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INTRODUCTION

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

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

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

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

The dissertation consists of three chapters. Chapter 1 is purely theoretical and introduces the main set of theories at the base of the work. It is divided into three subsections. The first one focuses on audiovisual translation and its main features and definitions, presenting also its brief history and its main used modalities. The second section focuses on subtitling, from the rise to the new modern era, showing how subtitling is perceived all over the world. This section also deals with the technical features, the parameters and the strategies used during the subtitling process itself, ending with a presentation of the pros and cons of the technique. Finally, the third section focuses on
the rise and development of fansubbing, showing how technological and media developments contributed to its spread all over the world. The general features of a fansubbing process are introduced, together with the idea of the fansubbing community as a proper example of crowdsourcing activity and organization.

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

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

Finally, the actual subtitles of the episodes of the TV show are provided in an appendix. Given the great amount of material – as the TV show consists of two seasons, each of them having six episodes of thirty minutes – the subtitles have been selected and only the excerpts that are essential to the timing of the examples proposed in Chapter 3 are reported.
CHAPTER 1

AUDIOVISUAL TRANSLATION AND FANSUBBING

1.1 Audiovisual Translation as a branch of Translation Studies

1.1.1 Definition

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

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

Due to the seemingly ever-changing nature of the field, there are some problems about the terminology related to this kind of translation. At the beginning, the most common labels were screen translation, film translation and language transfer but suddenly scholars realized that they could not be used to refer to the entire area because they just relate to one aspect of it. So, other terms were introduced, such as multimedial translation and audiovisual translation.
As time went by, with the development of technology and computer science and the rise of social media, the term *multimedial translation* started to be used above all in technological environments, leaving behind its linguistic and translation meaning. Therefore, nowadays, the most common label used is *audiovisual translation* (Petillo, 2008: 13).

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

### 1.1.2 The polysemiotic nature of audiovisual products

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

Every scholar and professional in the area already knows the peculiar nature of audiovisual products, above all, screen products. This is the very first element that moved them into studying and analyzing their features and characteristics and the ways in which they could be better translated. Speaking about the polysemiotic nature of screen products and, generally, audiovisual products, Chiaro analyzes the different codes and levels that form part of them.
As shown in the table above, at one level, screen products are made of a visual code and an acoustic code. As for the visual code, there are two different levels; first, it comprises all the visual elements that appear on the screen. They can be non-verbal elements, like actor’s movements, facial expressions and gestures but also scenery, use of lighting and so on. In addition, visual code also includes all the written verbal information such as street signs, signposts and items like banners, newspapers, letters and so on. Next to the visual code, there is also the acoustic code that consists both of the list dialogue itself on a verbal level and a series of non-verbal sounds like soundtracks, background noises and body sounds (Chiaro, 2009: 142).

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

### 1.1.3 A brief historical outline

Today audiovisual translation is one of the most prolific area of academic research in translation studies, being a discipline with its own theoretical and methodological approach. Nevertheless, the development of this field of study is very recent and only at the end of the 20th century there was a real boom of publications and interest in the branch.
At the beginning, the studies on the field consisted only in papers and manuscripts that, occasionally, “were simply passed around among professionals and academics without ever being published or reaching the general public” (Diaz Cintas, 2009: 1). Moreover, the worst part of that situation is that for some time, academics carried out their work and research without knowing what others had discovered until then. Therefore, the scholars do not have a proper historiography of the material of those years and they have encountered many difficulties in doing their bibliographical researches in the area.

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

The golden age of audiovisual translation studies, however, started in the 1990s. In 1995, there was the 100-year anniversary of Cinema, so the Council of Europe decided to host a forum on audiovisual communication and language transfer. From those years on, the field achieved more and more visibility, growing the number of scholars and academics interested in it. Of course, the new technology also helped the development of the field, through the introduction of new software and equipment (Gambier, 2003: 171). Nowadays, especially thanks to the many young scholars who have decided to do their research in the field, it is right to say that audiovisual translation have finally obtained a respectful position within Translation studies, after being considered a minor area of interest for a very long time (Diaz Cintas, 2009: 3).
1.1.4 Modes of audiovisual translation
For its peculiar and complex nature, an audiovisual product has a series of elements and characteristics that become difficult to understand for a foreign audience. Therefore, for the majority of viewers, sometimes even for those who understand the source language, a translation of the audiovisual product itself it is strictly necessary. As reported by the majority of scholars, even if today there are over ten different types of language transfer available and because of some cultural and financial situations, in the last decades the most used and analyzed modalities to translate audiovisual products are dubbing and subtitling. Many academics create their own classification to organize the different modalities. One of the most used and shared is that proposed by Gambier. Precisely, according to Gambier (2003: 172), there are thirteen different modalities and they can be divided into two major groups. In the first group, he includes the dominant types of language transfers, some of which are interlingual subtitling, dubbing, voice-over, free commentary, consecutive interpreting and simultaneous interpreting. In the second group, he includes the challenging types of language transfer, the ones that create some particular problems to the translator: among them, there are intralingual subtitling, surtitling and audio description.

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

1.1.4.1 Dubbing
Dubbing (or lip-synchronization) consists in “replacing the original soundtrack containing the actors’ dialogue with a target language recording that reproduces the original message” (Diaz Cintas, 2009: 5). It is important to underline that the work of the translator involves not only the translation of the message but also the synchronization between the target language sounds and the lip movements of the actors; the goal is to make the audience feel that the people on the screen are actually speaking their same language. A complete definition that take into consideration also these elements is the following one, according to which dubbing is a process that involves the “replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue.” (Luyken et al. 1991: 31)
Traditionally, there are four steps in the dubbing process. First, the script is translated; this translation is made literally, word to word, without any concern to synchronization or whatsoever. Translators employed in this stage usually lack experience in lip-movement sync and technical adjustments. After this literal translation, the script passes to the adaptor or “dubbing translator”. He adjust the translation to make it sound natural also in the target language and he takes care of the synchronization, paying attention to lip-movements and facial expressions of the actors on the screen. While the script is being translated, the dubbing director – the supervisor of the whole process – has the task to find the dubbing actors. He can choose them through comparing the characteristics of their voices with the original actors; or, if it is the case of well-known actors, it is common in Europe that one person dubs the same actor for his whole career. Then, the dubbing assistant prepares the takes or loops, short passages in which the film is divided that help organizing dubbing shifts. Then, there is the recording stage with the dubbing actors and, finally, the loops are mixed together to form the new soundtrack that will replace the original one (Chiaro, 2009: 145).

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

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

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

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

For its peculiar nature, simultaneously showing the original and the translated soundtrack, some scholars refer to this technique as “half-dubbing”. One of them is Gambier (2003: 173), according to whom “Voice-over or half-dubbing occurs when a documentary or an interview is translated/adapted and broadcast approximately in synchrony by a journalist or an actor”. There can be one or more speakers, according to the kind of program and the situations involved. This modality is generally used for documentaries, interviews or news broadcast, programs that do not require lip-synchronization (Pérez González, 2009: 16). Nowadays, however, voice-over is also used
for advertisements, shopping channel programs and a series of TV programs like reality shows or everyday life shows – for example, in Italy many channels have this kind of programs in their TV broadcasting: Real Time, Cielo, TV8, Canale 9.

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

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

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

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

Next to simultaneous interpreting, free commentary is made by interpreters, presenters or commentators who superimpose their voice over the original sound, adapting the source soundtrack for the target audience instead of reproducing its content exactly and faithfully. (Pérez González, 2009: 17). Being an adaptation, the new soundtrack may present additions, omissions and clarifications and synchronization is
made with images rather than with the original soundtrack (Gambier, 2003: 174). Commentaries are adopted above all for high profile events, for documentaries and short film, but also for very culturally distant products. If the source language programmes present cultural elements that differ excessively from the target language culture, commentary allows adapting and conveying the message through avoiding or better explaining things, in order to make them suitable and acceptable for the target audience (Perego, 2005: 31).

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

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

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

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

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

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

Things changed in 1927, with the introduction of sound films. People started to hear the voices of the actors, so the translation problem was again to be solved. It has to be said that, on the second half of the 1920s, technological developments allowed to re-
voice or re-edit some fragments of scenes that were filmed outdoors or in noisy environments, with a technique called post-synchronization. Through it, the same actors of the film were used to record a new soundtrack. Enlightened by the post-synchronization technique, filmmakers and their technicians decided to start using it as a mean to solve the translation problem. Instead of recreating the same soundtrack with the voices of the same actors, they soon used it to replace the original dialogue with a translated version that had, of course, different actor’s voices. Therefore, post-synchronization can be acknowledged as the forerunner of dubbing as we know it today.

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

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

Today this difference is too simplistic and obsolete, because modern technologies offer the countries the possibility to choose how to distribute an audiovisual product. Among all the modes of translation, subtitling and dubbing are the most common ones used to translate audiovisual products. Analyzing the reasons and the conditions that lead a country to choose one mode over another is interesting, even if it is important to underline that in general, countries that historically are used to dubbing products continue to prefer dubbing over subtitling and vice versa.
First, from an economic point of view, dubbing is a very expensive procedure and can be used only in those countries in which the number of people is large enough to recover the costs of production. Besides, another element to take in consideration is the language spoken; it is better to use dubbing in officially monolingual countries. Having considered these aspects, it is not unusual that in the group of dubbing countries we find bigger and officially monolingual countries like Germany, France, Italy and Spain, while in the subtitling countries group we find smaller and less homogeneous countries like Belgium, Croatia, Portugal, Denmark, Netherlands, Greece and so on (Petillo, 2008: 26).

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

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

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

According to the *Routledge Encyclopedia of Translation Studies*,

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

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

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

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

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

Saying that subtitling is immediate, Gottlieb (1992: 162) refers to the fact that subtitles flow on the screen along with the images, regardless of the audience control in reading them; besides, subtitling is synchronous because they appear simultaneously with the source soundtrack. Finally, subtitling is polymedial because, in order to convey totally the original message of the product, two parallel channels are used, the visual channel and the auditory channel. Later, in his articles, Gottlieb improves his description. First, he adds the adjective *contemporal* – term that simultaneously substitutes synchronous and
immediate – because subtitles are connected to the original in space and time (1998: 246). Then, the authors adds the terms prepared, because subtitles are prepared before use, and transient, because subtitles flow on the screen, following the natural flow of the images (2000: 15).

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

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

<table>
<thead>
<tr>
<th>INTRALINGUAL SUBTITLES</th>
<th>INTERLINGUAL SUBTITLES</th>
<th>BILINGUAL SUBTITLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>For the deaf and the hard of hearing (SDH)</td>
<td>For hearers</td>
<td>For the deaf and the hard of hearing (SDH)</td>
</tr>
<tr>
<td>For language learning purposes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For karaoke effect</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For dialects of the same language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For notices and announcements</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

First, intralingual subtitles are primarily used in order to guarantee the access to audiovisual products also to deaf and hearing impaired people. Across the Europe,
through the 777 and 888 pages of the teletext, people can activate subtitles for those broadcasting programs that have the SDH version. Generally, subtitles change colors on the screen according to the speakers and reproduce other information that contributes to the general understanding of the plot (telephone ringing, knocks on the doors, laughing etc.) (Gottlieb, 1998: 247).

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

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

On the other hand, *interlingual subtitles* not only involve not only a shift of medium (from oral to written), but also a shift of language, from a source language to a target language (Diaz Cintas, 2007: 17). People generally think that interlingual subtitles are for hearers while intralingual subtitles are for the hearing impaired. Actually, thanks to DVD, in the last years a new professional practice is acquiring more and more
visibility: interlingual subtitling for the deaf and the hard of hearing. Historically, in the big dubbing countries, these people only could watch programs that were originally produced in their country and then subtitled into their language, whereas the foreign products were only dubbed. Thanks to technological improvements, to the introduction of DVD and to big pressure groups – supporting the cause of the hearing impaired – the situation has changed and many American films, for examples, are now two subtitle tracks, one for the hearing population and one for the deaf and hard of hearing. Nonetheless, the situation is yet to be improved because to date German, Italian and English are the only three languages using interlingual SDH (Diaz Cintas, 2007: 18).

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

1.2.4.2 Time of preparation

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

Live or real time subtitles are performed online, at the same time as the original program is being broadcast. They are new, much more used in intralingual subtitles for the deaf than in interlingual ones and only adopted when there is no time to prepare subtitles in advance, such as in interviews, political statements or sport programs. Interlingual pre-prepared subtitles are done by a team of professionals: an interpreter translate the message in a condensed way and transfer it to a stenographer, who write it
down in shorthand through a special keyboard, in order to achieve the right speed and accuracy. This is a very complex activity and decisions are made in few seconds and in very stressful conditions. Furthermore, as being written after the original dialogue, there is inevitably a lack of synchrony between the source text and the target text.

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

1.2.4.4 Methods of projecting subtitles
Additionally, another distinction regards the method of projecting subtitles. It is, actually, more like a sort of excursus through the history of subtitling, for it involves with a process that evolved through time producing different results. Here the distinction proposed by Diaz Cintas (2007: 22):
- mechanical and thermal subtitling
- photochemical subtitling
- optical subtitling
- laser subtitling
- electronic subtitling
Nowadays – being the first three techniques obsolete – the most frequently used methods are laser and electronic subtitling.

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

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

1.2.4.5 Distribution format

The last category Diaz Cintas propose in his classification regards the medium used to distribute the program. In fact, subtitles can be made for Cinema, television, video, DVD and Internet and the way they are produced can be affected by on oh these medium (Ibid: 23) Without going into detail, it is sufficient to say that some rules and conventions depend also on the medium used other than on companies, clients and subtitling programs. To make some examples, speaking of reading speed, some companies uses the famous six-second rule, which refers to the average time a viewer takes to read and understand the information carried out by the two lines of subtitles, that normally contained 35 to 37 characters. While this happens for television, in other media like cinema or internet, things slightly vary so that the reading speed is faster. Similarly, line length also changes: subtitles for cinema can contain up to 40 or 41 characters maximum because it is known that the viewer can read subtitle more easily on a cinema screen (Diaz Cintas, 2007: 24). That being said, more information about rules and conventions will be given in the next sections of this chapter. In conclusion, it must be said that, among all the different classifications and distinctions made by Diaz Cintas, the two most important ones that
have been shared among other academics are the linguistic and the technical classifications (Gottlieb, 1992: 63).

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

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

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

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

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

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

The innovations introduced by digital technology are huge, to the point that or perception of audiovisual product is totally changed. Speaking of which, in the case of subtitling, digital subtitling programs are used more and more frequently, to the point that many of them are available free on internet: Subtitle Workshop, Aegisub, Visual Sub Sync and so on. Producing subtitles has become so relatively easy to promote the
popularization of some translating phenomena like fansubbing (Diaz Cintas, 2009: 10-11) that will be dealt with in section 1.3 below.

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

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

1.2.6.1 The spatial dimension
Regarding the spatial dimension, even if there is not an absolute uniformity in the way subtitles are shown on screen, there is a tendency, i.e. to limit them to two lines in order to occupy the little space as possible on the screen. Exceptions are the subtitles for the deaf and hearing impaired and the bilingual subtitles, which can often use up to four-line subtitles. As for their position, they are normally placed horizontally at the bottom of the screen, where the obstruction to the image and the action is limited. Sometimes, subtitles can occupy a different position, for example when at the bottom of the screen there is so much light that they cannot be read, when there are important information, inserts and credits or where some important action is taking place in that part of the screen. In case of documentaries, most of the time subtitles are placed at the bottom of the screen while all the other information and data are moved to the top of it. Nonetheless, the tendency is
to avoid all these changes of position, in order not to confuse the viewer and to preserve the enjoyment of the product (Diaz Cintas, 2007: 81-83). Nowadays subtitles are always white – or yellow when they are used for black and white movies. Fonts without serifs are preferred (such as Arial, Helvetica and Times New Roman) and the characters are shadowed or black contoured, to improve legibility. In case of very light backgrounds, there is also the possibility to use grey or black boxes in which incasing subtitles (Diaz Cintas, 2007: 84).

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

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

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

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

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

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

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

A timecode generator assigns an 8-digit figure to every single frame of the film or programme. It is a sort of identity sign unique to each frame, making it very easy for any professional to identify a particular frame within the whole programme.
For example, given the value 00:12:45:16, 00 indicates the hour, 12 the minutes (1 to 59), 45 the seconds (1 to 59) and 16 the frames (total of 24 or 30 according to the medium). Timecodes are essential for the location of scenes and frames and for the synchronization between soundtrack and subtitles. In spotting, timecodes allow subtitlers to determine precisely in and out times of the exchanges and, consequently, even their duration on the screen (Diaz Cintas, 2007: 93-95).

1.2.6.3 Punctuation and some typographical conventions

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

- **Commas**, generally used to avoid misunderstandings, create pauses or after vocatives. They usually do not appear at the end of the subtitle, in order not to be confused with a full stop.

- **Full stops**, used at the end of the subtitle to show that the utterance is finished.

- **Colons**, which introduced a little pause before introducing something, like a list, an explanation or a quotation.

- **Exclamation and question marks**, that are used to intensify a written text, to show that something is said loudly in speech, underlying scorn, anger, surprise, happiness and also irony.

- **Dashes**, used within dialogue subtitles, displaying that the two line of the subtitle belong to two different people. They appear before each line and the top line belongs to the actor who speaks the first.
- **Triple dots**, used as a bridge when a sentence is not finished in a subtitle and placed both at the end of the first subtitle and at the beginning of the following one. They are used also to indicate hesitations or pauses inside the actual subtitle.

- **Asterisks**, used to omit letters of a word that can be censored in some countries, like *f**k, f*****g* and similar.

- **Quotation marks**, mainly used (but not only) to indicate direct speech, for quotation from books, film, letters and newspapers or for reporting someone else’s words. If a quotation continues over many subtitles, they are generally used at the beginning and at the end, but every company has its guidelines. Inside a single subtitle, they are used also to highlight some words or expressions or with particular names that remain in the original language.

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

Finally yet importantly, there are also some conventions regarding numbers, time and measurements. The general rule is that, when possible, a subtitle should never start with a figure or a digit. That being said, **cardinal numbers** up to ten are normally written in letters while form eleven onwards they are written in digits. Exceptions are the numbers of houses, hotels and flats – always written in digits – and numbers up to ten when
followed by abbreviated units of weight and measurements – if not abbreviated, numbers follow the general rule. *Ordinal numbers* do not follow strict rules; they are generally abbreviated and written in digits in normal font, including their endings (in case of dates, endings are normally omitted). However, sometimes, even ordinals can be written in letters, mainly when enumeration is random (Diaz Cintas, 2007: 134).

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

### 1.2.7 Strategies of translation

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

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

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

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

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

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

1) Expansion: expanded expression, adequate rendering. An additive explanation is used to help the audience understand some particular cultural references.

2) Paraphrase: altered expression, adequate rendering. The original text is adapted or replaced by other words or phrases that have the same meaning and expressive power in the target language. It is adopted when in the original text there is a phrase or an expression that is peculiar and not literally translatable to the target language.

3) Transfer: full expression, adequate rendering. It is a word-to-word translation allowing the complete transfer of the original text into the target one without any change in form and content.

4) Imitation: identical expression, equivalent rendering. Some portions of the original text are not translated but they appear in subtitles in their original form. This strategy is used to report proper nouns, greetings or quotes that have the purpose to reproduce a particular effect of the original text.

5) Transcription: anomalous expression, adequate rendering. A very peculiar strategy, it is used to render non-standard expression from the source language like idiomatic expressions, puns, dialects. The translator should demonstrate a strong level of creativity to reproduce as best as he can the meaning and function of those expressions.

6) Dislocation: differing expression, adjusted content. A different expression is used in the target language subtitle to reproduce peculiar rhythmic effect or to maintain a link between verbal and visual elements, in order to disambiguate the expression used in the source text.

7) Condensation: condensed expression, concise rendering. Some scholars consider it as the actual text reduction because the purpose is to summarize
and compact all the information conveyed in the original text in such a way as to maintain all of it.

8) Decimation: abridged expression, reduced content. Being opposed to condensation, it gives as a result a fully comprehensible translation though leaving behind some non-essential information. It is used mainly in case of fast speech.

9) Deletion: omitted expression, no verbal content. Very similar to decimation, this strategy eliminate some portions of the original text that are considered less important. The problem is that, unlike decimation, deletion can be detected because the viewer hears the soundtrack and note that something is missing. For this reason, it is not excessive to consider it as much more intrusive than decimation.

10) Resignation: differing expression, distorted content. Used in case of untranslatable elements, through it the translator omits or replaces some specific cultural elements proper of the source language with other that are alike but non fully representative of the original text. It is the last resort for the subtitler because, when he uses it, he loses inevitably and unfortunately the essential meaning of the text.

1.2.8 Pros and cons of subtitling

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

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

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

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

Finally yet importantly, subtitling is the most inexpensive and fast modality of audiovisual translation. In a world characterized by the increasing domination of the mass
media, by the proliferation of television channels and the growing demand for programs, subtitling is the best solution. Involving a relatively small number of people in his process and relying almost totally on technological means, time and budget are reduced comparing with the other modalities (Ivarsson, 1992: 20).

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

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

Subtitles partially covered the images on the screen. The audience can feel disorientated from the simultaneous presence of both visual and written codes. Due to space and time constraints, subtitles appear for not so long on the screen. Subtitles reveal the mechanisms of cinematographic fiction.

1.3 Fansubbing

1.3.1 Technological and media developments: the impact on AVT

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

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

In order to keep up with innovations, audiovisual translation adapted to these changes as well. Focusing on the past, traditional considerations of AVT led to the idea that only films can be considered as valid products worthy of analysis and research and, therefore, of translation. Nowadays, it is sufficient to turn on the television or the
computer to understand that there are many more types of programs that can be object of subtitling, dubbing or voiceover, such as cartoons, sitcoms, documentaries, video games, commercials, cooking and fashion productions and so on. Therefore, to put it briefly, even audiovisual translation – considered by Diaz Cintas (2009: 6) as an ever-changing field of study – is evolving at the same pace as society and technology do.

