente lunga a impedire che i presentatori possano improvvisare durante l'esposizione delle loro idee ma sufficientemente corta per mantenere alta la concentrazione del pubblico. Ciascun intervento organizzato viene filmato e successivamente pubblicato nei siti TED ufficiali. Al fine di garantire una diffusione internazionale, il video di ciascuna conferenza viene in seguito sottotitolato in 116 lingue diverse (cifra in continuo aumento) grazie ad una comunità di traduttori volontari. Per facilitare il lavoro di questi ultimi, TED offre loro una piattaforma online di sottotitolaggio, *Amara*, da utilizzare gratuitamente. Dotata di un'interfaccia molto intuitiva e perciò di facile uso, la piattaforma velocizza notevolmente il lavoro di coloro che la utilizzano grazie ad un'efficace divisione della finestra di lavoro che permette di avere sempre sotto mano il video, il testo originale e quello che si sta creando ma anche il numero di caratteri utilizzati per ciascuna riga dei sottotitoli e la loro durata.

Per svolgere la parte pratica del mio studio, ho deciso di partecipare al programma di tutoraggio offerto da TED. Tale iniziativa prevede l'abbinamento dei nuovi iscritti a dei volontari più esperti che possano guidarli e fornire dei consigli durante il loro primo approccio alla sottotitolazione. La durata prevista per tale iniziativa è di tre mesi, durante

i quali io e il mio tutor siamo riusciti a sottotitolare due video. L'iter lavorativo per ciascuna delle due conferenze è stato il medesimo: inizialmente io ho tradotto e sottotitolato autonomamente un video e successivamente, con il mio tutor, abbiamo analizzato la traduzione da me proposta, discutendo ciascuna decisione precedentemente presa. Di tanto in tanto il mio mentore proponeva anche delle soluzioni alternative a quelle da me proposte (e ugualmente adeguate) con lo scopo di migliorare la sintassi o la semantica della versione italiana ma anche semplicemente per mostrarmi diverse opzioni traduttive meno fedeli all'originale inglese. Diverso è stato l'approccio alla terza conferenza analizzata all'interno del capitolo la quale è stata svolta in seguito alla conclusione del programma di tutoraggio. In generale, analizzando le versioni inglesi e italiane dei tre interventi da me tradotti è possibile notare come, tra le tecniche di trasferimento linguistico esposte nel capitolo precedente, quelle che ho utilizzato con maggiore frequenza siano state la riduzione testuale, la condensazione e l'omissione. I motivi principali del maggiore ricorso a tali strategie sono due: rispettare i limiti spazio-temporali imposti dalla pratica di sottotitolaggio ed evitare eventuali ripetizioni o ridondanza di informazioni. Un'ulteriore considerazione emersa dalla mia esperienza personale, è che, tra le restrizioni che caratterizzano il sottotitolaggio, quella temporale espressa in caratteri al secondo è stata quella che si è verificata essere maggiormente insidiosa. Infine, un fenomeno che ho riscontrato durante l'attività di revisione svolta con il mio tutor riguarda le eccezioni in cui le linee guida raccomandate dagli studiosi non sono state rispettate. La prima è di tipo grafico mentre la seconda è legata alla (non) sottotitolazione di alcune frasi presenti all'interno delle immagini mostrate dalle presentatrici durante i loro interventi.

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mancanti di una erano integrati da quelli dell'altra, se una non aveva compreso un concetto lo aveva capito l'altra, i pranzi freddi alle ore più improbabili, il suo costante arrivare in ritardo alle lezioni delle 8 della mattina e il mio dover sempre uscire dieci minuti prima dall'aula per poter prendere l'autobus. In lei ho trovato una cara amica e compagna di studi.

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