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

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

According to the definition of Diaz Cintas and Munoz Sanchez (2006: 37), “a fansub is a fan-produced, translated, subtitled version of a Japanese anime programme”. Introduced in 1980s to promote Japanese cartoons known as anime and manga (Diaz Cintas, 2007: 26), fansubs are nowadays the most important manifestation of fan translation, having turned into a mass social phenomenon on internet, as proved by the vast virtual community surrounding them such as websites, chat rooms and forums (Diaz Cintas, Munoz Sanchez, 2006: 37-38).

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

This new form of subtitling “by fans for fans” is independent from market imperatives; therefore, it can be much more creative, idiosyncratic and free from the constraints that are typical of traditional professional subtitling. Nevertheless, those are not the only peculiarities that make fansubbing unique and position it very distant from official subtitling. Like Danan states (1991, cited in Massidda, 2015: 36), fansubbers “have the tendency to ‘speak the truth’ rather than to ‘nationalize’ the original dialogue for the receiving audience”, that is one of the main goals of the traditional subtitlers. Fansubbing and official subtitling approach to the source text in a complete different way, trying the former to be as faithful to the source text as they can be (Massidda, 2015: 36).
For a better clarification, it will be shown here an example from one of the last aired episodes of *Game of Thrones*, the fifth of season seven. *Game of thrones* is actually one of the major series of the recent years, followed all over the world; therefore, even its translation – both regarding dubbing and subtitling – is something that does not get unnoticed. The line of the example is pronounced by Tyrion Lannister, one of the main characters of the show, who is “The Hand of the Queen”, a sort of Prime Minister and best advisor of the queen. Leaving aside the details, referring to the fact that the queen has a very strong personality and does not always follow the advice given by her counsellors, Tyrion says, “I’m her hand, not her head”. This could seem a very simple line to translate, but the opposition hand/head is difficult to render in Italian because the translation of “Hand of the Queen/King” is actually “Primo Cavaliere”. In the table below, there are the different ways of translation chosen by Subspedia – the fansubbing community that will be at the center of the next chapter – and Sky, the company that bought the rights of the series in Italy.

<table>
<thead>
<tr>
<th>Subspedia</th>
<th>Sono il suo Primo Cavaliere, non la sua testa</th>
</tr>
</thead>
<tbody>
<tr>
<td>SKY – Subtitled version</td>
<td>Sono il suo Primo Cavaliere ma non sono nella sua testa</td>
</tr>
<tr>
<td>SKY – Dubbed version</td>
<td>Sono il suo braccio destro, non la sua testa</td>
</tr>
</tbody>
</table>

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

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

There are many examples of that sort that could highlight how strong is the will of the fansubber to be faithful to the original text. This faithfulness can be maintained also because the fansubber knows that, in most cases, the viewer he addresses is a fan as well, who has some sort of knowledge of the language of the original text and who is very interested in the world of the show is watching. For that reasons, apart from being faithful
to the original text, fansubbers also preserve cultural idiosyncrasies and peculiarities of the source (Diaz Cintas and Muñoz Sánchez, 2006: 46). (See Chapter 2)

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

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

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

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

1.3.3 The origin of fansubbing

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

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

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

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

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

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

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

1.3.5 Fansubbing as a form of crowdsourcing

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

1.3.5.1 What is crowdsourcing and how it developed

The term crowdsourcing was used for the first time in 2006 by Jeff Howe, an American journalist expert on new economy and digital work, who put together the term ‘crowd’ and ‘outsourcing’. In his Wired magazine article ‘The rise of the crowdsourcing’, he showed how this new phenomenon was taking off and how it would revolutionize the labor market as we know it. In fact, thanks to technological advances – which affected a great number of fields, from product design software to digital cameras – electronic devices became cheaper and the gap between professionals and amateurs disappeared. Many companies – grown up in the Internet age and designed to develop in the networked world – understood how talented the crowd could be and started to turn to them for the most varied problems, questions, doubts and researches as well. It is something very different from outsourcing, which consists in hiring someone that simple carry out the task. “We’re talking about bringing people in from outside and involving them in this
broadly creative, collaborative process. That’s a whole new paradigm” (Howe, 2006: 183). It is a new way of working, based on collaboration, self-initiative and peer reviewing (European Commission, 2012: 11).

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

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

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

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

Nonetheless, even if the word is new, the concept of crowdsourcing already existed before the nineteenth century. Back at those times, the amateurs were mainly aristocrats or member of the upper classes who could afford to devote their skills, means and resources to cultural and scientific activities. This was the state of affairs until the
rise of middle classes and the development of universities as new centers of research, events that led the amateurism to decline and to lose prestige (European Commission, 2012, 10-11).

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

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

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

Crowdsourced, amateur, collaborative, volunteer translation shows, broadly speaking, the same features and objectives already mentioned concerning crowdsourcing in general: the idea of a piece of work carried out collaboratively by an enthusiastic community of users, willing to devote their time and energy to help other members of their community – whatever
These volunteers participate to these projects not for money but for many other kinds of rewards: recognition, awareness of being part of a community and of doing something useful for the benefit of others. Despite criticisms and concerns, crowdsourcing continues to expand in translation and has become a very interesting reality. Undoubtedly, one of the areas in which crowdsourcing translation is increasingly been used is audiovisual sector, where fansubbing has become a sort of well-established practice with specific rules and codes (European Commission, 2012: 24). (See Chapter 2)

1.3.5.3 Some cases of crowdsourcing

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

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

Wikipedia is another remarkable example of crowdsourcing, maybe the one that affect the most the daily lives of a great number of people all around the world. Officially launched on 15 January 2001 by the creators of its precursor, Nupedia (the first online encyclopedia whose article were written and revised by expert of the fields and that had a limited success), Wikipedia was supposed to be a complementary site to collect suggestions and contents proposed by users that would aim to improve the former one. In fact, it was launched under GNU Documentation License, which allow users to modify
and copy texts. Experts were rather reluctant whereas the general public responded enthusiastically, so it started to grow exponentially, being now an indispensable resource for millions of people that probably ignore that they are using a crowdsourcing application. The word Wikipedia is formed by the term ‘wiki’ – a Hawaiian word that means ‘fast’ and that is now used to refer to a technology for creating websites collaboratively – and Encyclopedia. In addition, the site currently have many other language versions, is peer reviewed and every version operates under different administrative control. Despite its success, Wikipedia attracts many critics for the fact that, being an open source, it cannot guarantee the reliability and validity of its contents. Fortunately, things are changing and it started to be accepted even in official contexts; some scholars even admit to use Wikipedia as a starting point and for general information. Nonetheless, it can be denied that it is always the most-up-to-date encyclopedia because major events are integrated within hours, contrary to what happens with traditional encyclopedias (European Commission, 2012: 13-14).

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

Other two important examples of crowdsourcing, included in the field of citizen journalism, are Global Voices and Ted, which are platforms based on the help of volunteers to translate pieces of news, speeches, conferences and similar material from English to other languages.
Global Voices was launched in 2005 as an instrument to collect and organize online information and images – which flow quickly and freely on the internet, thanks to the development of rapid and efficient communication worldwide – in order to find respected and credible voices among the great amount of blogs, podcasts, photo and video across the world (European Commission, 2012: 15). They aim to spread and share ‘alternative information’, which is far from mainstream and politics. As it is written on their site:

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

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

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

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

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


Another important crowdsourcing project dealing with languages is *Wordreference*, which is also one of the most consulted sites of the world. Launched to provide free online bilingual dictionaries, the site is now used also for its forums, which are the most interesting part. When users cannot find answers on the dictionary, they can consult past discussions in the forum or open a new thread and ask for help to other members of the community – which are volunteers, of course – choosing the comments and answers they considered the most suitable. The threads are very interesting because complete online dictionaries, adding explanations for idioms, neologism and elements used in context, all things that cannot be found on traditional dictionaries. In addition, as in the case of Wikipedia, *Wordreference* is more up-to-date and, thanks to the crowd answers and proposals, it can be taken into account even to observe the evolution of the language in use. Nonetheless, just as Wikipedia, it is criticized for the scarce reliability of its contents because professionals and amateurs cannot be distinguished on the forums. Therefore, it is up to the readers to decide if suggestions and explanations are trustworthy or not (European Commission, 2012: 32-33).
CHAPTER 2
SUBSPEDIA AND
THE ITALIAN COMMUNITIES OF
FANSUBBING

2.1 The fansubbing communities

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

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

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

As mentioned in Chapter 1, fansubbing is a new practice within the field of audiovisual translation that has turned into a social mass phenomenon on the internet, being “the most important manifestation of fan translation” (Diaz Cintas and Muñoz Sánchez, 2006: 37). Made “by fans for fans”, fansubbing started in 1980s with the anime clubs, which can be regarded as the first examples of fansubbing communities. Their main objective was to provide other fans with subtitles for Japanese programmes called Anime and Manga, which were not commercialized outside Asia and therefore could be seen by
fans worldwide only thanks to the existence of these voluntary translators. As Luis Pérez González (2007: 260) states,

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

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

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

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

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

ItaSA was created in 2005 with the success of the TV series *Lost* and it is the biggest community of fansubbers, while Subsfactory is smaller and started in the 1990s with the translation of sci-fi TV series like Star Trek – although the website was created.
much later in 2005 (Massidda: 2015: 40). As things stand, it could be said that Subsfactory is the older of the two and, therefore, the first example of fansubbing community. Nevertheless, the first real example of fansubbing community is ItaSA. Like Barra and Guarnaccia (2008: 237) said,

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

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

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

2.1 “Sono innocente, ma…”: the question of legality

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

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

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

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

Subsfactory states something very similar on its website:

Subsfactory è una community che fornisce gratuitamente sottotitoli per opere audiovisive non in lingua italiana. Tale attività viene svolta senza alcun fine di lucro, diretto o indiretto, e solo grazie all’attività volontaria e non retribuita di tantissimi appassionati. (…) Il sito non contiene alcun materiale audiovisivo (o link ad esso) coperto da copyright. Il sito offre contenuti gratuiti liberamente scaricabili (sottotitoli), nel formato .srt (file testuali visualizzabili con qualsiasi editor di testo). Tali sottotitoli sono libere interpretazioni dei traduttori. (…) Il sito ed i suoi amministratori declinano ogni responsabilità, diretta o indiretta, derivante da un uso improprio o illecito dei sottotitoli, da parte degli utenti o di terzi. Il materiale contenuto nel sito (immagini, testi) è da considerarsi sotto copyright dei
Last but not least, the website of Subspedia states:

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

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

2.1.2 The organization of the communities

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

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

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

In order to prove the seriousness of fansubbing and to guarantee the quality of their work, Subbers have created an entrance test for the would-be translators (Massidda, 2015: 42). Even though they are open to new members and eager to grow, fansubbing communities created this test for the wannabe subbers to prove their competence and
skills in translation and subtitling. The test is made differently according to the community, but generally, it is built in a challenging way so that only the most prepared can succeed. Further information will be given later in the chapter.

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

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

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

Every community has its specific structure and rules, but generally they work in a way that is very similar to the one described above. Further details will be given in the
next sections, where Subspedia will be the fansubbing community to be taken into consideration.

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

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

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

Bearing this in mind and being aware that they are fans other than ‘subbers’, it is not unexpected that, sometimes, the quality of a fansubbed product can be better than a commercialized product. That is the case of the Italian version of the US TV series The Big Bang Theory, a niche product with a very specific, selected audience and an expert fan base community that knows everything about it. The show is full of puns and the
characters’ speech reflects their geekiness and intellect, which lead them to speak in a very peculiar way. Only a real fan is able to understand and render all those features that went lost, instead, when the official subtitled Italian version of the series was released. The fans were so angry about the commercialized version and react so strongly through forums and blogs that a new dubbing team was chosen in order to dub again the original product, keeping the original spirit of the show and respecting the source language (Ibid: 31).

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

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

However, that was not the first case. The last season of *Lost* was aired in 2010 and Fox Italia – like many other broadcasting companies worldwide – decided to broadcast the last episode of the show simultaneously with USA and other countries. The episode was aired in Italy at six o’clock in the morning and then it was fansubbed by ItaSA and Subsfactory just a few hours later. Twenty-four hours later, it was re-aired with official subtitles and then, a week later, it was released in its dubbed Italian version. It was the first time that the time-lapse between seasons had been reduced so much and that official
broadcasting companies were actually considering “Italian fansubbing phenomenon” as something concrete on the audiovisual translation landscape (Massidda, 2015: 39). This is absolutely the best achievement that a fansubbing community can obtain; it is like ‘Topside’ acknowledging the power and the existence of a fan base community.

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

2.2 Subspedia: what it is and how it works

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

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

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

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

2.2.1 A brief overview of its history
Subspedia was born in 2011, from the wit of its two founding members, Fawed and Elposa. The name Subspedia was created merging the words subs and pedia (from the Greek word paideia (παιδεία), education) and that is the reason why the members of the community are called spiedini.
When Subs4all – the community Fawed and Elposa belong to – was closed, they decided to create a new community, together with some of the other members of the previous project, in order to continue sharing their passion and love for fansubbing. One of their main goal was to create a community that would work in close contact with fans, in order to answer to their requests. They had realized that the connection between fans and subbers was something that rarely happened at that time. Since their first website created on weebly (see 2.2.2), they never forced the fans to create accounts. The download was free – and it still is – as it is the possibility to comment on the posts of the subtitles.

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

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

2.2.2 The website
At the beginning, Subspedia created its website on weebly, a platform that allows anyone to create a free website with no cost of operation. Things change in 2015 when the number of the accesses and downloads was so heavy that weebly cannot support the website anymore. Therefore, a completely new site was created, www.subspedia.tv (see Figure 1), which is entirely devoted to the world of TV series and to the translation of subtitles. Since the community works free, the operating costs of the website are charged to the subbers themselves, which every year make a free donation as a token of their passion and their love for the community.
The Web developer of the site is Federico Magnani, a student-worker who decided to create the website all by himself and without any compensation. He already knew the administrators and the community because he asked for an affiliation between them and his website, TV Show Manager, a TV series tracker website with a calendar that allows the users to keep track of the broadcasting of their favorite TV series.

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

At this point, you can download the subtitles or open the page dedicated to the TV series, where you can find subtitles of the other episodes already aired. In the section, there are some useful banners like the one of the affiliations, the one that shows the TV
series that are being translated and the one with the most popular episodes. The last two are continuously updated.

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

### 2.2.3 The inner structure

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

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

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

The *PRs* (or *pre-editors*) are subbers who want to become editors. They have to complete a trial period in which they have to demonstrate that they are capable and ready to become editors. Their work is evaluated by admins and editors, which are their guides.
and have the important task to accompany them and help them in this new phase inside the community. This is a temporary role that last four months at most. At the end of it, if administrators and editors decide that he/she successfully complete the trial period, the PR becomes editor. The PRs – together with the administrators – have the task to work with the poozers and to evaluate their translations. They sometimes work with editors and the official teams of subbers.

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

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

Administrators, editors and pre-editor are first of all subbers; therefore, they have to be at least in one team of translation before doing their other assignments. The members of a fansubbing community connect with each other thanks to social networks and digital tools. In most cases, they do not even know each other in person. The two basic digital tools used by Subspedia – which are essential for the community to work and organize properly – are the forum and Facebook.
As regarding the forum, Subspedia uses a platform called forumfree, an open source platform that can be used freely on internet. Every member of the community has a profile on the forum, with a login – which coincides with the nickname inside the community – and a password. On the forum, there are many sections and threads through which administrators, editors and pre-editors organize the work for subbers and poozers.

Figure 3: Screenshot of the forum

According to the role you have inside of the community, you can see or not specific sections and threads. Generally, the most important sections used are Organizzazione team, in which the editors open the threads regarding the composition of the teams that will translate the TV series they supervise, and Traduzioni Settimanali in which all the TV series threads are collected, organized according to the day in which they are going to be translated. Some TV series have a deadline within a day – it is usually the day after the episode is aired in the original Country – others have a relaxed deadline, which means that subbers have up to one week to translate starting from the day in which
the editor or the PR published all the material on the forum. Besides, every TV series thread has other sub-threads, each of them related to a single TV series episode and opened by the editor some days before the episode is aired. In addition, there is a sub-thread dedicated to the guide of translation of the specific TV series and another one dedicated to the composition of the team, which is the one the editor opened in *Organizzazione team* before the beginning of the TV series.

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

![Facebook group of Subspedia-Subcat](image)

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

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

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

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

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

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

![Figure 6: example of the presentation of a TV series](image)

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

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

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

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

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

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

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

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

2.3 Technical features of translation

2.3.1 Visual Sub Sync

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

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

2.3.1.1 The new project

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

At this point, if the original script is available, the subber has to insert it in the project because he/she will work on it for the translation. By clicking on Edit > Insert file,
the subber will search for the English subtitle file in .srt that will be the base of the translation. Now, having all the necessary, he/she can actually start to translate.

![Figure 12: Project](image1)

![Figure 13: Project with English base inserted](image2)

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

In the case in which the original script is available, before starting to translate, the subber has to cut his/her part from the English subtitle file. If the part goes from line 345
to line 460, for example, he/she will include the first and the last lines in the part and will cut all the other lines before and after. To understand where the part starts, he/she looks at the first column on the left, where the number of line is reported. Having his/her part cut, the subber can actually start to translate the subtitles. He/she has to synchronize every caption with the audio file, merging and dividing where possible and eliminating those lines containing sounds and/or plot indications that are not pronounced by characters. Synchronization is compulsory and essential. Figure 14 shows an excerpt of an audio peak file on which the subber works to synchronize.

![Figure 14 VSS - excerpt of an audio peak file](image)

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

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

1. Having all the captions reported on the audio peak – the wave at the top left of the screen – the subber translate and substitutes the English lines with the Italian ones.

2. Instead of working on the captions already created by the English subtitle file, the subber can choose to put that base in “reference VO” and create his/her own captions, referring to the English base displayed on the audio peak file. First by clicking on File > Translate and then eliminating the empty captions that the process created, he/she can start to create his/her own captions, working directly on the audio peak file and synchronizing the captions at the same time.
In the image above, on the right, there is the English base as reference and on the left, there are the captions that the subber creates on his/her own. The column in the center is very interesting because it signals the duration of every subtitle. Further information on it will be given later in the chapter. Once he/she finishes both to translate and to synchronize, he/she has to check the part before uploading it on the forum for the editor to collect it. To do that, VSS has two very important tools: spell check and checking errors.

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

2.3.1.2 VSS technical parameters

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

VSS detects technical mistakes through the check errors tool. In order to do that, the program has to be set up according to some specific parameters. First, the parameters related to the subtitle itself have to be set up. As regards the duration, a subtitle lasts from a minimum of 1000ms (1 second) to a maximum of 5000ms (5 seconds); the blank i.e.
the empty space between one caption and the following one is set up at 10ms and the characters per second target usually is between 30 and 35 at most. Then, by clicking on File > Preferences > Check errors, it is possible to set the parameters specifically related to the check errors tool. According to these parameters, the kind of mistakes detected are the following. Every kind of mistakes correspond to a colour in the program.

-  **Overlapping & minimum blank.** When a subtitle overlaps on the next subtitle, an error is detected. It means that the minimum blank of 10ms has not been respected and the subber has to modify the captions and eliminate the overlapping. The error is signaled by a red dot.

-  **Too long display time.** The error is detected when a subtitle stays on the screen for a time that is longer than the one set up by the community, i.e. 5 seconds. The error is signaled by a light blue dot.

-  **Too long line.** The error is detected when a line has more characters per line than it should have. According to the rules of Subspedia, the number of characters per line is 40 (even if there are some exception, as reported in 2.3.2). The error is signaled by a yellow dot.

-  **Too many lines.** When there are more than two lines in a caption, being two the value of the parameter chosen by Subspedia, the check errors tool detects the mistake. It is signaled by a violet dot.

-  **Too short display time.** The error is detected when a subtitles stays on the screen for a time that is shorter than the one set up by the community, i.e. 1 second. The error is signaled by a dark yellow dot.

The color code is very useful for subbers since with practice and time, they are able to detect the error simply by looking at the colored dot. Another kind of color code is used as far as the length of the captions in concerned. As mentioned before, while a subber translates, on the program is displayed a column indicating the duration of the subtitles. Actually, to be more precise, this VSS function displays the ratio between characters and seconds for every caption and it is called **Raw Splitter function (RS).** By changing colors, the RS indicates whether a caption is far too long or far too short. The range of colors varies from an intense red, showing that the caption is too fast to a dark purple showing that the caption is too slow.
The RS function is just one of the expressions of this kind of indication and it is strictly related to the bar that appears at the bottom of the screen while VSS is open. On this bar, apart from the value of the RS, the supposed ideal duration of the caption is reported, together with its actual duration and a judgement.

Figure 16: The bar of the RS function

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

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

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

2.3.2 Rules of translation

In order to assure a good work, subbers have to respect some compulsory rules, which are collected in the "Guida intergalattica per autosubbisti", the official guide of Subspedia that can be found on the Facebook group "Subspedia - Subcat". The rules presented below
are essential for the subbers because, on the base of them, they receive their marks, which they will need in order to become editor in the future.

- **Stressed letters**

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

<table>
<thead>
<tr>
<th>à --- a'</th>
<th>è --- e'</th>
<th>ì --- i'</th>
<th>ò --- o'</th>
<th>ù --- u'</th>
</tr>
</thead>
</table>

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

- **Suspension points**

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

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

       2) line 1: "Credo che... sarebbe meglio rimandare a domani."

- **Characters per line**

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

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

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

```
13 - Perché no?
31 - Perché non e' la tua storia.
```

Figure 18: Subtitle from VSS (2)

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

```
36 - Hai sentito Giovanni? - No, domani
35 lo chiamo e gli racconto ogni cosa.
```

Figure 19: Subtitle from VSS (3)

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

```
41 00:27:39.590 00:27:40.672 Aspetta...
33 - Hai visto la partita? Anche io.
10 - Sì, tu?
```

Figure 20: Subtitle from VSS (4)

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

- Screen writings

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

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

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

- Italic

It is used in a number of different situation, such as screen writing, as said before. Besides, as Guarino (2014: 45) points out in his dissertation, “it is used above all when the character who is speaking is out of sight or talks from electronic devices such as mobile phones, television, radio and so on”. Out of sight means that the character is not physically on the scene; therefore, if he/ she is present but the camera does not focus on his/her face or if he/she appears at the beginning of the scene and then disappears or vice
versa, the subtitle will not be written in Italic. In the case of a dialogue caption, if a character is out of sight and the other one is not, the two lines are considered to be separate and so they follow different rules. Italic is used when there is a word or a sentence pronounced in a foreign language and, for some reasons, the subber decides purposely not to translate it. Finally, italic is used in the chorus of the text songs – the rules for the songs will be presented later.

- Inverted commas

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

- Songs

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

![Figure 23 Excerpt of a song contained in "Empire, s04e01"
](image)

In the case of a chorus, it will be generally written in italic. When the chorus occurs contemporaneously with the words sung by another character, the two lines will appear in the same subtitle but the chorus is written in italic – this is the only case in which italic is used in the translation of a song.
In case of a duet, i.e. of two people singing at the same time, the two lines will be reported in the same subtitle and each of them will start with the capital letter, showing that two different characters sing them. As far as the time on the screen is concerned, the caption containing the words of a song should last on screen as much time as the time the character uses to sing that specific line.

- Numbers

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

- Dividing and merging captions

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

- Credits

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

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

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

Revisione: Letha
Subspedia
I nostri sottotitoli per i tuoi telefilm
The closing credits, instead, contain the name of the community and the link to the website. They are contained in the very last caption of the Italian subtitles.

Subspedia
[www.subspedia.tv]

- General features

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

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

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

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

First, some general information about the members. Most of the subbers are between twenty and twenty seven years old, even if there are younger people – between sixteen and nine-teen – and older people – between twenty-eight and forty-nine.
In addition, it is interesting how only the 7% of the subbers is male, while the remaining 93% is female.

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

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

According to what has been presented so far about the fansubbing process, each subber has a certain amount of lines to translate, which normally goes from 100 to 130.
The 54, 3% of the subbers declare that they spend between one and two hours to carry out their work, while the 26, 5% spend between 2 and three hours and the 12, 4% spend less than an hour. Only the 7% of the subbers declare to spend more than three hours to translate, but this happens above all to new entries that have to become familiar with the process. Speaking of which, since periodically a test is created for new wannabe subbers, there is a constant turnover among the members of the community, as revealed in figure 9, showing how long every subber has been member of the community.

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

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

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

Le motivazioni che spingono queste persone a sottotitolare sono le più varie. Alla base c’è la passione per le serie tv. Per alcuni tradurre, oltre che un piacere o un modo per perfettionare la lingua, è una missione: rendere accessibile il prodotto esattamente com’è stato immaginato da autori e produttori. Il rispetto per la versione originale (le voci, le cadenze, le parlate tipiche, gli accenti che si perdono col doppiaggio) assume le proporzioni del culto. (…) Altrui, invece, vivono il momento della traduzione come un bisogno inevitabile per poter seguire le
The results of the survey confirm what is been written above. The motivations about the will to become members of Subspedia are various and are shown in figure 10.

**Figure 27: Why have you joined Subspedia?**

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

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

In Subspedia, for example, when you become a member, you become a “spiedino” and you learn the motto “once a spiedino, always a spiedino”. It means that the social bonding that you create inside the community is so strong that, even when you are forced to leave, for one reason or another, you actually never leave: you remain a member of the family, a friend, part of the history of Subspedia. In conclusion, it is no exaggeration to say that belonging to a fansubbing community creates social bonding, build up relationships and make people feeling useful again, in a positive vortex that can bring nothing but happiness and self-esteem.
CHAPTER 3
SUBTITLING
UPSTART CROW

3.1 Outline of the show

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

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

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

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

In the series, Will finds inspiration for Romeo from an unlikely source; mislays a nearly treasonous masterpiece; gets tricked into a very embarrassing pair of tights; has a spot of
bother with the wife over some sonnets; meets three witches who predict great things for him; and borrows some money on some rather unusual conditions.

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

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

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

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

Plus, they were filling ruts 'twixt Stokenchurch and Chipping Norton and had laid on replacement donkeys.

In fact, one donkey for six of us, plus bags.

Of course, the snortish brute guffed its last after but three furlongs and they had to send for another from Birmingham.

We spent two nights in a hedge.

And did we see a single rut being filled?

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

One wouldst more likely see a toothless crone with a tooth than an English rut-filler actually filling a rut!

Era promesso un rinfresco sulla carrozza, ma sfortunatamente non sulla mia, di carrozza, incredibile a dirsi! (...)

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

Quindi ci hanno fornito dei somari di rimpiazzo.

In realta', avevamo un solo somaro, a portare sei di noi piu' i bagagli.

Naturalmente, il povero asinello ha esalato l'ultimo respiro dopo poche iarde.

E ne hanno dovuto mandare un altro da Birmingham.

Abbiamo aspettato per due notti nascosti in una siepe.

E si e' visto sistemare anche un solo solco?

Oh, no, dimenticavo, siamo in Inghilterra!

E' piu' probabile vedere una megera sdentata con un dente, che gli aratri inglesi che sistemano un solco!

(Season 1, episode 1)
Once, just once, I’d like to take a coach service that fulfils its obligations to the travelling public according to the promised schedule. I don’t like this heath. It’s spooky.

Well, if they can’t manage that, at least be honest about it.

Time of departure -- when we can be arsed. Time of arrival -- some point in the latter part of the 16th century.

Well, in fairness, Will, the coach did throw a wheel. Because the lane was rutted and the axle weak, Kit.

And why is that? Because the exorbitant fares we pay go to line the puffling pants of bloated shareholders,
and none be spent on
upgrading the rolling stock,
mending the tracks or ensuring
there be an adequate supply of
soft leaves and damp moss
in the coach house privy.

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

I was hinting that the answer to
your Juliet dilemma could be...
Oh, Kate, don't go there.
Lady-acting is illegal.
Beside which, girls can't act.
Just as they cannot
practise law, cure the sick,
handle financial matters
or stand for any office.
But no woman has ever been allowed
to try any of those things.

Suggerivo che la risposta al vostro
dilemma su Giulietta potrebbe essere...
Kate, non iniziare.
Le donne non possono
recitare, e' illegale.
Senza considerare che le
donne non sanno recitare.
Esattamente come non sanno praticare
la professione forense, curare i malati,
gestire questioni finanziarie
o ricoprire un ruolo politico.
Ma a nessuna donna e' mai stato
permesso di provare a fare tutto cio'.
Because they can't do them!
God's bodikins, Kate, what's not to get?
Now, please, forget this nonsense and let me focus.

Well, what about my physicality?
Surely at least I move like a girl?
Well, I suppose.
A bit. Although it'd be better with two half-coconuts shoved down your bodice.
Except they wouldn't fit, would they?
No room for falsies cos of your realies.

Such cruel irony. (…)
As you know, music and dance are key skills for actors.

Kate...
Stop it now.

We go through this 17 times a week.

(Season 1, episode 1)
The joke about the coconuts refers to the fact that, in the past, male actors playing female roles on stage put two half-coconuts in the bodice of their dresses to give the audience the idea of a female breast. In those lines, a not-so-subtle irony reveals the pointlessness of such a prohibition. Nonetheless, maybe in an attempt of balancing things, it should be underlined that, despite of everything, Kate is clearly the most intelligent and clever character of the show, above all compared to the male characters she has to deal with.

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

### 3.1.2 A guide of the episodes

*Upstart Crow* is full of references to the plays written by Shakespeare. Every episode of the show is inspired by the Bard’s plays, with characters citing verses and passages from Shakespeare’s works and the plots of the episodes modelled on the ones from the plays. In addition, every title of the episodes is inspired by a line from one of Shakespeare’s
plays – except from season 1, episode 4, whose title is a verse of one of his sonnets, being that episode focused on the writer’s sonnets. In this brief guide, a synopsis of the episodes (from the sitcom website) will be provided, together with an explanation of the references of their titles.

- Season 1, episode 1 “Star Crossed lovers”
This episode sees Will struggling to find inspiration for Romeo while at the same time having to deal with an angry actor, a very annoying houseguest and his family's not-terribly-helpful script suggestions. The title refers to the Romeo and Juliet prologue, as reported above:

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

- Season 1, episode 2 “The play’s the thing”
In this episode, Will's controversial new play is about to be presented to Queen Elizabeth when it goes missing. As the finger of suspicion points at his best friend Marlowe, can Will come up with a way to recover his stolen masterpiece? In addition, given its politically sensitive content, is he really wise to want it back? The title, in this case, is from Hamlet:

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

- Season 1, episode 3 “The apparel proclaims the man”
In this episode, Will hopes to move up in the world when he is invited to Lord Southampton's party. However, what should a poorly educated country boy wear to London's poshest dance? Moreover, are Sir Robert Greene's fashion tips a double bluff, a triple bluff, or something even more fiendish? For the third episode, the title refers to Hamlet, as Shakespeare actually pronounces the line in the episode.

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

- Season 1, episode 4 “Love is not love”
In this episode, Will has completed his final sonnet and senses literary immortality just around the corner. However, will the fair youth and the dark lady like them as much as he hopes? In addition, is Anne likely to be impressed that her husband's 154 hot new love poems do not contain much about her? This is the only episode whose title is not from a play but from a sonnet.

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

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

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

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

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

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

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

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

Will Shakespeare is desperate to make a good impression with the College of Heralds so he can get his family a coat of arms and finally make the Shakespeare posh. The only problem is that his deadly rival Robert Greene is the Master of Heralds. But when a
dashing African Prince comes to town by the name of Othello, Will suddenly sees a way to make a favourable impression amongst the gentry. Meanwhile, Othello has made a very favourable impression on the heart of Will's friend Kate and the stage seems to be set for Robert Greene to stir up a little jealousy. The title of the episode is obviously from Othello and Robert Green becomes a proper Iago, leading the poor Othello to misunderstand the relationship between his Kate-Desdemona and the poet, by the means of a “bogey wipe”, as they called the handkerchief.

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

- Season 2, episode 2 “I Know Thee Not, Old Man”
Will is off to Stratford to get some serious writing done, but when Simon Hunt, his terrifying old schoolteacher, invites himself to stay, Will is unable to say no, even though his presence stirs up some pretty awful memories of the classroom. Meanwhile, Marlowe and Greene are also up in Warwickshire, hunting for a Roman Catholic spy. Could there be any connection with Hunt? Will finds himself having to juggle the presence of Catholic-hunters and a possible Catholic spy and keep himself and his own family safe from being burned at the stake for heresy, while simultaneously coming up with a play about any king called Henry. Overall, it turns out to be quite a challenge. The title of the episode is from Henry IV. The peculiarity of this episode is the introduction of Falstaff, one of the most famous characters ever created by Shakespeare, which, according to the show, is inspired by Will’s scoundrel and disgusting old father.

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

- Season 2, episode 3 “I Did Adore a Twinkling Star”
Will Shakespeare finds himself tricked by his evil nemesis Robert Greene into writing a blood-soaked tragedy for a nobleman who only really likes romances set in exotic foreign locations. Suddenly Will needs to write a completely new play and he is all out of ideas. Meanwhile, Marlowe is taking Italian lessons from Kate, and they seem to have developed something of a soft spot for each other. He is off to Verona on a spy mission and Kate is going to miss him dreadfully. Her noisy pining for him is turning out to be pretty distracting until Will hits on a way to kill two birds with one stone - help Kate stay
close to Marlowe, and get inspiration for his new play! Will, Kate and Bottom set sail for Verona. However, is there a happy ending in store for anyone? And back in Stratford, is Will's suggestion of dressing up as a boy really the best way for his daughter Susannah to get close to the boy she fancies? The title of the episode is from one of the Shakespeare’s most successful comedies, *The Two Gentlemen of Verona.*

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

- Season 2, episode 4 “Food of Love”
Will Shakespeare decides to make the first ever musical! And to really guarantee a hit, he wants to use the songs of Thomas Morley, a rocking, rolling, madrigal-composing, tax-avoiding Tudor music legend. But with Morley's ego and the sabotaging efforts of Will's deadly rival Robert Greene, success looks far from guaranteed. Meanwhile, back in Stratford, Will's dad John is determined to get Will to use his new-found writing fame to make the Shakespeare family properly posh, which is turning out to be rather a big ask. The title is from *Twelfth Night.*

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

- Season 2, episode 5 “Beware my sting!”
Will is thrilled with his new play *The Taming of the Shrew,* in which a bright and strong-minded young woman is crushed and humiliated into submission by the man in her life. However, for some reason, Kate is less than impressed, and back in Stratford, Will's wife Anne is not convinced either. Will thinks the solution is to try out a bit of 'taming' on his very stroppy teenage daughter Susannah. Nevertheless, it turns out what works in a play does not always work out quite so well when it comes to real life. The title of this episode is from *The Taming of the Shrew.*

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

- Season 2, episode 6 “Sweet Sorrow”
*Romeo and Juliet* is finally finished and the only problem now is who will play the young lovers. Burbage and Condell see themselves in the title roles, of course. But is there a polite way for Will to tell them they may no longer look like young teenage lovers? And if they cannot do it, who can? Kate would give anything to take to the stage, but she cannot possibly be Juliet as she is a girl and lady acting is illegal in Tudor England. And there is a lot riding on this play - Will's company are in desperate need of a new patron to protect them or the Puritans will close the theatre down, an outcome that Robert Greene is distinctly keen on bringing about as soon as possible. The title is inspired to the most famous lines from Romeo and Juliet, the so-called “Balcony scene”. The plot of the episode seems to recall some elements of the comedy “Twelfth Night, where the female protagonist, Viola, pretends to be a man to avoid problems at court. It is interesting, however, how the final scene could also remind somehow of the final scene of the famous movie “Shakespeare in love”, where Viola impersonates Romeo on the stage.

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

### 3.2 Translation features and challenges

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

*Upstart Crow* is most assuredly on the top ten of the most difficult TV Show Subspedia has to translate since its foundation. It is full of puns, wordplays, neologisms, archaic
language and many other elements that are worth the analysis. An overview of the main aspects of translation will be provided here.

3.2.1 The guide of translation

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


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

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

Fate attenzione a contesto, audio e video. (…) Guardate prima la puntata; se non potete, almeno guardate prima il pezzo che dovete tradurre, e cercate di capirlo. Solo allora traducete, tenendo a mente chi parla, a chi parla e cosa dice. Non badate solo alla base, ma ascoltate l'audio, il tono di voce, tutto. Fate attenzione anche alle risate di sottofondo. Sentite il pubblico ridere, ma voi non ridete perché quella battuta non vi sembra divertente? Magari l'avete tradotta male, magari vi siete persi un doppio senso, un assonanza, un gioco di parole. Chiedete. (…) Ma, a tal proposito, ancora più importante: aiutate il resto del team! (…) aiutate i vostri compagni che chiedono delucidazioni nel post di traduzione, che sta li per essere usato da tutti. (…) Perché cinque/sei/sette teste pensano meglio di una! E anche voi potete e dovete cercare di risolvere i dubbi altrui: magari avete qualche idea geniale che non viene in mente a nessuno.

Riguardate la parte. Ma non fate attenzione solo al synch per vedere se avete sbagliato qualche attacco, controllate la traduzione, che faccia ridere dove ridono, che sia
coerente, che abbia senso, che si capisca. Che sia coerente! Se una frase vi sembra stonare con quella prima, ricontrattatela.

3.2.2 An upstart crow, beautified with our feathers

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

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

```
00:01:52,160 --> 00:01:54,430
Quid agis, Marlowe?

00:01:54,480 --> 00:01:56,150
Omne bene, gratias, Greene.

00:01:56,200 --> 00:01:59,670
Ni illud velum sic habis

00:01:59,720 --> 00:02:01,550
Um... um... wait, I know this.

00:02:01,600 --> 00:02:03,830
Aspettate... ho capito.

00:01:52,615 --> 00:01:56,064
<i>- Quid agis, Marlowe?</i>

00:01:56,074 --> 00:02:00,187
- Omne bene, gratias, Greene.</i>

00:01:56,074 --> 00:02:00,187
<i>- Ni illud velum sic habis</i>

00:02:00,826 --> 00:02:02,161
bonum mane, Shakespeare.</i>

00:02:02,171 --> 00:02:03,821
Aspettate... ho capito.
```
Ah, yes, I was forgetting.

You speak but little Latin.

Sad. (…)

The money, Marlowe.

Da mihi pecunia.

Mr Shakespeare, vis ad obsedendam in unico tempores opportunitate?

- Um... Vis -- that's "would".
- He's asking if you want to invest.

Oh, uh, right. Well...

Non ego... non.

Non... quick...

Just bung that on whatever's in the next ship.

Mr Shakespeare, vis ad obsedendam in unico tempores opportunitate?

Signor Shakespeare, vis ad obsedendam in unico tempores opportunitate?

- Vis significa "vorresti"...
- Ti sta chiedendo se vuoi investire.

Oh... oh, giusto.

Non ego... non.

Non... non...

Veloce.

Tibi...

.. keepus cashus... (…)

Before long, the only

Presto, le uniche cose rimaste su
thing left on that boat
will be a couple of cases of syphilis sive morbus Gallicus.

Oh, sorry, Will. You wouldn't get it.
Latin joke.
Need to have gone to Cambridge.

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

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

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

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

Most assuredly, these were painful words, but Shakespeare never replied directly to those charges. In the years that followed, anyway, he put some references in some of his plays, as can be seen from the verses pronounced by Polonius in Hamlet:
I have a daughter—have while she is mine—Who in her duty and obedience, mark, Hath given me this. Now gather and surmise. *(reads a letter)* "To the celestial and my soul’s idol, the most beautified Ophelia”—That’s an ill phrase, a vile phrase. “Beautified” is a vile phrase. But you shall hear. Thus: *(reads the letter)* "In her excellent white bosom, these,” etc. (Hamlet, Act 2, Scene 2).

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

- 00:06:09,250 -- 00:06:10,250: "Upstart crow"?
- 00:06:10,300 -- 00:06:13,250: He calls me "upstart crow"?
- 00:06:13,300 -- 00:06:14,250: I can’t believe it.
- 00:06:14,300 -- 00:06:17,250: I mean, one welcomes intelligent criticism, but this is just abuse.
- 00:06:17,300 -- 00:06:20,250: I thought you never read reviews.
- 00:06:20,300 -- 00:06:23,250: We all say that, Bottom, but it isn’t true, obviously.
- 00:06:23,300 -- 00:06:26,250: We contrive to bring the good ones to the notice of our friends while letting the bad ones eat into our souls until the day we die!
- 00:06:30,784 -- 00:06:33,728: Don’t beat theeself, it’ll be forgotten by tomorrow
- 00:06:33,300 -- 00:06:35,250: That used to be the case, but since printing took off, bad reviews hang around for ever.
- 00:06:39,300 -- 00:06:42,250: Woe to Albion that through this new invention,
any clueless arse-mungle may make
his puerile twitterings
known to the world...
.. as Robert Greene has done
with his oh-so-amusing pamphlet,
a Groatsworth Of Wit.
You have to admit it's
a pretty good title.
Huh! If such little wit be worth a groat,
then a king's ransom would
not purchase my brilliant gag
about waking up in an enchanted forest
and falling in love with a donkey.
Seriously, Master, you didn't
expect Greene to be nice to you?
He's a rival poet.
For a genius, you don't
know much about human nature.

Mm... This upstart crow is ever
more advanced in the world,
beautifying himself in the
feathers of a gentleman.
In vain have I sought to find
some chink in the armour of his propriety,
with which to dispatch
him to the dungeon ...
He claims to lead a blameless life ...

but all men have their secrets,

and when I find Will Shakespeare's,

I will crush him
like a walnut betwixt the
ing buttocks of a Titan.

(season 1, episode 4)
3.2.3 Translation of Shakespeare’s verses

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

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

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

00:24:00,760 --> 00:24:03,830
Double, double toil and trouble

00:24:03,880 --> 00:24:07,630
Fire burn and cauldron bubble!

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

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

00:24:00,707 --> 00:24:03,985
“Su, raddoppiatevi, fatica e doglia,

00:24:03,995 --> 00:24:07,550
ardi tu, fuoco, calderon gorgoglia”.

00:24:08,932 --> 00:24:09,956
Salve.
Uh...

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

But my master's all of a doo-dah. He thinks Robert Greene suspects him of murdering MacBuff. Tell Will Shakespeare to fear not. No man born of woman shall accuse him of this crime.

Oh! Well, that sounds all right. What's in t'pot? Eye of newt and toe of frog...

Wool of bat... And tongue of dog. Can I have a bit?

00:24:10,320 --> 00:24:11,310
00:24:11,360 --> 00:24:13,350
00:24:13,400 --> 00:24:16,590
00:24:16,640 --> 00:24:19,230
00:24:19,280 --> 00:24:23,280
00:24:25,200 --> 00:24:27,950
00:24:28,000 --> 00:24:33,550
00:24:35,960 --> 00:24:37,630
00:24:37,680 --> 00:24:39,190
00:24:39,240 --> 00:24:40,980
00:24:41,960 --> 00:24:44,430
00:24:44,480 --> 00:24:46,310
00:24:46,360 --> 00:24:48,430
00:24:48,480 --> 00:24:50,280
00:24:12,059 --> 00:24:13,223
00:24:13,851 --> 00:24:15,542
00:24:15,552 --> 00:24:16,555
00:24:17,123 --> 00:24:19,207
00:24:19,217 --> 00:24:22,288
00:24:25,288 --> 00:24:27,994
00:24:28,448 --> 00:24:30,950
00:24:30,960 --> 00:24:33,406
00:24:37,715 --> 00:24:39,143
00:24:39,987 --> 00:24:41,200
00:24:41,857 --> 00:24:43,388
00:24:43,398 --> 00:24:45,072
00:24:45,082 --> 00:24:46,360
00:24:46,370 --> 00:24:48,034
00:24:48,893 --> 00:24:49,940

Signore. Mi dispiace disturbarvi mentre cucinate. Ma il mio padrone è' irrequieto, pensa che Robert Greene lo sospetti di aver assassinato MacBuff. Dite a Will Shakespeare di non temere. Nessun uomo nato da donna potra' accusarlo di tale misfatto.

Bene, sembra tutto a posto. Cosa bolle in pentola? "Dito di rana, occhio di lucertola". "Lingua di cane". "Vellame di nottola". Posso assaggiare?

(Season 1, episode 5)
The excerpt above clearly refers to the scene of the three old witches from Macbeth. The lines with inverted commas are the ones that are contained in the plays and officially translated. Another interesting reference in this passage is the verse “No man born of woman shall accuse him of this crime”, paraphrased from the original and, since not literally quoted, freely translated by the subber.

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

Is this a milk jug which I see before me...
I see before me...
.. the handle toward my hand?
Come, let me clutch thee.
I have thee not, and yet I see thee still!

"E' una brocca ch'io vedo innanzi a me...
"Col manico rivolto alla mia mano?
"Qua.
"No, non t'ho afferrato.

I see thee yet, in form as palpable
as this which now I draw.
Thou marshals me the way that I was going,
and such an instrument I was to use.
I see thee still.
And on thy spout and handle gouts of white paint containing lead, ready to do the outside plaster, which is on my "dad jobs" list that I keep meaning to get round to. The bell invites me. Hear it not, Duncan, for it is a knell that summons thee to heaven or to hell.

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

O, how this spring of love resembleth The uncertain glory of an April day Which now shows all the beauty of the sun And by and by a cloud takes all away!

As mentioned before, many are the verses and passages from Shakespeare’s works that are used in the TV show. One last example will be proposed and it regards the verses from *Othello* that are used in season 2, episode 1. In this case, the verses are perfectly
inserted in the flow of the events and in the dialogues among the characters, so the editor
decided not to put them into inverted commas, since they are not actually cited nor
declared.

00:14:02,040 --> 00:14:05,230
Wherein I'll speak of
most disastrous chances,
00:14:05,280 --> 00:14:07,670
of moving accidents by flood and field,
00:14:07,720 --> 00:14:10,910
of hair-breadth 'scapes, 'ere
the imminent deadly breach. (…)
00:14:18,800 --> 00:14:22,790
Of the cannibals that each
other eat, the anthropophagi,
00:14:22,840 --> 00:14:26,710
and men whose heads do grow
beneath their shoulders. (…)
00:14:41,560 --> 00:14:45,550
Oh, my fair warrior!
00:14:45,600 --> 00:14:47,950
It gives me wonder great as my content
00:14:48,000 --> 00:14:52,150
to see you here before me, my soul's joy.
(…)
00:15:05,080 --> 00:15:10,430
Fate is kind. The old black ram
be for tupping yonder white ewe,
00:15:10,480 --> 00:15:11,990
as I have plotted.
00:15:12,040 --> 00:15:14,070
The trap is set.
00:15:14,120 --> 00:15:18,230
If after every tempest comes such calms,
may the winds blow till
they have awakened death.

I cannot speak enough of this content.

It stops me here.

It is too much of joy. (…)

Oh, that the slave had 40,000 lives!

One is too poor, too weak for my revenge!

Oh, beware, my lord, of jealousy!

'Tis the green-eyed monster which
doth mock the meat it feeds on. (…)

Arise, black vengeance
from thy hollow cell!

Ah, blood! Blood! Blood!

deve seguire tale bonaccia...

Che soffino i venti,
da svegliar la morte!

Non so manifestar a
parole quanto son lieta!

Quarantasei vite vorrei che
avesse, quello scellerato!

Una sola sarebbe troppo poco...

Troppo misera per la mia vendetta!

Guardatevi bene, mio
signore, dalla gelosia,

e' il mostro dagli occhi verdi che
si beffa del cibo onde si pasce. (…)

Tu, nera vendetta, sorgi...

Dal fondo del tuo tetro speco!

Oh, sangue!

(Saison 2, épisode 1)

3.2.4 The translation of metaphors
An interesting aspect to analyze is the use of metaphors in the show, mainly adopted by Will. Almost in every episode, Will uses peculiar constructs to refer to things that actually
have one word to be referred. He justifies himself by saying that he is an author and so this is what he does. MrsShadow wrote a dedicated paragraph on the translation guide, in order to help subbers to deal with them. Here what she states on the guide:

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

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

<table>
<thead>
<tr>
<th>Original</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:02:20,300 --&gt; 00:02:22,730</td>
<td>It's fine. I've sent word to the theatre</td>
</tr>
<tr>
<td>00:02:22,780 --&gt; 00:02:25,530</td>
<td>that the two tunnels which lie beneath the bridge be blocked.</td>
</tr>
<tr>
<td>00:02:25,580 --&gt; 00:02:26,890</td>
<td>Pardon?</td>
</tr>
<tr>
<td>00:02:26,940 --&gt; 00:02:30,060</td>
<td>The two tunnels which lie beneath the bridge be blocked.</td>
</tr>
<tr>
<td>00:02:31,060 --&gt; 00:02:32,450</td>
<td>Two tunnels?</td>
</tr>
<tr>
<td>00:02:32,500 --&gt; 00:02:34,640</td>
<td>Beneath a bridge? Anyone?</td>
</tr>
<tr>
<td>00:02:36,300 --&gt; 00:02:38,730</td>
<td>Nose, my loves. Nose!</td>
</tr>
<tr>
<td>00:02:38,780 --&gt; 00:02:42,410</td>
<td>I've told Burbage that my nose be snotted and I would not work this week or next.</td>
</tr>
<tr>
<td>00:02:42,460 --&gt; 00:02:44,530</td>
<td>Why didn't you just say &quot;nose&quot;?</td>
</tr>
</tbody>
</table>

00:02:20,357 --> 00:02:22,688
Non c'è problema, ho detto al teatro che

00:02:22,698 --> 00:02:25,689
i due canali che giacciono sotto il ponte sono bloccati.

00:02:25,699 --> 00:02:26,948
Come, scusa?

00:02:26,958 --> 00:02:30,630
I due canali che giacciono sotto il ponte sono bloccati.

00:02:30,640 --> 00:02:32,189
I… due canali?

00:02:32,199 --> 00:02:33,769
Sotto un ponte…

00:02:33,779 --> 00:02:35,011
Nessuno ci arriva?

00:02:36,302 --> 00:02:38,622
Il naso, miei cari. Il naso!

00:02:38,632 --> 00:02:39,844
Ho detto a Burbage che ho il naso otturato e non avrei lavorato questa settimana ne’ la prossima.

00:02:42,582 --> 00:02:44,646
Perché non hai detto
It’s what I do!

Feel you like that which, though it be not brandy, doth burn the throat,

though it be not stew, doth contain bits of carrot,

and though it be not a costermonger’s cap,

doth get thrown up in the street at New Year?

Sick, Kit.

It won’t stay in that which supports a hat but be not a hook, has a crown but be not a king, and is fringed with hair but be not my Bolingbrokes.

He means his head, love.
If ever I am to hope to sneak you into Burbage's company, it must be in disguise. You must make him believe that you be that which, though it hath teats, hath no breasts, and though it hath balls, be not a game of tennis.

- Yes, I mean a man.
- You mean a man, right?
- Yes, I mean a man.

Leaping amphibian caught in the ruby pipe which starts with a swallow but knows naught of birds.

Pardon?

I think he means, have you got a frog in your throat?

But you can never be sure with him.

Now shut thee that which eateth food but grows not fat, speaketh words but be not wise,
and burpeth loud but makes not gas.

Bloody hell, master, just say "mouth".

You do hurt me with these churlish suspicions and bring to mine eye that which though 'tis water be not drunk

What?!

Tears, girl. Tears!

Kit, you be no poet If you write a play, I...

I fear it will be like that which stinks but be not fish, fertilises plants but be not compost, and is the last stage of the digestive process but be not a glass of port and a pipe of tobacco.

Kit, tu non sei un poeta. Se tu scrivessi un'opera, temo sarebbe come quella cosa che puzza ma non e' pesce, che fertilizza le piante, ma non e' concime, e che rappresenta l'ultimo stadio del processo digestivo, ma che non e' un bicchiere di porto ne' una pipa di tabacco.
3.2.5 The translation of puns

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

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

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

00:17:48,880 --> 00:17:51,830
I have invented a new phrase, Mr Shakespeare, especially for you.
00:17:51,880 --> 00:17:54,670
- Really, Kate? That's very flattering.
- Yes, it is.
00:17:54,720 --> 00:17:57,430
For you are strong, as if made from chain,
00:17:57,480 --> 00:17:59,430
exciting, like a pageant.

00:21:34,240 --> 00:21:36,470
and the heavens, of course, be starred.
00:21:36,520 --> 00:21:39,070
Put them together and you get...
00:21:39,120 --> 00:21:42,480
Patron... icing... bard... starred.

00:21:34,325 --> 00:21:35,799
e il diavolo, si sa,
00:21:35,809 --> 00:21:36,871
e' tentatore.
00:21:37,497 --> 00:21:39,245
Unite le ultime parole ed otterrete...
00:21:39,255 --> 00:21:40,824
Bas... tardo...
00:21:40,834 --> 00:21:42,480
Os... tentatore.

*(Season 1, episode 6)*
You have risen up from nowhere, as if a city on water. You are a guiding light and the very heart of a man. Your words move me, sweet Kate, but I would fain know their meaning. Why, mail is made from chain, a pageant is a show.

The city on water be naught but Venice. The light that guides is a star and the heart of a man is his soul. Put them all together and you get...

Male chau-venist... ar-se... hole.

According to the editor, this second wordplay was even more challenging than the first one. The translation process is the same: first thing, they had to find an insult as equivalent as possible, which could be divided into smaller words at the same time. Then, the challenge was to find definitions to those words, in order to obtain something that could be as similar as possible to the structure of the original source text. One of the most interesting part is the word Damasco, which fits very well between the two parts of the final insult, being the final part of the first word and the beginning of the second one. According to MrsShadow, the editor of the TV show,
la nostra fortuna è stata che il gioco di parole nella sua struttura era abbastanza libero, per cui nel sottotitolo abbiamo potuto giocare un po’ come volevamo, cercando di restare il più possibile fedeli al testo originale, anche se non è stato per niente facile. Più che altro mi è dispiaciuto essere stata costretta, in un certo senso, a prendere certe scelte che hanno un po’ allontanato il sottotitolo dall’originale, anche perché sicuramente chi capisce un po’ l’inglese si sarà reso conto che ciò che è scritto non corrisponde perfettamente a ciò che viene detto. Ad esempio nel caso di Damasco, è evidente la differenza con Parigi, contenuto nell’originale. Tuttavia, c’è da considerare che per fortuna nel sottotitolo c’è abbastanza libertà d’azione, cosa che ci è stata provvidenziale in questo caso. Penso che, se dovessero decidere di doppiare questa serie, rendere una cosa del genere potrebbe essere ancora più difficile.”

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

00:17:29,600 --> 00:17:32,430
I care not for your slanders, Greene,
Non mi interessano le vostre calunnie, Greene.

00:17:32,480 --> 00:17:35,510
although methinks a better title than a Groatsworth of Wit
Anche se mi sembra che un titolo più appropriato di "Un Soldo di Spirito"

00:17:35,560 --> 00:17:38,430
would be to take "wit",
sarebbe prendere "Spirito",

00:17:38,480 --> 00:17:40,030
subtract two Greenes
togliergli l'augurio di morte

00:17:40,080 --> 00:17:43,310
and add a call for silence.
e aggiungergli un Greene e una nota personale.

00:17:40,393 --> 00:17:43,232
I do not follow you, sirrah.
Non ti seguo, messere.

00:17:43,242 --> 00:17:45,485
Why, you, sir, are Robert Greene.
Robert Greene, signore, siete voi,

00:17:45,495 --> 00:17:47,670
So two Greenes is double you.
che abbreviato sarebbe "Vo".

00:17:47,680 --> 00:17:50,510
Take W from "wit" and you have but "it".
Togliendo l'augurio di morte, "Spiri", rimarrà "To",

00:17:50,335 --> 00:17:52,430
A call for silence is a very "sh", and add a "sh" to "it"
una nota personale sarebbe "Mi",

00:17:52,440 --> 00:17:54,127
and you have a groatsworth e aggiungendo "Vo" e "Mi" a "To",

00:17:54,137 --> 00:17:56,601
00:17:56,980
00:17:53,880
and you have a groatsworth otterrete il valore
of what you write! di ciò che scrivete!

(Season 1, episode 5)

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

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

00:08:56,540 --> 00:08:59,090
Master Shaky Poet!
00:08:59,140 --> 00:09:00,650
A word, if you please.
00:09:00,700 --> 00:09:03,690
Shakespeare, Master Greene.
00:09:03,740 --> 00:09:05,090
My name is Shakespeare.
00:09:05,140 --> 00:09:06,810
I know your name, sirrah.
00:09:06,860 --> 00:09:08,570
Shaky Poet.
00:09:08,620 --> 00:09:11,410
Just as I would address a house-builder as Master Builder
00:09:11,460 --> 00:09:13,650
00:08:56,589 --> 00:08:59,258
Mastro Scemo Poeta...
00:08:59,268 --> 00:09:00,661
Una parola, se non ti piace.
00:09:00,671 --> 00:09:02,510
Shakespeare, mastro Greene.
00:09:02,520 --> 00:09:05,012
- Mi chiamo Shakespeare.
00:09:05,022 --> 00:09:06,897
ti stavo appellando secondo mestiere,
00:09:06,907 --> 00:09:08,530
Scemo Poeta.
00:09:08,540 --> 00:09:11,004
Così come chiamerei un costruttore mastro Costruttore
00:09:11,014 --> 00:09:13,583
or a ship's carpenter as Master Carpenter.

What would you call a bear-baiter, Mr Greene?

Master Baiter.

- See what I did there?
- Brilliant. Loved it.

The above excerpt actually contains two different puns: the “Master Shaky Poet” pun and the “Master baiter” pun. As for the first one, the main challenge is to render the word *Shaky*, which in the original language has a double meaning: it refers to the name Shakespeare by assonance and, at the same time, being pronounced by Greene, it has a negative value. The team could not find a word having both the two reference, so the editor decided to maintain one of them at the expense of the other. Therefore, she maintained the assonance by using a word that had an equivalent negative value, to some extent. The team proposed two choices, *sciocco* and *scemo* and the editor choose the latter because of the phonetic assonance with the beginning of the name *Shakespeare*. Moreover, the pun was repeated again in the TV show with an addictive element, as can be seen in the lines below.

As for the second pun, things are slightly complexed. The most important thing for the subbers was to maintain at the same time the structure and the result of the pun, which is based on an assonance. In order to maintain the result, the editor had to adapt the previous subtitle, therefore changing completely the sense of what is being said. Sure,
the “orbatore” as a job does not even exist – but that being said by Bottom, is not really a problem – but this way, the assonance between “Master-baiter” and “Mastro orbatore” is maintained and the “hot” pun is able to make the Italian viewer laugh as well as the English one does.

Whereas, in season 1, episode 4, the sonnet episode, the main challenge was to find the rhymes for some lines pronounced by the characters. This was often achieved at the expense of the meaning of the original lines.

00:19:12,720 --> 00:19:15,190
Emelia, Emelia.

00:19:15,240 --> 00:19:17,160
By God, I'd like to feel ya!

00:19:12,928 --> 00:19:14,108
"Emilia.

00:19:14,118 --> 00:19:15,369
"Emilia.

00:19:15,379 --> 00:19:17,564
Per Dio, avete uno sguardo che strabilia”.

The original meaning in a strict sense was lost from the original to the Italian version, but the team assured the rhyme and also the same passion and intensity in the words, if possible.

The following excerpt contains several puns one after the other and, as MrsShadow said. “ci è volute davvero tanto tempo per tradurre quei versi poichè i giochi di parole erano l’uno consequenziale all’altro e non volevamo che fosse perso il senso originale del discorso di rimprovero.”

00:20:02,000 --> 00:20:05,390
"Till Nature, as she wrought thee, fell a-doting,

00:20:05,440 --> 00:20:07,230
"By adding one thing."

00:20:07,280 --> 00:20:10,990
Which would be a cod-dangle?

00:20:02,156 --> 00:20:05,527
"Finché Natura nel foggiarti non s’invaghi’

00:20:05,537 --> 00:20:07,406
dandoti un’aggiunta in piu”.

00:20:07,416 --> 00:20:08,648
Che sarebbe...

00:20:08,658 --> 00:20:09,943
Quello che...

00:20:09,953 --> 00:20:11,270
Penzola.

00:20:11,040 --> 00:20:13,270
Well, I don't actually say it, but...

00:20:13,320 --> 00:20:15,350
So I'm a Venus with a penis?

00:20:11,280 --> 00:20:13,411
In... in realta' non lo dico,

00:20:13,421 --> 00:20:15,448
- ma...
A strumpet with a trumpet?

A Miranda with a stander?

A Judy with a protrudy?

Put very simply...

"And by addition me of thee defeated."

So, to be clear, you think I'm pretty,

but because I'm a man

you can't have sex with me.

- But... - Get thee hence
to your milkmaid wife

who is clearly but a beard
to your bechambered whoopsidom

and returneth not till ye be ready
to celebrate God's rich rainbow!

Not laughing at the word "whoopsidom".

Laughing beyond the word "whoopsidom".
So, actually, that's not offensive. - non offendo.

Actually, I find it deeply whoopsiephobic. - Veramente, lo trovo molto gaiofobico.

(Season 1, episode 4)

As mentioned above, this excerpt is full of puns. Every single pun is independent from the others but make sense only if considered as part of the big picture. The allusion is evident from the introductive verses from Shakespeare’s sonnet but also from the neologism “cod-dangle”, that clearly refers to the male member. All the four following puns refer to that neologism. Therefore, the main challenge consisted in finding the appropriate rhymes in order not to lose the allusion and the comedy of the lines.

As regards the second part of the pun, it is based on the word whoopsie, a very colloquial term that indicates a homosexual person, according to urban dictionary, an online tool that helps with the translation of slang words and phrases (Urban Dictionary). Consequently, whoopsiedom and whoopsiephobic are formed adding the two suffixes –phobic and –dom to the base word. Being colloquial and slightly different from the simple word gay, because it has a sort of nuance of tenderness and comedy, it could not be translated with gay nor omosessuale. Therefore, the team choose to use the word gaio – and its derivatives gaiofobico and gaiezza – which is not a real word in Italian – like whoopsie – and which has that kind of tenderness that the original word has.
Ah, but Kate be pure
and chaste till wed...
while Mistress Sauce Quickly doth
promise the lot before dinner.

As far as Madama Sauce Quickly is concerned, it refers to one of the Shakespeare’s Henry IV characters, Madama Quickly. Since in *Upstart Crow*, the name of the character has a sexual connotation, probably the writers added Sauce to distinguish it from the original one and to make the audience better understand their intentions and the sexual nuance of the name. All that considered, the editor of the team choose to use *Sveltina* because it was a name that seems to encompass well the sexual connotation in Italian. In fact, this connotation is underlined by the last line of the excerpt, in which Madama Sauce Quickly’s intentions are very clear.

The following lines refers to the “Oxford yobbos”, as Will calls them in the show. They are depicted as some young boys that have had everything from life and spent all their money and time in eating, drinking, roistering and joining some clubs with particular names.

Rendering these two wordplays was everything but easy for the subbers of the team. According to the editor, the goal was to find some names that, in some ways, could remember the names of the American fraternity houses, whose members are well known for roistering and drinking. In addition, both of them had a very strong sexual connotation, because they refer to some modern and not so conventional sexual practices. Thus, they had to find an equivalent that could encompass all these nuances of meaning, trying to stay in a grey area as regards the vulgarity of the content.
The wordplays that follow are comparable to the above puns but easier to solve.

with amusing names like Doll Tearpants and Ned Snatchbutt
Doll Braghestrapate
con buffi nomi come... e Ned Acchiappaculo...

The team solved the puns by simply translating the compound words Tearpants and Snatchbutt and forming Italian compound words that could maintain the equivalence.

Speaking about puns, the following one is based on the relationship between cheese and cheesy in English.

Have you been eating maggoty cheese?
It is not maggoty cheese which doth palpitate my boobingtons.
No, it's a cheesy maggot.

In Italian, the word *cheese* is translated with *formaggio*, while the word *cheesy* is an adjective that means *scadente, dozzinale, di cattivo gusto*. None of these words have an assonance with *formaggio*, so the editor decided to maintain the negative reference using also the negative connotation that the word *verme* has in Italian.

The last example that will be presented is a highly relevant one, pronounced by Kate and based on the name Othello.

Oh, goodness, Mr Shakespeare! Otello?
More like HOT-ello!

(Season 2, episode 3)
The above wordplay is very funny and it is divided into two parts, pronounced in different moments of the episode. It is based on the name Othello, which is modified by Kate to express her appreciation towards the more prince. *Hot-ello* includes the adjective *hot*, but the team did not find an adjective that could give the same result if placed before the name. Therefore, they choose to modify the inner structure of the name by inserting the adjective *bello*, which is similar to *hot* and maintain the same force. In the second part of the excerpt, there is an abbreviation of *Hot-ello*, i.e. *Hottie*, explained by the character in the following lines. Abbreviating *Obello* in *Obi* would not mean the same thing and would not have the same intention as the original word, thus the editor decided to keep the extended form *Obello* and to adapt the translation in the following lines, at it can be seen from the passage.

**3.2.6 The archaic language vs the colloquialism**

As *Upstart Crow* is a TV show set in the sixteenth century, one can assume that the characters use a very archaic language, due to the customs and traditions of the time. It is not completely true, because actually, the language is an intermingling of different registers and words. Several elements give the viewer the idea that the characters are speaking an archaic language, but actually, sometimes the sentence structure and the words used contradict the archaic semblance of the show.
One of the characters that better reflects this contradiction is Kit Marlowe, who often speaks in a very modern way but adding some elements that give what he is been saying a semblance of archaism.

From the three examples above, it is possible to see how the modern elements and the archaic elements are mixed together in the same sentence, creating a sort of hybrid language. In the first example, the very informal and modern register coexists with the word arsington, formed by arse and the suffix –ington (further information on the suffix will be given in the next section), in an attempt of creating an aristocratic atmosphere.

In the second example, the idiom is mixed with the following and very formal expression I salute you, which is also very archaic and rare to find.

In the last example, the most hybrid of the three, the modern and colloquial sentence let’s get the party started becomes thee get this party starteth, with thee and the suffix –th that are very archaic elements of the English language.
As regards the suffix –th, it is very common in the TV show and it is adopted to give a semblance of archaism to the language used. In most cases, anyway, it is simply added at the end of the words, and in order to translate it, the subbers had just to remove it and search for the base form of the verb.

00:16:41.600 --> 00:16:44.590  
O, how this spring of love resembleth

00:16:44.640 --> 00:16:47.390  
The uncertain glory of an April day

00:20:44.360 --> 00:20:48.680  
and returneth not till ye be ready
to celebrate God's rich rainbow!

00:04:40,440 --> 00:04:43,630  
Now shut thee that which

00:04:43,680 --> 00:04:45,790  
speaketh words but be not wise,

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

00:05:35,680 --> 00:05:36,880  
Feel you like that which,

00:05:36,880 --> 00:05:39,270  
though it be not brandy,

00:06:24,440 --> 00:06:27,310  
You must

00:06:27,360 --> 00:06:30,270  
make him believe that you be that

00:06:30,320 --> 00:06:33,630  
which, though it hath
teats, hath no breasts,

00:06:33,680 --> 00:06:36,390  
- You mean a man, right?

- You mean a man, right?

- You mean a man, right?
- Yes, I mean a man. - Si', intendo un uomo.  
((Season 1, episode 6))

Other elements adopted to make the language more archaic are the archaic pronouns thee, thou, thy.

00:10:39,600 --> 00:10:42,950  
Thou marshals me the way that I was going,  
"E tu mi guidi lungo quella strada che avevo gia’ imboccato da me stesso,

00:10:43,000 --> 00:10:46,040  
and such an instrument I was to use.  
"pronto ad usare un analogo arnese.  
((Season 1, episode 5))

00:00:46,740 --> 00:00:49,450  
'Tis thy sweet and youthful timbre I would feign here,  
Si', cara. E’ il tuo timbro dolce e giovanile che volevo simulare,

00:00:49,500 --> 00:00:52,970  
not the monosyllabic series of grunts that passes for your conversation.  
e non i grugniti monosillabici che di solito offrono le conversazioni con te.  
((Season 1, episode 1))

00:09:15,960 --> 00:09:19,990  
Well... perchance 'tis thee, Anne, for...  
Si da' il caso sia tu, Anne, tu...

00:09:20,040 --> 00:09:22,760  
you have dark eyes and raven hair.  
Hai gli occhi scuri e i capelli corvini.  
(…) 

00:10:58,360 --> 00:11:00,190  
I be married to thee.  
Sono sposato con te.  
((Season 1, episode 4))

Additionally, throughout the TV show, a series of obsolete English words are used to reinforce the semblance of archaism the producers intended to give to the show. Here below, a list of the most used ones with their equivalent translations.

00:17:40,080 --> 00:17:43,310  
I do not follow you, sirrah.  
Non ti seguo, messere.  
((Season 1, episode 5))

00:11:41,300 --> 00:11:43,250  
Oh, zounds, that is posh.  
Poffarbacco, come suona aristocratico!  
((Season 1, episode 3))
Which is why you married me. 

Posh birds love a bit of rough.

Er, this lad falls in love with this lass,

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

A "good morrow" would be nice.

Oh, you know right well there's a Dark Lady, forsooth!

Yeah, Dad, I know you mean tears. I'm just, like, aghast.

00:08:57,200 -- 00:09:00,390

Sai bene quale Dama Bruna, invero!

00:10:23,760 -- 00:10:26,760

Sì, padre, so che parlavate di lacrime.

3.2.7 The translation of neologism and the suffix -ington

As mentioned earlier, Upstart Crow was good welcomed by people and critics. Many journalists and bloggers gave positive reviews on the show, highlighting its innovative style and its particular features. For instance, the telegraph focus on “its resourceful lexicon of bawdy neologisms – futtocking and cod-dangle, hugger-tugger and puffling pants. Their entry into the language is a consummation devoutly to be wished”.

Many are the neologisms introduced in the TV show and some of them are really unconventional and funny. Of course, as being neologisms, they did not have an equivalent in Italian and the subbers found many difficulties while translating them and searching for words or phrases that could encompass the meaning of the originals. One of the most difficult neologism the team had to translate is Hugger-Tugger.
Why does everybody presume that just because I write 126 love poems to an attractive boy, I must be... bechambered hugger-tugger.

This inquisition will establish that Mr Shakespeare's vile pornography is nothing more than an incitement to foul hugger-tuggery.

I really had hoped that this whole silly idea that I be part hugger-tugger might have done its dash by now. I kind of think that one's going to hang around, mate.

As said before, since it does not exist an equivalent, the subbers had to choose how to render the neologism in order not to lose the original meaning. As is evident from the context, it refers to William Shakespeare and his latent homosexuality, on which scholars have wondered for centuries. Back in the sixteenth centuries, even if it was a
very common practice, homosexuality was not socially accepted. So maybe, the producers of the show refers to it with this neologism to underline the fact that, being not accepted, there was not an official positive way to refer to it – in fact, the term sodomy already existed but it had a very negative connotation. Anyway, by analyzing the context time after time, the team choose to render it differently according to contexts and to time and space constraints.

A very funny neologism is puffling pants. It refers to some fashion garment that men wore in the Elizabethan period. Since there is not an equivalent, the editor based on the word puff and search for an Italian rendering that could work in the same way. Thus, she chose pantaloni a sbuffo. In fact, both the phrases give the idea of something puffed up; besides, puff actually means sbuffo.

And an invitation to Southampton's prancings in the pocket of my puffling pants.

Instead, purple puffling pants, yellow tights and really silly cross-garters are all the rage.

Any who come a-prancing dressed not so will make a poor show indeed.

Because the exorbitant fares we pay go to line the puffling pants of bloated shareholders,
In case of time and space constraints, as in the last example above, the subber is forced to choose another equivalent word, so *puffling pants* here became *calzamaglia*.

Other very used neologisms are *cod-dangle* and *cod-piece*, both referring to male genital parts. They are not explicit words in English so, as can be seen from the examples below, the subbers adopted the same technique, without rendering them explicit.

Other neologism that needs to be analyzed is *diddly-doodah*, a peculiar phrase that is difficult to explain. It is used to express feelings that are overwhelming, to some extent. In fact, if watching the examples below, *diddly-doodah* was translated differently according to the context – as most part of the other neologisms – and it expresses overwhelming feelings like infatuation, trembling or anxiety.
And what a bit of luck, him going all diddly-doodah over our Kate!

E che fortuna, che si sia infatuato della nostra Kate!

(Season 1, episode 1)

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

Mi dispiace disturbarti mentre... Cucinate.

(Season 1, episode 5)

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

Ma il mio padrone è irresoluto

(Season 1, episode 5)

What proper posh bird does not go diddly-doo-dah over the prospect of a prince?

Quale nobil donzella non diventa un po' selvaggia alla prospettiva di un principe?

(Season 2, episode 1)

I do totally find myself going diddly doodah.

Mi trovo d'improvviso a diventare tutta un fremito!

(Season 2, episode 3)

Bottom! It is not so! She's only gone and got all diddly doodah over Mr Marlowe.

- Non è così. - Ha iniziato a fremere tutta per Marlowe.

(Season 2, episode 3)

Finally, as far as neologisms are concerned, the most interesting examples are the neologisms created by adding the suffix –ington. According to urban dictionary – the crowdsourced online dictionary of slang words and phrases – the suffix –ington is added to the end of words in order to make them sound sophisticated or “English”. It has no significant meaning and it can be used to mitigate some strong words.

Marlowe, on the other hand, doesn't give a tosslington, so everyone wants to be his mate.

A Marlowe, invece, non frega un piffero e tutti vogliono essere suoi amici!

(Season 1, episode 3)
We're dying on our arsingtons.

(Season 1, episode 5)

00:21:45,440 --> 00:21:48,230
Is he pisslingtoned?

(Season 2, episode 5)

00:06:30,480 --> 00:06:33,470
Sorry, my badlington.

(Season 2, episode 3)

00:10:20,680 --> 00:10:24,110
and bloody-minded petty nationalism, then the world can get stufflingtonned because we want our countries back,

(Season 2, episode 2)

In order to translate them, the subbers only had to remove the suffix and search for the form base of the word or the verb, according to the context.

The example below was very difficult to translate for the team of Upstart Crow. In fact, apart from the phrase up the duffington, the structure of the sentence is very complex. According to MrsShadow, the first problem was to understand what up the duffington meant. It should be underlined that the example below is from season 1, episode 1, therefore the team faced the difficulties of the TV show for the first time ever. Once found about the suffix –ington, the editor searched for the phrase up the duff, finding that it is used to indicate pregnancy. However, being it an unusual phrase, the editor wanted to find an equivalent as unusual as the original was. One of the choices was mettere la pagnotta nel forno, but it would have resulted too anachronistic due to the presence of the word forno in the subtitles of a TV show set in a period in which the oven probably does not even existed yet. Finally, she decided to use the verb ingravidare that is almost as unusual as up the duff. Moreover, also the rest of the sentence create many problems, as can be seen from the Italian rendering, in which all the element are moved and adapted to the normal Italian language structure.
I married beneath me, and now you've done the same, William.
And what's that supposed to mean?
It means that he was 17 and he got a scheming little 26-year-old tithe farm milking-slap up the duffington, that's what!

A love poem to an illiterate farm wench whom I only married cos I'd got her up the duffington.

Such a challenge!

3.2.8 The translation of curses, invectives and swear words

The translation of these elements is a very interesting point of analysis. Some of them are really original and, above all, they adapted to the period in which the TV show is set. Some of them are part of modern language, but others clearly belong to the past. The general rule consisted in find some equivalent words that could adapt to the context and to the force of the original ones, always keeping in mind the fact that the TV show is set in sixteenth century, so the words had to be obsolete and not anachronistic.
In the above lines, apart from the curse *Goodness*, there are also *Bestrew me* and *Bolingbrokes*. As for *bestrew me*, it does not exist as a proper curse, but translating it and placing it in its context, it is evident that, in this case, it works as a curse. Thus, the team choose the word *Acciderbolina*. As for *Bolingbrokes*, the term is one of the most used swear words in the TV show and refers to men testicles, even if it does not really exist. So the team thought of something not too vulgar that could remember men testicles, and the choice was *nespole*.

Nevertheless, in the example above, *Bolinbrokes* is used as a curse and not as a swear word, so the Italian translation is different.

As far as the examples below are concerning, they are curse based on the word *God* or something resembling it.

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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bestrew me, Will, methinks me</strong></td>
<td><em>Acciderbolina, Will,</em></td>
</tr>
<tr>
<td>bolingbrokes be being busted!</td>
<td>00:01:32,573 --&gt; 00:01:34,809</td>
</tr>
<tr>
<td></td>
<td>credo che le mie <em>nespole</em></td>
</tr>
<tr>
<td></td>
<td>siano state sfrecciate!</td>
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<td></td>
<td><em>(Season 2, episode 3)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bolingbrokes!</td>
<td><em>Perdindirindina.</em></td>
</tr>
<tr>
<td></td>
<td><em>(Season 1, episode 1)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
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</thead>
<tbody>
<tr>
<td><strong>God's bodikins, Kate, what's not to get?</strong></td>
<td><em>Per il corpo di Cristo,</em></td>
</tr>
<tr>
<td></td>
<td>Kate, cos'è che non capisci?</td>
</tr>
<tr>
<td></td>
<td><em>(Season 1, episode 1)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>God's naughty etchings!</td>
<td><em>Per tutte le nudità!</em></td>
</tr>
<tr>
<td></td>
<td><em>(Season 1, episode 1)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
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<tbody>
<tr>
<td>God's conkers, here's a minty fix.</td>
<td><em>Per le castagne di Dio,</em></td>
</tr>
<tr>
<td></td>
<td>e' qui per sistemare il danno.</td>
</tr>
<tr>
<td></td>
<td><em>(Season 1, episode 3)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:12:05,080 --&gt; 00:12:06,840</td>
<td>00:12:05,146 --&gt; 00:12:06,993</td>
</tr>
<tr>
<td>Gosh, Mr Shakespeare!</td>
<td><em>Santi Numi,</em> signor Shakespeare!</td>
</tr>
<tr>
<td></td>
<td><em>(Season 2, episode 3)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
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<tbody>
<tr>
<td>00:08:37,460 --&gt; 00:08:39,370</td>
<td>00:08:37,424 --&gt; 00:08:39,660</td>
</tr>
<tr>
<td><em>God's bodikins, Kate, what's not to get?</em></td>
<td><em>Per il corpo di Cristo,</em></td>
</tr>
<tr>
<td></td>
<td>Kate, cos'è che non capisci?</td>
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<tr>
<td></td>
<td><em>(Season 1, episode 1)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:15:36,300 --&gt; 00:15:39,250</td>
<td>00:15:36,966 --&gt; 00:15:39,538</td>
</tr>
<tr>
<td><em>God's conkers, here's a minty fix.</em></td>
<td><em>Per le castagne di Dio,</em></td>
</tr>
<tr>
<td></td>
<td>e' qui per sistemare il danno.</td>
</tr>
<tr>
<td></td>
<td><em>(Season 1, episode 3)</em></td>
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<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
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</thead>
<tbody>
<tr>
<td>00:21:07,800 --&gt; 00:21:10,350</td>
<td>00:21:07,570 --&gt; 00:21:10,146</td>
</tr>
</tbody>
</table>

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God's boobikins.  
*Santissimo cielo.*  
*(Season 2, episode 5)*

00:09:18.560 --> 00:09:22.030  
God's bouncing boobingtons, husband!  
*Sante tettine rimbalzanti, marito!*  
*(Season 2, episode 5)*

00:11:50.520 --> 00:11:53.430  
Oh, my godly Godlingtons!  
*Perdindirindina!*  
*(Season 2, episode 6)*

Although it contains the word God, they all seem to have a softened force, as if they were not meant to have the usual strength that a curse normally has. The editor choose some words and sentences that could reflect this element while, at the same time, avoiding the anachronism in the Italian lines. Moreover, the latter *My godly Godlingtons* has been translated as *Perdindirindina* for trying to respect the alliteration of the original form.

Very adopted in the TV show, besides, is *Zounds*, for which the editor chose the Italian word *Poffarbacco*, always respecting the setting and the time of the TV series.

00:10:28.463 --> 00:10:32.244  
*Poffarbacco!* Dovrei essere in teatro per discutere della mia nuova opera  
*(Season 1, episode 1)*

00:17:32.848 --> 00:17:34.006  
*Poffarbacco!*  
*(Season 1, episode 1)*

00:11:41.782 --> 00:11:43.808  
*Poffarbacco*, come suona aristocratico!  
*(Season 1, episode 3)*

To continue, funny and original are the following curses:

00:24:08,110  
Kit! In nome delle toste tettine tonde di Titania, cosa ti porta qui?  
*(Season 2, episode 5)*
The translation of the latter is much more literal and easily understood because all the elements are maintained from the original to the Italian subtitles, whereas the translation of the former is not so literal. In fact, according to the editor, translating it literally would softened the comic intensity of the original. Furthermore, the alliteration would not have been maintained. Consequently, since in the same episode (Season 2, episode 5) there were also other curses based on *boobies* – as can be seen in the previous examples – the editor decided to change and adapt the translation in order to maintain the comic strength and to respect the alliteration.

One of the most used invectives in the TV show is Blimey! It has been used in several context and it has been translated differently, even in the same episode, according to the context.

The first of the above examples contains also another interesting element that needs to be analyzed, *arse-mungle* (or *arse-mungel*). It is one of the many neologisms of the TV show, as we mentioned earlier, and it is basically an invective towards someone that is stupid or idiotic. It is also one of the most used invective, as *Blimey*, and it is often...
translated as babbeo, even if it can change according to the context. Being a neologism, does not have a proper equivalent, so the editor and the team made their decision based on the meaning of the first part of the invective, arse, which actually means something, since mungle does not seem to exist. In the previous example, it was translated with imbecille, in the following ones it was translated differently.

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:06:39,300 --&gt; 00:06:42,250</td>
<td>Sia maledetta la nostra patria, poiche'</td>
</tr>
<tr>
<td>Woe to Albion that through this new invention,</td>
<td>ora con questa nuova invenzione</td>
</tr>
<tr>
<td>00:06:42,300 --&gt; 00:06:44,250</td>
<td>00:06:42,633 --&gt; 00:06:45,468</td>
</tr>
<tr>
<td>any clueless arse-mungle may make</td>
<td>tutto il mondo puo' conoscere ogni sciocchezza puerile</td>
</tr>
<tr>
<td>00:06:44,300 --&gt; 00:06:47,300</td>
<td>00:06:45,478 --&gt; 00:06:47,687</td>
</tr>
<tr>
<td>his puerile twitterings known to the world...</td>
<td>scritta da qualunque babbeo ignorante.</td>
</tr>
<tr>
<td>00:21:48,280 --&gt; 00:21:50,990</td>
<td>(Season 1, episode 3)</td>
</tr>
<tr>
<td>You are such an arse-mungel.</td>
<td>Siete una tale babbeo.</td>
</tr>
<tr>
<td>00:21:51,040 --&gt; 00:21:52,550</td>
<td>00:21:50,935 --&gt; 00:21:52,439</td>
</tr>
<tr>
<td>Arse-mungel, am I?</td>
<td>Un babbeo, dici?</td>
</tr>
<tr>
<td>00:21:52,600 --&gt; 00:21:55,030</td>
<td>00:21:52,449 --&gt; 00:21:54,984</td>
</tr>
<tr>
<td>Kind Sue doth dub me arse-mungel.</td>
<td>La gentil Sue mi soprannomina babbeo.</td>
</tr>
<tr>
<td>00:03:35,700 --&gt; 00:03:37,650</td>
<td>00:03:36,280 --&gt; 00:03:38,323</td>
</tr>
<tr>
<td>Not so much as being wondrous, doll,</td>
<td>Non si tratta di essere meravigliosa, tesoro,</td>
</tr>
<tr>
<td>00:03:37,700 --&gt; 00:03:41,650</td>
<td>00:03:38,333 --&gt; 00:03:41,604</td>
</tr>
<tr>
<td>as not being a clueless, futtocking arse-mungel.</td>
<td>ma di non essere un incapace e lagnoso scansafatiche.</td>
</tr>
<tr>
<td>(Season 1, episode 2)</td>
<td></td>
</tr>
</tbody>
</table>

Futtocking is another neologism and it is very common in the TV show, being used to mitigate the meaning of the English adjective fucking. As mentioned before, in the TV show, curses and invectives seem to have a softened force, as if they were not meant to have their usual strong. Futtocking appears in a number of different cases and it is translated differently –sometimes it is not even translated – according to the context, as the previous invectives.
He looked like a massive 
futtocking cod-dangle.

I'll be a futtocking star, 
and then you'll look like dicks.

Cos it doesn't futtocking rhyme! 
Which is the entire futtocking point.

Of course nobody's sitting there, 
that's the whole futtocking point.

According to the perfect English style, bloody is one of the most common words in the show, because the characters adopted it in many different situations. As usual, subbers chose their translation by observing the context and the sentence structures. As far as bloody is concerned, according to the translation guide of the TV show, it has to be translated with diamine, dannazione or something similar. Additionally, it is reported that “se usato davanti a un nome (bloody script!) lo traduciamo come dannato/maledetto (dannato/maledetto copione!), altrimenti possiamo mettere un diamine! a fine frase (I have no bloody idea -> non ne ho idea, diamine!).”

Just don't throw yourself under the bloody carriage in front of mine!
Selfish bastible.

Bloody hell, master, just say "mouth".

(D)
That Duncan MacBuff, he's so bloody self-righteous.
00:08:59,600 --> 00:09:01,270
It drives me potty.
00:09:58,760 --> 00:10:01,280
God, I hate this sceptred bloody isle!
00:03:28,020 --> 00:03:29,970
It's bloody obvious.
00:11:08,060 --> 00:11:10,010
I am not going bloody bald.

Quel Duncan MacBuff e' cosi'... Dannatamente ipocrita.
00:08:58,318 --> 00:09:01,243
Mi fa diventare matta.
00:09:58,382 --> 00:10:01,263
Dio, quanto odio questa dannata isola scetttrata!
(Saison 1, episode 5)

Finally, in the lines below, apart from finding another example of bloody, some peculiar invective phrase that are easily to find in TV show are contained, to show how brilliant and well written these scripts are. In all the three examples cock-snobbled folderols is contained, translated by the editor with snobboni dementi pazzoidi and then remaining the same for the entire show. The examples below are very complex and difficult to translate because, if considering how they are constructed and with which words, it is evident that translating literally is not a fruitful strategy. As it happens all the times in Upstart Crow, the wordplays and the word constructions need to be adapted to Italian, in order to obtain the equivalent sense, meaning and comic force of the original. For that reason, the editor chose that particular Italian construct, which seems to work perfectly, given the context in which it is inserted.

<table>
<thead>
<tr>
<th>Time</th>
<th>Italian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:22:35,300 --&gt; 00:22:38,250</td>
<td>Oh, you think you’ve got above us with your bloody London ways?</td>
<td>Pensi di essere diventato meglio di noi grazie ai dannati modi londinesi?</td>
</tr>
<tr>
<td>00:22:38,300 --&gt; 00:22:43,250</td>
<td>But I fear you’ll never truly be accepted by the cock-snobbled folderols</td>
<td>Ma io temo che non sarai mai accettato davvero da quegli snobboni dementi,</td>
</tr>
<tr>
<td>00:22:38,514 --&gt; 00:22:41,264</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:22:41,274 --&gt; 00:22:43,402</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

140
on account of the fact you’re a turnip-chomping country bum-shankle

Me, a farmer’s daughter, supping with the cock-snobbled folderols!

Me, a Stratford bum-shankle, a-hobbing and a-nobbing with the cock-snobbled folderols.

As for bum-shankle, the word does not really exist. The subbers search on the internet and they found that, according to urban dictionary, the shankle is the part of the body where the shin meets the ankle. Therefore, being bum the British version of butt, they thought of a construct that could work in Italian and adapted the result to the context, of course. Because of that, the translation is different in two shown above examples.

3.2.9 Foreign languages in subtitles
According to the guide of Subspedia, in case of lines that are pronounced in other languages than English, the rule is that normally they should not be translated and they should be put in italics to underline that they are reported in their original form on purpose.

In Upstart Crow, there are several situations in which different languages are used. As previously shown, for instance, being the TV show set in sixteenth century, many times the characters speak Latin – assuming that they attended University.
Moreover, in other situations, the characters also speak French, as can be read in the following passage.

> Prenons un petit seau, avec un chou le-dedans, hein?

Which is French. It means "chase my little cupcake into the larder".

> "Grab a small bucket with a cabbage in it."

This is an interesting extract also because the characters give the translation of the sentences in the following lines, which happens very often in TV show in case of different language speaking, to make the viewer aware of what it is being said. In case of translations, the lines are put into inverted commas, as they were some proper quotations.

Anyway, speaking about the use of other languages in *Upstart Crow* subtitles, the most interesting example is the use of Italian language, by no means.

> Vorrei comprare il pane per favore.

> Bene, Signor Marlowe, bene!
It's all credit to you, Kate,
couldn't have had a better teacher.

00:07:11,680 --> 00:07:14,030
Si, prega di parlare italiano.

00:07:14,080 --> 00:07:17,990
You know my rules, we
must parlar solo italiano.

(...)

00:19:50,560 --> 00:19:54,040
La contessa di Verona, nonchè
dama saggia e virtuosa

00:20:00,000 --> 00:20:01,910
Welcome, Signor Marlowe.

00:20:01,960 --> 00:20:04,550
I hope you will allow me to
practise my English on you.

00:20:04,600 --> 00:20:08,200
You can do anything to me you like,
you captivating little pomodoro!

Merito tuo, Kate, sei
un’insegnante eccellente.

00:07:11,518 --> 00:07:14,285
<i>Si prega di parlare italiano.</i>

00:07:14,295 --> 00:07:17,902
Conoscete le mie regole,
noi dobbiamo <i>parlar solo italiano</i>.

(...)

00:19:51,028 --> 00:19:54,012
<i>La Contessa di Verona,
nonche’ dama saggia e virtuosa.</i>

00:19:59,341 --> 00:20:01,842
Benvenuto, <i>signor</i> Marlowe.

00:20:01,852 --> 00:20:04,465
Spero mi permetterete di
perfezionare il mio inglese con voi.

00:20:04,475 --> 00:20:07,773
Potete fare cio’ che volete con me,
mio piccolo e seducente <i>pomodoro</i>.

(Season 2, episode 3)

In order to respect the general rule, MrsShadow decided to apply it also to Italian sentences, by reporting them in italics. It helped distinguishing the Italian translated lines from the ones that were actually pronounced in Italian by the characters of the show. In fact, according to her, even if the characters speak in Italian, they have not a perfect pronunciation and, sometimes, the audience could lose some words while watching the episode. Therefore, for the benefit of the viewer, every lines or words pronounced in Italian was put in italics. The only Italian line that was not reported is the first one pronounced by Kate in Season 2, episode 3 – the episode dedicated to Italian and to Italy as an exotic place for Shakespeare’s comedy.
Since the above line was the first Italian line ever in the episode, the Editor wanted to create a break in the flowing of subtitles to attract the viewer attention on something that would be central in the rest of the episode: the use of Italian language.

3.2.10 Addressing politely: English vs Italian

Very thorny and complex, the question of the address forms is definitively important in a TV show like *Upstart Crow*. As mentioned previously, *Upstart Crow* is set in the sixteenth century at the time of Shakespeare; therefore, the register between characters can be formal or informal, according to the cases.

Normally, in modern Italian, when you address someone, you can use formal register, using the address form *lei* and informal register, using the address form *tu*, while in modern English you have only one address form for both registers, i.e. *you*. In English, in fact, when you want to address politely to someone, you have to resort to other methods, such as the use of Madame, Sir, Doctor and so on, or the use of particular verb constructions, such as “Would you mind”. When there is not the possibility of resorting to such methods, the context is the only thing that can help. In the past, things were slightly different because the address form for the Italian Formal register was *voi* and in English there was the distinction between *you* and *thou*, been the latter absorbed by the former as time went by.

That being said, as far as the address forms are concerned, the major problem in *Upstart Crow* was to translate formal and informal register in cases where in the original script there was only the address form *you*. Evaluating each relationship individually, taking into account the social context and the time in which the TV show is set, the Editor created a list of all the major relationships and the use of the Italian address forms for each of them. As the episodes were being aired, the list was being updated, as was the guide, for that matter.

- Tutte le coppie di marito e moglie si danno del TU
- I genitori ai figli danno sempre del TU
- I figli ai genitori danno sempre del VOI
- Shakespeare dà del TU a Bottom e Kate
- Bottom e Kate danno del VOI a Shakespeare
- Kate dà del VOI anche a Bottom (e in generale a tutti gli uomini in quanto le donne all’epoca erano considerate di stato inferiore) e Bottom le dà del TU
- La compagnia di attori si dà a vicenda del TU, ma
- mentre Burbage dà del TU a tutti, il resto degli attori (anche Shakespeare) dà a lui del VOI e gli attori danno del VOI anche a Shakespeare.
- Le persone di ceto superiore daranno a quelle di ceto inferiore del TU e viceversa le persone di ceto inferiore daranno del VOI a quelle di ceto superiore, nello specifico:
- Shakespeare (e Bottom, e Kate, e chiunque incontrato finora) dà a Greene del VOI, mentre lui dà del TU a tutti
- Marlowe e Shakespeare si danno del TU, Marlowe e Kate del VOI a vicenda

(From the Guide of Translation of Upstart Crow)
CONCLUSIONS

This dissertation aimed to present the structure and the work of Italian fansubbing communities, particularly Subspedia, of which I am an active member. I wanted to demonstrate how difficult the job of a subber is, describing the hard work behind the subtitles of a TV series.

The structure of this work follows a precise logic road, going from the general understanding of the basis of AVT translation to the introduction of new techniques and ways of creating subtitles, particularly fansubbing. Chapter 1 presented all the basic theoretical issues that could be useful to create a strong background for understanding the fansubbing phenomenon. The chapter started from the rise of audiovisual translation, its development and the main modes, continued with the rise of subtitling, its technical features, strategies and parameters and ended with the introduction of fansubbing as a new way of subtitling, with its main characteristics and features and with the image of fansubbing as a kind of crowdsourcing activity.

Chapter started presenting the fansubbing communities, their structure and their work and introduced the community of Subspedia, the protagonist of the dissertation. Being an inside member, I was able to present the community in detail, talking about its inner structure, its hierarchy, the creation of the teams of translation and the rules followed by the members. The chapter also had a section about Visual Sub Synch, the software used by the community to create subtitles.

Chapter 3 is completely dedicated to the series I chose in order to present the hard work of Subspedia: Upstart Crow. The choice of the series was not casual. It was obviously dictated by my personal tastes because I think that it is one of the most brilliant and original TV series of the last years, but there is more. The show was broadcast last year (2016), as part of the BBC Shakespeare Festival, celebrating the genius of the great
poet and playwright Shakespeare, 400 years after his death. Considering my love for the author and my passion for TV series, the choice could have been made already on the base of these two factors. I made my final decision after having seen the pilot (the first episode of a series). I detected so many interesting elements by watching a single episode that things could not go otherwise. Having on one hand this wonderful TV show and on the other my passion for translation and my membership in Subspedia, I started this wonderful project.

Unfortunately, I did not managed to become a member of the team. As I explained in Chapter 2, on pre-established day, the subscriptions to the team opened on the forum and you have to be lucky to be at the right time, in the right place, i.e. in front of your computer, tablet or smartphone. In fact, there is an explanation if the subbers made a joke about it, saying that those days are the days of the “Subber Games”, quoting the famous saga of Hunger Games.

Anyway, despite that, I contacted MrsShadow, the editor of the TV show, telling her about my idea. She was very helpful and, thanks to her, I was able to collect all the material I needed to analyze the translation and synchronization process of the TV show. I interviewed her many times to ask her about the decisions she made as editor and to know the details about the translation of every episode. Sometimes, because of this strict collaboration and brainstorming, she even decided to change some renderings with the new ones we thought. It has been a very stimulating process, thanks to which I was able to write the entire third chapter.

Chapter 3, in fact, presented all the hard work behind the translation of Upstart Crow. After the initial presentation of the show, with its peculiar characteristics, and the guide of the episode, the analysis started, showing the challenges that the team and the editor had to face episode after episode.

Finally, in the Appendix, I collected the scripts of the episodes. Due to the great amount of material, I chose, only the scripts related to the scenes in which the examples from chapter three are contained. Therefore, I selected the timing of those specific scenes.

To conclude, with my dissertation I wanted to highlight the hard work that fansubbing communities make every day. Nowadays, fansubbing is become a mass social phenomenon and it is claiming its rightful place within the field of audiovisual translation. The rise of such a phenomenon is a clear sign that time has changed, as much as society
did, thanks above all to the impressive development of technology and the beginning of the social media era. As thing stands, fansubbing cannot go unnoticed. It is an alternative way of creating subtitles, but not only that. On a first level, it gives people something that they could not enjoy otherwise, i.e. the subtitles of series that are not available in Italy but also a product that reflects their needs and expectations, as being made by fans for fans. Moreover, it let people enjoy the original product, with original voices and cultural references, not to mention the fact that it is a good way to learn English or, at least, to being exposed to the foreign language as much time as possible. Besides, thinking from an economic point of view, many broadcasting networks – foreign and Italian – stated that amateur subtitling helps them understand how much a TV series is appreciated by the audience, and this has a great value on the decision of officially distributing a TV series in a Country or not.

Considering all these elements and taking into account the fact that, academically, very little research has been done, I really hope that things will change in the near future. Fansubbing is the result of great changes and developments, but also of great passion and commitment, therefore it deserves more attention from scholars and professionals.
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APPENDIX:
THE SUBTITLES OF UPSTART CROW

Season 1, episode 1

00:00:00,000 --> 00:00:03,897
Upstart Crow - Stagione 1
Episodio 1- "Star-Crossed Lovers"
00:00:03,907 --> 00:00:08,113
Traduzione: +broken+, Dorcas90, Athaelstann, allonsyalessia, PotionFlame
00:00:08,123 --> 00:00:10,994
Revisione: -Irene, MrsShadow
00:00:13,088 --> 00:00:16,138
Subspedia
I nostri sottotitoli per i tuoi telefilm
00:00:16,148 --> 00:00:18,701
<i>Gli Amanti Sfortunati</i>
00:00:21,114 --> 00:00:24,779
"Romeo, Romeo! Perche' sei tu Romeo?"

00:00:21,020 --> 00:00:24,570
"Romeo, Romeo!
Wherefore art thou Romeo?"
00:00:24,620 --> 00:00:28,410
Sorry, Dad. How old's this sad weirdo supposed to be?
00:00:28,460 --> 00:00:30,690
The maid be 13, my sweet.
00:00:30,740 --> 00:00:32,250
00:00:24,789 --> 00:00:28,463
Scusate, padre, ma quanti anni dovrebbe avere questa stramba depressa?
00:00:28,943 --> 00:00:30,867
La ragazza ne ha tredici, mia cara.
00:00:30,877 --> 00:00:32,370
Yeah, cos I'm 13.

Exactly.

I thought it might be fun to hear my Juliet spoke in her true voice before a middle-aged man with two half-coconuts down his bodice gets hold of it.

I don't say stuff like this, Dad.

I'd sound like a complete turnip!

Yes, dear.

'Tis thy sweet and useful timbre I would feign here, not the monosyllabic series of grunts that passes for your conversation.

Oh, what?!

I take the view that having my romantic ingenue say, "Uhh, what, shut up, Romeo, you're so weird, uhh, shut up, I hate you."

would be slightly less effective than mine own timeless poetry.

Timeless is the word,
as in "feels like goes on for bloody ever".

You've never given it a chance.

You've only seen Henry VI, Part 1.

Part 1? What, you mean there's more?!

I mean, don't take this wrong way, son, but, God, I was bored.

I thought I was actually outside my own body watching myself die.

He sat there cracking his nuts in the quiet bits.

I tried to shush him, but he would not be shushed.

He's a stubborn man, your father, William. A stubborn, common man.

Which is why you married me.

Posh birds love a bit of rough.

I married beneath me, and now you've done the same, William.

And what's that supposed to mean?
It means that he was 17 and he got a scheming little 26-year-old tithe farm milking-slap up the duffington, that's what!

Oh, you think you're so posh, Mary Arden.

Like you ain't sewn into your winter knickers like everybody else. I'm trying to work!

I've come from London to hear Sue read my Juliet.

Well, I'm not happy, doll.

Burbage pays you as an actor, not a writer.

It's fine. I've sent word to the theatre that the two tunnels which lie beneath the bridge be blocked.

Pardon?

The two tunnels which lie beneath the bridge be blocked.

Two tunnels?

- Che aveva solo diciassette anni...

Ed ha ingravidato una ragazza manipolatrice di ventisei anni, abituata a stare nei granai e a mungere mucche, ecco cosa!

Oh, voi pensate di essere tanto di classe, Mary Arden.

Come se non vi cuciste anche voi i vostri indumenti invernali, come tutti.

Starei cercando di lavorare!

Sono venuto da Londra per far leggere a Sue la mia Giulietta.

Beh, non ne sono felice, caro.

Burbage ti paga in quanto attore, non come scrittore.

Non c'è problema, ho detto al teatro che i due canali che giacciono sotto il ponte sono bloccati.

Come, scusa?

I due canali che giacciono sotto il ponte sono bloccati.

I... due canali?
Beneath a bridge? Anyone?

00:02:36,300 --> 00:02:38,730
Nose, my loves. Nose!
00:02:38,780 --> 00:02:42,410
I've told Burbage that my nose be snotted and I would not work this week or next.

00:02:42,460 --> 00:02:44,530
Why didn't you just say "nose"?

00:02:44,580 --> 00:02:46,250
It's what I do!
00:02:47,380 --> 00:02:49,650
Now, Susanna, again.
00:02:49,700 --> 00:02:51,890
All right, if I have to.
00:02:51,940 --> 00:02:54,690
"Romeo, Romeo! Wherefore art thou Romeo?"
00:02:54,740 --> 00:02:56,890
Dad, nobody talks like this!
00:02:56,940 --> 00:02:58,370
It's poetry.
00:02:58,420 --> 00:03:01,220
Sometimes I regret teaching you to read.

00:03:01,300 --> 00:03:04,090
I do think it could be a little less flowery, love.
00:03:04,140 --> 00:03:06,970
I mean, why doesn't she just say, "Where are you, Romeo?"
00:03:07,020 --> 00:03:09,690
Because, my love, it doesn't mean, "Where are you?"

Sotto un ponte...

00:02:33,779 --> 00:02:35,011
Nessuno ci arriva?

00:02:36,302 --> 00:02:38,622
Il naso, miei cari. Il naso!

00:02:38,632 --> 00:02:39,844
Ho detto a Burbage che ho il naso otturato e non avrei lavorato questa settimana ne’ la prossima.

00:02:39,854 --> 00:02:42,572
Perché non hai detto direttamente ‘’naso’’?

00:02:42,582 --> 00:02:44,646
E’ il mio lavoro!

00:02:44,656 --> 00:02:46,388
Adesso, Susanna, di nuovo.

00:02:46,784 --> 00:02:49,772
D’accordo, se proprio devo.

00:02:49,782 --> 00:02:51,933
"Romeo, Romeo! Perché’ sei tu Romeo?"

00:02:54,779 --> 00:02:56,721
Padre, nessuno parla così’!

00:02:56,731 --> 00:02:58,452
E’ poesia!

00:02:58,462 --> 00:03:00,872
A volte mi pento di avervi insegnato a leggere.

00:03:01,380 --> 00:03:04,291
Penso che potrebbe essere un tantino meno elaborato, mio amato.

00:03:04,301 --> 00:03:06,933
Perché’ non dice semplicemente: "Dove sei, Romeo?"

00:03:06,943 --> 00:03:09,645
Ma perché, mia amata, non significa "dove sei?"
It means, "Why are you Romeo?"

That's a bit weird.

Yeah. Romeo is just his name.

Well, exactly.

Juliet is saying, "Why are you a member of a family that I hate?"

People will definitely think you mean, "Romeo, where are you?"

That's what I thought it meant.

So excited to hear about Mr Shakespeare's teen romance.

Better than his usual stuff.

Has he let slip any hints about the romance plot?

Er, this lad falls in love with this lass,
and she falls in love with him...

and they live happily ever after.

Nice and short, which makes a change from his Henrys.

- And an amazing part for a girl.

- Kate,

you've got to drop that. Just cos your mum rents rooms to my master

don't mean he's going to put you in one of his plays.

It just seems so unfair that the theatre employs men to perform female roles when I, a real woman, am ready and eager.

Ah, Kate, splendid!

Store these new pages in my bureau, would you? And, Bottom,

bring ale and pie.

A "good morrow" would be nice.

I'm famished!

The coach promised a refreshment cart, but, oh, not on this particular service,

you'll be stunned to hear(!)
I hate it when they do that.

Plus, they were filling ruts twixt Stokenchurch and Chipping Norton
and had laid on replacement donkeys.

In fact, one donkey for six of us, plus bags.

Of course, the snortish brute guffed its last after but three furlongs
and they had to send for another from Birmingham.

We spent two nights in a hedge.

And did we see a single rut being filled?

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

One wouldst more likely see a toothless crone with a tooth
than an English rut-filler actually filling a rut!

Fortunately, I had my quill and ink and was able to make passing use of the time.

Oh, my God, Mr Shakespeare, it's brilliant.
Timeless. Deathless!

"The Most Tragical History Of Romeo And Julian."

That should be Juliet, obviously. Romeo And Julian was but a working title.

Early exploratory stuff. It meanteth nothing.

Yeah, right(!)

- What?
- Well, come on, master.

We live in t'same house.

I've heard you reading out your sonnets.

Especially 1 to 126.

Those poems are about a platonic hierarchical relationship.

God's naughty etchings!

Why does everybody presume

Senza tempo.

Eterna!

"La tragica storia di Romeo e Giulio".

Dovrebbe essere "Giulietta", ovviamente.

"Romeo e Giulio" era solo un titolo provvisorio.

Un primo tentativo, sperimentale. Non ha alcun significato.

Sì, certo.

- Che intendi?
- Oh, suvvia, mastro.

Viviamo nella stessa dimora.

vi ho sentito leggere i vostri sonetti.

Soprattutto i primi 126.

Quelle poesie parlano di una relazione gerarchica platonica.

Per tutte le nudita'!

Perche' presumono tutti che
that just because I write 126 love poems to an attractive boy, I must be...

.. I must be some kind of bechambered hugger-tugger.

Juliet is an utterly amazing part.

Yes, I really think I've got her voice. You have, you have. She's perfect.

The real challenge will be to find an actor to do her justice. Master Condell was quite brilliant as Queen Margaret in my Henrys. But I fear he'd be too old to play the ingenue. On the other hand, I don't want a boy. These downy-scurtumed squeakers lack depth.

Ahem.

These downy-scurtumed squeakers lack depth.

Leaping amphibian caught in the ruby pipe solo perché ho scritto 126 poesie d'amore per un giovane attraente, io debba essere...

Debba essere uno che gradisce la compagnia maschile in camera da letto. Giulietta e' un personaggio a dir poco fantastico.

- Sì', credo di essere riuscito a darle voce. - E' così', e' così'.

E' perfetta. La vera sfida sara' trovare un attore che le renda giustizia. Mastro Condell e' stato davvero bravo come regina Margherita nell'Enrico VI, ma temo sia troppo anziano per la parte della fanciulla.

D'altro canto, non voglio un ragazzetto. Quegli... Sbarbatelli col pene lanuginoso mancano di profondita'.
which starts with a swallow
but knows naught of birds.

Pardon?

I think he means, have you
got a frog in your throat?

But you can never be sure with him.

I'll get it.

As if anyone else was ever going to!

Yes, Bottom. Or, alternatively, I
could get it and you could write a play

and use the money you earn to pay me.

Except, hang on, no, that wouldn't
work, because you can't read or write.

So perhaps our current distribution of
labour is the sensible and equitable one.

That's just mean, that is.

Ahem.

What?

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

Oh, Kate, don't go there.

00:07:32,260 --> 00:07:35,860

00:07:36,140 --> 00:07:37,480

00:07:40,220 --> 00:07:42,610

00:07:47,540 --> 00:07:48,570

00:07:48,620 --> 00:07:50,210

00:07:50,260 --> 00:07:53,930

00:07:53,980 --> 00:07:55,930

00:07:55,980 --> 00:07:59,250

00:07:59,300 --> 00:08:03,820

00:08:04,940 --> 00:08:07,340

00:08:09,140 --> 00:08:10,380

00:08:10,380 --> 00:08:11,450

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

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

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

00:07:32,160 --> 00:07:35,488

00:07:36,264 --> 00:07:37,271

00:07:42,744 --> 00:07:44,692

00:07:47,523 --> 00:07:50,296

00:07:50,306 --> 00:07:53,068

00:07:53,078 --> 00:07:55,820

00:07:55,830 --> 00:07:59,667

00:07:59,677 --> 00:08:03,870

00:08:05,081 --> 00:08:06,548

00:08:10,953 --> 00:08:11,979

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

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

00:08:19,592 --> 00:08:21,846
Lady-acting is illegal.

00:08:21,780 --> 00:08:23,970
Beside which, girls can't act.

00:08:24,020 --> 00:08:27,410
Just as they cannot
practise law, cure the sick,
00:08:27,460 --> 00:08:30,760
handle financial matters
or stand for any office.
00:08:31,780 --> 00:08:34,730
But no woman has ever been allowed
to try any of those things.
00:08:34,780 --> 00:08:36,980
Because they can't do them!
00:08:37,460 --> 00:08:39,370
God's bodikins, Kate, what's not to get?

00:08:39,420 --> 00:08:42,570
Now, please, forget this
nonsense and let me focus.
00:08:42,620 --> 00:08:45,050
It's not Juliet I'm
worried about, it's Romeo.
00:08:45,100 --> 00:08:46,890
I can't seem to get a handle on him.
00:08:46,940 --> 00:08:49,010
His character eludes me.

00:08:50,100 --> 00:08:51,530
Master Robert Greene is without.
00:08:51,580 --> 00:08:52,690
Rob Greene...
00:08:52,740 --> 00:08:54,090
who doth hate my guttings?
00:08:54,140 --> 00:08:55,130
What does he want?
00:08:55,180 --> 00:08:56,490

Le donne non possono
recitare, è illegale.

00:08:21,856 --> 00:08:24,345
Senza considerare che le
donne non sanno recitare.

00:08:24,355 --> 00:08:27,302
Esattamente come non sanno praticare
la professione forense, curare i malati,
00:08:27,312 --> 00:08:30,453
gestire questioni finanziarie
o ricoprire un ruolo politico.
00:08:31,591 --> 00:08:34,696
Ma a nessuna donna e’ mai stato
permesso di provare a fare tutto ciò’.

00:08:34,706 --> 00:08:36,673
Perche’ non sanno farlo!
00:08:37,424 --> 00:08:39,660
Per il corpo di Cristo,
Kate, cosa’ che non capisci?

00:08:39,670 --> 00:08:42,849
Ora, ti prego, dimentica queste
assurdita’ e lasciami concentrare.

00:08:42,859 --> 00:08:45,407
Non e’ per Giulietta che sono
preoccupato, ma per Romeo.
00:08:45,417 --> 00:08:48,861
Non riesco a venirne a capo, 
il suo personaggio mi sfugge.

00:08:50,040 --> 00:08:51,570
Mastro Robert Greene è’ fuori.
00:08:51,580 --> 00:08:52,601
Rob Greene?
00:08:52,611 --> 00:08:54,295
Colui che mi detesta dal profondo?
00:08:54,305 --> 00:08:55,375
Cosa vuole’
Ahh...
00:08:56,540 --> 00:08:59,090
Master Shaky Poet!
00:08:59,140 --> 00:09:00,650
A word, if you please.
00:09:00,700 --> 00:09:03,690
Shakespeare, Master Greene.
00:09:03,740 --> 00:09:05,090
My name is Shakespeare.
00:09:05,140 --> 00:09:06,810
I know your name, sirrah.
00:09:06,860 --> 00:09:08,570
Shaky Poet.
00:09:08,620 --> 00:09:11,410
Just as I would address a
house-builder as Master Builder
00:09:11,460 --> 00:09:13,650
or a ship's carpenter as Master Carpenter.
00:09:13,700 --> 00:09:15,730
What would you call a
bear-baiter, Mr Greene?
00:09:15,780 --> 00:09:17,380
Master Baiter.
00:09:18,500 --> 00:09:21,600
- See what I did there?
- Brilliant. Loved it.
(...)
00:10:28,660 --> 00:10:32,170
Zounds! I am due at the theatre
to discuss my new romance,
00:10:32,220 --> 00:10:34,850
but now must play
nurse-nurse, wipey-nosey
00:10:34,900 --> 00:10:37,930
to a rogering, roistering
student clodhopper!
00:10:37,980 --> 00:10:41,170
00:08:56,589 --> 00:08:59,258
Mastro Scemo Poeta...
00:08:59,268 --> 00:09:00,661
Una parola, se non ti spiace.
00:09:00,671 --> 00:09:02,510
Shakespeare, mastro Greene.
00:09:02,520 --> 00:09:05,012
- Mi chiamo Shakespeare.
- Conosco il tuo nome, messere,
ti stavo appellando secondo mestiere,
00:09:06,907 --> 00:09:08,530
Scemo Poeta.
00:09:08,540 --> 00:09:11,004
Cosi’ come chiamerei un
costruttore mastro Costruttore
00:09:11,014 --> 00:09:13,583
o un carpentiere mastro Carpentiere.
00:09:13,593 --> 00:09:17,187
- E coloro che forgiano orbi, signor Greene?
- Mastri Orbatori.
00:09:18,554 --> 00:09:20,726
- Avete notato l’assonanza?
- Geniale. Adorabile.
(...)
00:10:28,463 --> 00:10:32,244
Poffarbac! Dovrei essere in teatro
per discutere della mia nuova opera,
00:10:32,254 --> 00:10:35,130
e invece ora devo giocare
alla piccola bambinaia
00:10:35,140 --> 00:10:38,070
con uno studente zoticone che si diverte
a far baldoria e a infilarlo in giro.
00:10:38,080 --> 00:10:41,135
And all because Robert Greene be made Master of Revels.

Why be he Master of Revels?
What qualifies him to be my judge?
He's posh and he went to Cambridge.

Exactly.
His very birth did guarantee him advancement whilst mine precluded it.
It is almost as if there be suspended over this sceptred isle a ceiling made of glass...
.. against which men of lower birth, such as I, must always bonk our noggins.

D'you think that's why you're going a bit bald?
I am not going bloody bald.
I have a very big brain.

E tutto perché' Robert Greene è stato nominato mastro di cerimonie.

Perché' proprio lui mastro di cerimonie? A che titolo può' giudicarmi?
E' un aristocratico ed è' andato a Cambridge.
Il suo stesso sangue gli ha garantito vantaggi che il mio mi ha precluso.

E' quasi come se ci fosse, sospeso sopra quest'isola sceptrata, un soffitto di vetro.
Contro il quale uomini di più' umili natali, come me, devono sempre sbattere la testa.

Credete sia per questo che state diventando pelato?
Non sto diventando pelato, diamine!
Ho solo un cervello molto grande.

(…)
(…)

We've had a delivery!

00:13:32,580 --> 00:13:36,570
Lock up the beef and ale, Bottom.
Tell the poor to bar their doors.

00:13:36,620 --> 00:13:40,010
We unleash the most parasitic creature in Christendom...

00:13:40,060 --> 00:13:42,000
the English posh boy.

00:13:43,340 --> 00:13:46,170
Stay your hand a moment, Bottom.

00:13:46,220 --> 00:13:47,850
Have you your dagger handy?

00:13:48,016 --> 00:13:50,968
Possibly. These Oxbridge yobbos are extraordinarily strong,

00:13:50,978 --> 00:13:54,460
having spent their entire lives with literarily enough to eat.

00:13:57,300 --> 00:14:01,860
They join clubs called the Burst Ballsack and the Fisted Peasant...

00:14:02,812 --> 00:14:06,055
.. where they gorge and fight and roger and quaff

00:14:06,220 --> 00:14:08,410
till they coat the walls with gut porridge.

00:14:08,460 --> 00:14:11,010
- A bit jealous, are we?
- Bloody jealous!

00:14:11,060 --> 00:14:14,690
Particularly as when they graduate, they all get to be bishops and ambassadors

00:13:32,891 --> 00:13:37,011
Nascondi manzo e birra, Bottom.
Di’ ai poveri di sprangare le porte.

00:13:37,021 --> 00:13:40,362
Libereremo la creatura piu’ parassitaria di tutto il creato...

00:13:40,372 --> 00:13:42,406
Il giovane aristocratico viziato inglese.

00:13:43,360 --> 00:13:46,267
Tieni a freno le mani per un momento, Bottom. Hai il tuo pugnale?

00:13:46,277 --> 00:13:48,016
- Pensate sia pericoloso?
- Possibile.

00:13:48,026 --> 00:13:50,968
Questi bulli di Oxbridge sono straordinariamente forti,

00:13:50,978 --> 00:13:54,909
poiche’ hanno passato le loro intere vite avendo cibo a sufficienza.

00:13:57,189 --> 00:13:58,899
Si uniscono in circoli chiamati Scroto Scoppiato e Cultadino Curioso...

00:14:02,812 --> 00:14:06,055
Dove si abbuffano, combattono, cedono alle tentazioni carnali e bevono, fino a ricoprire le pareti con l’interno delle loro stesse budella.

00:14:08,548 --> 00:14:11,017
- Siamo un po’ gelosi, eh?
- Dannatamente geloso!

00:14:11,027 --> 00:14:14,661
Specialmente quando si laureano, diventano tutti vescovi e ambasciatori
and members of the privy council.

In England, I'm afraid it's not what you know, it's what dead farmyard animals you rogered at university!

We can put it off no longer. Unleash the posh boy!

Rosaline... Rosaline! Wherefore art thou Rosaline?

Goodness. This is spooky.

He's asking why his beloved's name is Rosaline. Actually, I think he's asking where Rosaline is. Probably best to leave the linguistic interpretation to me. Where are you, Rosaline? Where are you? I wish I knew where you were.

Rosaline! Rosaline! Perche' sei tu Rosaline?

Perdinci. E'... E' inquietante.

Si chiede perché il nome della sua amata sia Rosaline.

In realtà, credo si stia chiedendo dove sia Rosaline.

Forse è meglio se lasci l'interpretazione linguistica a me.

Gonna admit I was right?
00:15:01,740 --> 00:15:03,370
O brutal love.
00:15:03,420 --> 00:15:05,290
Despised love.
00:15:05,340 --> 00:15:09,890
Love is the angry thorn
upon the false rose, and I...

00:15:09,940 --> 00:15:11,410
am a prick.
00:15:12,980 --> 00:15:17,050
Blimey, have we got to spend
a week with this arse-mungel?
00:15:17,100 --> 00:15:19,250
Resist your thuggish
interjections, Bottom.
00:15:19,300 --> 00:15:23,250
I see in this lovelorn loon
the very model of my Romeo.
(...)
00:17:32,260 --> 00:17:35,740
Zounds! I've got to get
going some of this stuff down.

00:17:36,940 --> 00:17:38,530
He is my Romeo, all right.
00:17:38,580 --> 00:17:42,050
And what a bit of luck, him going
diddly-doodah over our Kate!
00:17:42,100 --> 00:17:43,690
We'd thought to be his jailer

00:17:43,740 --> 00:17:46,780
but what better chains to keep
him close than those of love?
00:17:48,340 --> 00:17:50,290

Ammettete che avevo ragione?
00:15:01,851 --> 00:15:03,411
Oh, amore violento.
00:15:03,421 --> 00:15:04,974
Amore disdegnato.
00:15:05,346 --> 00:15:06,494
L'amore c'...
00:15:06,504 --> 00:15:09,986
Un'infuriata spina
sulla falsa rosa, ed io...

00:15:09,996 --> 00:15:11,227
Sono un inetto.
00:15:13,634 --> 00:15:17,025
Accidenti, dobbiamo passare un
settimana con questo imbecille?
00:15:17,035 --> 00:15:19,082
Trattieni le tue interiezioni
violente, Bottom.
00:15:19,092 --> 00:15:23,447
Vedo il perfetto modello del mio
Romeo, in questo folle disperato.
(...)
00:17:32,848 --> 00:17:34,006
Poffarbacce!
00:17:34,016 --> 00:17:36,069
Alcune cose dovo scrivermele.
00:17:37,071 --> 00:17:38,536
E' il mio Romeo.
00:17:38,546 --> 00:17:42,390
E che fortuna, che si sia
infatuato della nostra Kate!
00:17:42,400 --> 00:17:44,338
Pensavamo di essere dei
carcerieri, ma ci sono
00:17:44,348 --> 00:17:47,257
catene migliori dell'amore
per tenercelo stretto?
Mr Shakespeare...
00:17:50,340 --> 00:17:52,610
Something quite interesting has just happened.

00:17:52,660 --> 00:17:55,690
Yes, I know, Kate. Master Florian has taken a shine to you.

00:17:55,740 --> 00:17:57,650
Just string him along for a week, will you?

00:17:57,700 --> 00:18:00,890
Let him sing beneath your balcony, write you sonnets, that sort of thing.

00:18:00,940 --> 00:18:02,610
I'm sure it's nothing serious.

00:18:02,660 --> 00:18:04,990
It is...

00:18:04,140 --> 00:18:06,010
quite serious.

00:18:06,060 --> 00:18:07,650
He's asked me to marry him.

00:18:07,700 --> 00:18:08,690
Well...

00:18:08,740 --> 00:18:09,970
Well, that's very sweet...

00:18:10,020 --> 00:18:11,570
Marry?!?

00:18:11,620 --> 00:18:13,410
He can't marry you!

00:18:13,460 --> 00:18:16,970
Robert Greene thought Rosaline not good enough for his precious Florian

00:18:17,020 --> 00:18:19,170
and she be the daughter of a knight.

00:18:19,220 --> 00:18:22,410

Mastro Shakespeare...
00:17:50,448 --> 00:17:52,812
E’ appena accaduta una cosa molto interessante.

00:17:52,822 --> 00:17:55,745
Si’, lo so, Kate. Mastro Florian si e’ infatuato di te.

00:17:55,755 --> 00:17:57,655
Dagli corda per una settimana, ti dispiace?

00:17:57,665 --> 00:18:01,043
Lascia che canti sotto il tuo balcone, che ti scriva sonetti.

00:18:01,053 --> 00:18:02,698
Sicuramente non e’ niente di serio.

00:18:02,708 --> 00:18:03,982
Invece e’...

00:18:03,992 --> 00:18:05,829
Piuttosto... serio.

00:18:06,244 --> 00:18:07,770
Mi ha chiesto di sposarlo.

00:18:07,780 --> 00:18:09,928
Bene. Bene, e’ molto dolce...

00:18:09,938 --> 00:18:10,990
Sposarlo?

00:18:11,332 --> 00:18:13,245
Non puo’ sposarti!

00:18:13,255 --> 00:18:14,929
Robert Greene credeva che Rosaline non fosse all'altezza del suo prezioso Florian e...

00:18:14,939 --> 00:18:17,170
Lei e’ la figlia di un cavaliere.

00:18:17,180 --> 00:18:19,141
00:18:19,151 --> 00:18:21,955
Your mum washes my puffling pants!
00:18:22,460 --> 00:18:25,370
Yes, but 'tis not Robert
Greene who would marry me.
00:18:25,420 --> 00:18:26,810
'Tis Florian.
00:18:26,860 --> 00:18:30,690
And when he does, my station
will be somewhat elevated...
00:18:30,740 --> 00:18:32,690
considerably, I might add,
00:18:32,740 --> 00:18:33,730
above you own.
00:18:33,780 --> 00:18:38,090
But... but, Kate, if you marry
Florian, his uncle will blame me
00:18:38,140 --> 00:18:40,650
and never license another of my plays.
00:18:40,700 --> 00:18:43,740
Hmm! It's not my problem, though, is it?
00:18:44,780 --> 00:18:48,730
Particularly since you won't let me play
Juliet, even though I'd be brilliant,
00:18:48,780 --> 00:18:50,890
and it's my dream.
00:18:50,940 --> 00:18:53,650
But, Kate, you know very
well that it is illegal
00:18:53,700 --> 00:18:56,130
for girls to do anything interesting.
00:18:56,180 --> 00:18:57,450
Thus...
00:18:57,500 --> 00:18:59,610
our only recourse is to marry,
and if we can marry rich, besotted idiots, then...
all the better.
Bottom, we have to stop this marriage.
- We must distract the boy!
- Well, that shouldn't be difficult.
The randy little ponce fancies anything in a skirt.
That's right. Yes, of course.
So... so all we need to do is find someone in a skirt whom he definitely can't marry.
Oh, my God, it's so obvious!
Woo-hoo, masters!
See, here I am!
Mistress Sauce Quickly, a shy but biddable young maid,
who is all ripe...
and hot and drippy.
Players!
Oh, my God, it's so obvious!
Woo-hoo, masters!
See, here I am!
Mistress Sauce Quickly, a shy but biddable young maid,
who is all ripe...
and hot and drippy.
Players!
Oh, my God, it's so obvious!
Woo-hoo, masters!
See, here I am!
Mistress Sauce Quickly, a shy but biddable young maid,
who is all ripe...
and hot and drippy.
Players!
e' il matrimonio,
e se riusciamo a sposare idioti ricchi e innamorati, allora...
E' ancora meglio.
Bottom, dobbiamo impedire questo matrimonio.
- Dobbiamo distrarre il ragazzo!
- Non sara' difficile.
A quel piccolo libidinoso piace qualsiasi cosa indossi una gonna.
E' vero. Si', naturalmente. Quindi...
Dobbiamo solo trovare qualcuno con una gonna che sicuramente non sposerebbe.
Oh, mio Dio, e' cosi' ovvio!
Ehila', mastri!
Vedete, eccomi qui!
Madama Sveltina...
Una fanciulla timida e docile...
Gia' matura...
Calda e succosa.
Suonate!
♪ She that craves her true love's joy  
00:19:45,060 --> 00:19:48,810  
♪ With a hey, ho, the wind and the rain  
00:19:48,860 --> 00:19:51,890  
♪ Will do the lot for a handsome boy  
00:19:51,940 --> 00:19:56,570  
♪ For the maid, she bonketh every day. ♪  
00:19:56,620 --> 00:19:58,960  

Well, Master Florian? What...  
00:19:59,940 --> 00:20:01,730  
What think you of Mistress Sauce Quickly?  
00:20:01,780 --> 00:20:03,490  
Does she not make  
00:20:03,540 --> 00:20:07,490  
your loins tremble and your  
codpiece cry, "Woof, woof"?  
00:20:07,540 --> 00:20:10,740  
Are you blind? She looks  
like a man in a dress!  
00:20:11,300 --> 00:20:13,610  
Besides, I am spoken for my Kate.  
00:20:13,660 --> 00:20:16,770  
Ah, but Kate be pure  
and chaste till wed...  
00:20:16,820 --> 00:20:20,500  
while Mistress Sauce Quickly doth  
promise the lot before dinner.  
00:20:22,220 --> 00:20:24,420  
Not a bad point, actually.  
00:25:09,780 --> 00:25:11,130  
Blimey.  
00:25:11,180 --> 00:25:13,090  
He's taking it a bit
harder than I expected.
And yet no friendly drop remains.

Perchance she did brush her teeth and then gargle after drinking it.

Thus...

with a dagger I die!

No, no. She be not dead!

The potion only made her seem dead. She'll wake up any second!

Bolingbrokes!

He dies.

Now cracks a noble heart!

Good night, sweet idiot.

Thy heart was big,

thy brain... tiny.

Non rimane neanche una goccia.
Here's your quill on the table, where you left it.

Oh, wondrous wife. Whene'er I lose a thing, you always know its place.

Not so much as being wondrous, doll, as not being a clueless, futtocking arse-mungel.

You're a common woman, Anne Shakespeare, a very common woman!

It in't that. You just don't sound like a girl.

- Yeah, but you can't act one, love.

We've been through this.

It takes a bloke.

Women aren't clever enough.

La tua piuma e' qui sul tavolo, proprio dove l'avevi lasciata.

Meravigliosa moglie, ogni volta che perdo qualcosa, sai dove trovarla.

Non si tratta di essere meravigliosa, tesoro, ma di non essere un incapace e lagnoso scansafatiche.

Sei una popolana, Anne Shakespeare, veramente una popolana!

Kate, drop it. You can't be an actor.

Why? Because I'm only the landlady's daughter?

It in't that. You just don't sound like a girl.

- But I am a girl.

- Sì, ma non sai interpretarla, tesoro.

We have already spoken.

It takes a bloke.

Le donne non sono abbastanza intelligenti.
Quae mihi quia ego stulta.
- You what?

It's Latin for "such a shame to be an ignorant woman".

Live with it, love.

Can you at least give me some performance notes?

All right. Well, your voice, for starters.

It's too nice.

It needs to be all raw and squeaky, like this.

Caesar, I beg you, go not into the capital today.

Well, what about my physicality?

Surely at least I move like a girl?

Well, I suppose.

A bit. Although it’d be better with two half-coconuts shoved down your bodice.

Che hai?

Significa "che peccato essere una donna ignorante" in latino.

Fattene una ragione, tesoro.

Potresti darmi qualche consiglio, almeno?

Va bene. La tua voce, per esempio, e' troppo bella.

Deve essere piu' roca e acuta, cosi'...
Except they wouldn't fit, would they?
No room for falsies cos of your realies.
Such a cruel irony!
Ah, Kate! Are you here? Splendid.
Bottom, ale and pie.
Good morrow'd be nice.
Oh, terrible journey.
Some pasty-brained arse-mungel
decided to kill himself on the track.
I hate that.
So selfish. I mean, jump in a lake!
Eat some hemlock! Fall on your sword!
Agitate a large bear with a small stick!
Just don't throw yourself under the
bloody carriage in front of mine!
Selfish bastible.
They didn't close the road?

Per te non andrebbero bene.
Non c'e' spazio per quelle false quando hai quelle vere.
Che crudele ironia.
Kate! Sei qui? Splendido.
Bottom, portami birra e pasticcio.
Un "buon giorno" sarebbe gradito.
Che viaggio terribile!
Uno zuccone scansafatiche ha deciso di suicidarsi per strada.
Che odio!
Che egoista!
Mangia della cicuta!
Cadi sulla tua spada!
Stuzzica un grosso orso con un piccolo bastone.
Solo non buttarti sotto la dannata carrozza davanti alla mia!
Bastardo egoista!
- Non hanno chiuso la strada?
Of course they closed the bloody road!
I mean, why, for God's sake?
Just why?
The man is dead.
There is a large cart track running from his crutch to his cranium.
Scrape him up and put him in a bag.
Just scrape him up and put him in a bag!
But, oh, no. That would mean passing up the opportunity to drive the public insane with frustration and, let's face it, this is England, so that ain't gonna happen.
So frustrating.
And to top it all, our stalled coach had to take on passengers from the one under which the selfish bastible had hurled himself.
Suddenly, I find myself squeezed next to an oafish groundling.

- Sì che hanno chiuso la dannata strada!
- Ma, voglio dire, perche', per l'amor di Dio? Perche’?
- Quel tipo e' morto.
- Il segno della ruota del carro gli parte dall'inguine fino al cranio.
- Raccogliete i pezzi e mettetelo in un sacco.
- Raccogliete i pezzi e mettetelo in un sacco!
- Ma, Dio, no. Si perderebbe l'occasione di far impazzire il prossimo per la frustrazione e, accettiamolo, siamo in Inghilterra, non e' ammissibile una cosa simile.
- Decisamente frustrante.
- E, come se non bastasse, il nostro carro ha dovuto caricare tutti i passeggeri del carro sotto il quale quel bastardo egoista si e' lanciato.
- D'improvviso, mi sono ritrovato schiacciato contro un rozzo poveraccio
who spent the entire journey stroking his porker.
I suppose it passes the time.
A pig, Bottom. A pig.
He did carry home bacon for his daughter's dowry.
and the beast crawled with vermin.
'Twas not so much a pig that had fleas as fleas that had a pig!
Whenever I crush fleas, I always use the time to practise my dancing.
As you know, music and dance are key skills for actors.
Kate...
Stop it now.
We go through this 17 times a week.
I know I've said I'd help but you can't be an actor.
You're a girl.
Where would you put the coconuts?

That's what I said.

So unfair!

Writing plays can't be that hard.

Maybe I'll just grab a chicken and write one myself.

If you write a play, I...

I fear it will be like that which stinks but be not fish, fertilises plants but be not compost, and is the last stage of the digestive process but not a glass of port and a pipe of tobacco.

Pardon?

He means "crap".

You get used to him over time.
Well, we'll see. No hard feelings. Right, I'm for the tavern.

I love you loads.

Well, Bottom, today's the day.

Eh?

The poet Robert Greene, who is Master of the Queen's Revels, is coming to collect my brilliant play "Maria, la Mangiarane in Kilt, Regina dei Rosci Selvaggi in Gonnella".

Ah, Master Shaky-Talent.

I'm sorry. Did I say Shaky-Talent?

I meant, of course, Shakespeare, although oft the tongue will tattle what the heart would hide.

Oft indeed, you preening, supercilious plague pustule.

Oops! You see?

I'm doing it now.
Well, Kit, not so dusty, eh? Things are looking up for me and no mistake.

Already I have not one but three plays in Burbage's repertoire.

And what's more, they are all called Henry VI.

Which must surely be some sort of record.

No doubt about it, Will, you're absolutely ripping London theatre a new arsington. Big respect, cuz.

Feels good. Can't deny. And there's more.

See here, I have an invitation to Lord Southampton's saucy prancings.

Think of it.

Me, a Stratford bum-shankle, a-hobbing and a-nobbing with the cock-snobbled folderols.

Hell of a step up for you. And one in the eye for Robert Greene.
Him and his varsity wits think the Southampton prancings 00:01:300 -- 00:01:04,250 their own private literary salon. Tch!

00:01:04,300 -- 00:01:06,250 He's going to crap a dead cat when he hears you've been invited!

00:01:06,300 -- 00:01:09,250 Which is, of course, brilliant. I salute you.

00:01:09,300 -- 00:01:14,250 - Thanks, mate. - Mind you, not sure about this teenage romance thing

00:01:14,300 -- 00:01:15,250 you've been banging on about.

00:01:15,300 -- 00:01:16,250 I'm not going to lie.

00:01:16,300 -- 00:01:17,250 Sounds lame.

00:01:17,300 -- 00:01:20,250 Same. I think it's wet.

00:01:20,300 -- 00:01:21,250 I love it.

(...) 00:03:11,300 -- 00:03:14,250 I crave approval and people sense that in me.

00:03:14,300 -- 00:03:16,250 It's true. You're very needy.

00:03:16,300 -- 00:03:19,250 Not needy. Just nice.
People don't like nice. They look upon it as weakness.

00:03:22,300 -- 00:03:23,250

I want to be liked, and so for some dark reason located deep in the human soul,

00:03:26,300 -- 00:03:28,250

people are less inclined to like me.

00:03:29,300 -- 00:03:32,250

Feet!

00:03:29,300 -- 00:03:32,250

Marlowe, on the other hand, doesn't give a tosslington, - so everyone wants to be his mate. - I'm just like you, Mr Shakespeare.

00:03:32,300 -- 00:03:35,250

Girls used to call me a try-hard because I wanted to make friends.

00:03:35,300 -- 00:03:39,250

But the more I tried, the more they'd pull my hair and stab me with their knitting needles.

00:03:39,300 -- 00:03:41,250

and stabbed me with their knitting needles.

00:03:41,300 -- 00:03:46,250

But, in the end, I made three great pals.

00:03:46,300 -- 00:03:47,250

Latin, Greek...

00:03:47,300 -- 00:03:49,300

and mathematics.

00:03:50,300 -- 00:03:53,250

A good lesson for all us farts and try-hards, Kate.

00:03:53,300 -- 00:03:55,250

What we lack in easy charm we must Alla gente non piace l'educazione. La vedono come una debolezza.

00:03:22,013 -- 00:03:23,946

Voglio piacere, e, perciò', per qualche oscura ragione situata nella profondità dell'animo umano.

00:03:23,956 -- 00:03:26,626

le persone sono meno inclini ad apprezzarmi.

00:03:26,636 -- 00:03:28,548

Piedì!

00:03:28,558 -- 00:03:29,671

A Marlowe, invece, non frega un piffero e tutti vogliono essere suoi amici!

00:03:29,681 -- 00:03:33,683

Io sono proprio come voi, signor Shakespeare.

00:03:33,693 -- 00:03:35,805

Le ragazze mi dicevano che esageravo quando volevo fare amicizia.

00:03:35,815 -- 00:03:38,861

Ma pio' ci provavo e pio' mi tiravano i capelli e

00:03:38,871 -- 00:03:41,045

mi infilzavano con i loro aghi da cucito.

00:03:41,055 -- 00:03:43,169

Ma poi mi sono fatta tre grandi amici.

00:03:43,581 -- 00:03:46,014

Ma poi mi sono fatta tre grandi amici.

00:03:46,024 -- 00:03:47,763

Latino, greco...

00:03:47,773 -- 00:03:49,071

E matematica.

00:03:50,348 -- 00:03:53,419

Un'ottima lezione per tutti noi noiosoni che ci proviamo troppo Kate.

00:03:53,429 -- 00:03:57,526

Non avendo fascino innato,
make up for with talent and hard work.
And mine is finally paying off!
I have my big new Jew play ready for Burbage.
And an invitation to Southampton's prancings
in the pocket of my puffling pants.
Even Robert Greene, who doth hate my gutlings,
must now admit I am the coming man.

("Upstart crow"?
He calls me "upstart crow"?
I can't believe it.
I mean, one welcomes intelligent criticism, but this is just abuse.
I thought you never read reviews.
We all say that, Bottom, but it isn't true, obviously.
We contrive to bring the good ones to the notice of our friends
while letting the bad ones eat into our souls until the day we die!

Don’t beat theeself, it’ll be forgotten by tomorrow

That used to be the case,

but since printing took off, bad reviews hang around for ever.

Woe to Albion that through this new invention,

any clueless arse-mungle may make his puerile twitterings known to the world...

.. as Robert Greene has done with his oh-so-amusing pamphlet, a Groatsworth Of Wit.

You have to admit it’s a pretty good title.

Huh! If such little wit be worth a groat, then a king’s ransom would not purchase my brilliant gag

about waking up in an enchanted forest and falling in love with a donkey.

Seriously, Master, you didn’t expect Greene to be nice to you?

mentre lasciamo che le cattive ci consumino l’anima finché’ non moriamo.

Non angustiatevi, lo avranno dimenticato tutti entro domani.

Di solito e’ così’, ma...

A causa della stampa, le critiche negative ci perseguiranno per sempre.

Sia maledetta la nostra patria, poiche’ ora con questa nuova invenzione tutto il mondo puo’ conoscere ogni sciocchezza puerile scritta da qualunque babbeo ignorante.

Come Robert Greene ha fatto col suo divertentissimo pamphlet, “Un Soldo di Spirito”.

Dovete ammettere che e’ un titolo delizioso.

Se così’ poco spirito vale ben un soldo, allora nemmeno il patrimonio di un re potra’ acquistare la mia brillante commedia in cui un uomo si risveglia in una foresta incantata e si innamora di un asino.

Siate serio, Mastro, non vi aspetterete che sia gentile con voi?
He's a rival poet.

For a genius, you don't know much about human nature.

Actually, understanding human nature is one of my big things.

Well, then, you should be able to see that he's jealous.

The green-eyed monster that doth mock the meat it feeds on?

Well, I was going to say, like a talentless turd in tights, which...

The point is, don't let him live in your head rent free.

Huh? Who cares what he thinks?

I care! These salty barbs will ruin me.

All London will revel in my shame.

Yeah, cos everyone in London's talking about you, aren't they?
Got nothing else to worry about at all.

"Got the plague. Could be worse -- I could've been called an uppity crow."

"Starving to death? Ooh, at least you haven't had a bad review!"

Yes, all right, Bottom!

"You're burned alive for refusing to deny Jesus were made of wine and wafers?"

"Well, that's nothing! Will Shake got called upstart crow by a posh boy!"

- Yeah. And you know I'm right, too.
- I do not know you're right,
and getting a bad review is much worse than getting the plague,
because at least with the plague, the person that gave it to you dies!

(…)

- Will you stay long?
- Sadly not, my love.

Non ha proprio nient'altro di cui preoccuparsi.

"Ho la peste, ma c'è di peggio: potevano darmi del corvo presuntuoso."

"Stai morendo di fame? Almeno tu non hai ricevuto una recensione negativa!"

- Sì, va bene così, Bottom!
- "Verrai messo al rogo per esserti rifiutato di negare che Gesù fosse fatto di vino e ostia!"

- "Morti tutti i figli? Ma non è nulla..."
- Basta così, Bottom!

Ho capito.

- Si', e sapete anche che ho ragione.
- Non la penso affatto così.

E ricevere una critica negativa è peggio di contrarre la peste perché almeno con la peste, la persona che ti contagia, poi muore!

(…)
I'm just so busy in London churning out plays, I can only stay a night. I really am becoming quite a success. In fact, I'm invited to saucy prancings at Lord Southampton's. Oh, zounds, that is posh. Posh indeed, good wife, and a good show must I make, which is why I've come home. I need your help. Take this shilling and with it stitch me tights in the Italian style. Italian style, Will? People'll see the contours of your Bolingbrokes. Ooh, Mum!

That's exactly what I want them to see, Anne. My big, bad, country-boy Bolingbrokes. I think I am actually going to be sick.
Tis shame indeed for I am come all contrite to make amends for my foolish slander in the Groat and offer a token of my future love. God's conkers, here's a minty fix. He has come to make amends, and I am hid. I will reveal myself but dissemble of the cause. But soft!

(...)

00:15:21,300 --> 00:15:24,250 'Tis shame indeed 00:15:24,300 --> 00:15:27,250 for I am come all contrite 00:15:27,300 --> 00:15:31,250 to make amends for my foolish slander in the Groat 00:15:31,300 --> 00:15:35,300 and offer a token of my future love. 00:15:36,300 --> 00:15:39,250 God's conkers, here's a minty fix. 00:15:39,300 --> 00:15:42,250 He has come to make amends, and I am hid. 00:15:42,300 --> 00:15:46,300 I will reveal myself but dissemble of the cause. 00:15:48,300 --> 00:15:50,250 But soft! 00:15:50,300 --> 00:15:54,250 What's this? Why, good Master Shakespeare be here after all! 00:15:54,300 --> 00:15:57,250 Sirrah, are you well? 00:15:58,300 --> 00:16:00,250
What? What? Oh...
00:16:00,300 --> 00:16:02,300
Yes, quite well, sir.
00:15:59,931 --> 00:16:02,558
Cosa? Cosa? Oh...
00:16:04,300 --> 00:16:08,250
W-Weary was I and so
did lay me down to rest
00:16:08,300 --> 00:16:10,300
behind this... chair.
00:16:12,300 --> 00:16:14,250
Well, now, Greene, it seems right strange
00:16:14,300 --> 00:16:17,250
that one who dubbed me
crow comes now a-calling.
00:16:17,300 --> 00:16:21,250
I am come to beg your pardon
00:16:21,300 --> 00:16:25,300
for the wrong I have done thee.
00:16:26,250 --> 00:16:27,250
Wow.
00:16:27,300 --> 00:16:30,250
Really? That's... that's
extremely sweet of you.
00:16:30,300 --> 00:16:35,250
Sweets, like the honeyed goat
balls that toothless crones
do suck on Lammas Eve.
00:16:36,876 --> 00:16:40,126
Brilliant image from a brilliant poet.
00:16:36,876 --> 00:16:40,126

Si'... abbastanza bene, messere.
00:16:04,323 --> 00:16:06,025
Ero... ero assai stanco e...
dietro a questa... sedia.
00:16:08,815 --> 00:16:10,993
cosi’ mi sono sdraiato per riposare.
00:16:11,823 --> 00:16:14,930
Ebbene, Greene, sembra piuttosto strano
che proprio chi mi ha dato del
corvaccio adesso venga a farmi visita.
00:16:14,940 --> 00:16:17,752
Sono venuto...
00:16:17,762 --> 00:16:18,971
Ad implorare il tuo perdono
00:16:19,772 --> 00:16:21,351
per il torto che ho commesso
nei tuoi confronti.
00:16:21,713 --> 00:16:25,133
Sul serio? E’...
00:16:28,167 --> 00:16:29,357
E’ estremamente dolce da parte vostra.
00:16:29,367 --> 00:16:31,104
Dolce, come i testicoli
di capra al miele
00:16:33,733 --> 00:16:36,866
che i vecchietti senza denti succhiano
durante la Festa del Raccolto.
00:16:33,733 --> 00:16:36,866
Un’immagine brillante, dalla
mente di un brillante poeta.
Thanks. I will grant thee my pardon gladly, cuz. And for the new love I bear thee, Will I speak further. ‘Tis whispered abroad that you would attend the saucy prancings all clad in silken hose. Aye, ‘tis true. Spy you these naughty boys. I beg thee, cuz, to think again. The fashion changeth daily. Silken hose is banished in Florence just now. Instead, purple puffling pants, yellow tights and really silly cross-garters are all the rage. Any who come a-prancing dressed not so will make a poor show indeed.

- Really?
- Really.

Goodness. My heartfelt thanks for telling me this,
for I would fain make a good impression.

Then I will see you at the prancings.

Good day!

(…)

You're ashamed of me cos

I'm a convicted criminal.

No, no. I just...

Oh, you think you've got above

us with your bloody London ways?

But I fear you'll never truly be

accepted by the cock-snobbled folderols

on account of the fact you're a
turnip-chomping country bum-shankle.

Not so, Father!

As you well know, I'm invited to

Lord Southampton's saucy prancings,

and you don't get more
cock-snobble than that!

On which subject, Wife, I need new tights.

It seems, to fit the fashion, I must
come all attired in purple puffling pants, yellow tights and really stupid cross-garters. You must stitch them for me. And how am I to afford the material? Why, from what remains of the shilling I did give thee last time.

- I've spent it. - Spent it? On what? On what, mate? I've got a bloody cottage to run and a family to raise, that's what! I'm having the roof thatched, the chimneys are being swept, I've had the rat-catcher round to do the beds, Hamnet's wooden tooth needs re-varnishing, and I bought a ferret for Judith's hair, to eat the nits. I paid off the witch-accuser so he won't accuse me and Susanna of being witches, alla moda, dovro' indossare calzoni a sbuffo viola, una calzamaglia gialla e una stupida giarrettiera. - Dovrai cucirle per me. - E come faro' a permettermi il materiale?

- Con il resto dello scellino che ti ho dato l'ultima volta. L'ho speso. - Speso? Come? - Come? Ho una dannata casa da governare e una famiglia da crescere, ecco come. Sto facendo aggiustare il tetto, spazzare i camini, ho chiamato l'acchiappa topi per i letti... Il dente di legno di Hamnet deve essere riverniciato, e ho comprato un fetoreto per i capelli di Judith, contro i pidocchi. Ho pagato il cacciatore di streghe per non far accusare me e Susanna,
even though I think she
might actually be a witch!

Oh, God, Mum! Thou art so funny.

I bought the twins lovely new outfits
for the May Day stupid dance,

a beautiful purple doublet
and hose for Hamnet,

and a lovely yellow dress for Judith!

Dad, you came back! You're going
to watch our May Day dance!

We love our new clothes,

and thanks for this
wonderful colourful ribbon!

Look, kids, it's bad news.

You... you're not going to watch us?

Actually, it's a bit worse than that.

Oh, yes! Yah!
Kate, Bottom, I just thought I’d drop by to check out Will’s tights before the prancings, you know, make sure he’s hanging properly, showing good Bolingbroke contour.

He’s already gone, Mr Marlowe. Yeah, he were too excited to wait.

Ooh, I bet he was. How did he look? Pretty cool?

Mmm..., not exactly cool. He looked like a massive futtoking cod-dangle.

Robert Greene came round and told him to wear really silly pants, tights and cross-garters.

So, obviously, he realised it was a bluffle, to make him look a fool? Yeah. But then he decided it was a double-bluffle.

Hang on, hang on.

You’re not saying that Will thought that Greene would guess

Kate...

Bottom, sono passato per controllare la calzamaglia di Will prima del ballo,

per assicurarmi che sia ben sostenuto, e che si veda la sagoma delle nespole.

- E’ gia’ andato, signor Marlowe.
- Sì’, era troppo emozionato per aspettare.

Lo credo bene. Come stava? Bene?

Non proprio benissimo. Sembrava un grande, grosso pendolo.

Robert Greene e’ passato e gli ha detto di indossare dei calzoni, calzamaglia e giarrettiera molto stupidi.

E lui ha capito che era un inganno per farlo sembrare un allocco? Sì’. Ma poi ha deciso che era un doppio inganno.

Aspettate, aspettate.

Non state dicendo che Will ha pensato che Greene pensasse
that he would spot his bluff to bluff him
into wearing stupid prancing trousers,
so thought his actual
plan was to twice-bluff him
into not wearing stupid prancing trousers,
so he decided to counterbluff by
wearing stupid prancing trousers?
Exactly. It's that simple.

00:24:58,300 --> 00:25:00,250
00:25:00,300 --> 00:25:02,250
00:25:02,300 --> 00:25:06,250
00:25:06,300 --> 00:25:08,500

che avrebbe scoperto il suo inganno per
fargli indossare degli stupidi calzoni,
quindi ha pensato che il suo vero
piano fosse un doppio inganno
per convincerlo a non indossare
degli stupidi calzoni,
insieme ha deciso di contro ingannarlo
indossando stupidi calzoni da ballo?
Esattamente, e' cosi' semplice.

00:24:57,856 --> 00:24:59,969
00:24:59,979 --> 00:25:01,945
00:25:01,955 --> 00:25:03,541
00:25:03,551 --> 00:25:06,050
00:25:06,484 --> 00:25:08,119
Mm... This upstart crow is ever more advanced in the world, beautifying himself in the feathers of a gentleman.

In vain have I sought to find some chink in the armour of his propriety, some lewd scandal or base crime with which to dispatch him to the dungeon ...

He claims to lead a blameless life ... married, sober, solvent...

dull.

But all men have their secrets,

and when I find Will Shakespeare's,

I will crush him
like a walnut betwixt the iron buttocks of a Titan.

(...)  

I thought you said all critics were illiterate.  

Don't get clever with me, Bottom!  

I'm sorry. I thought I was thick.  

Which one am I? Clever or thick? I'm confused.  

Thick, because you can't see how good my rhyme is.  

Cos it doesn't futtocking rhyme!  

Which is the entire futtocking point.  

Now shut thee that which eateth food but grows not fat, speaketh words but be not wise, and burpeth loud but makes not gas.  

Bloody hell, master, just say "mouth". People aren't impressed, you know.

Come una noce tra le ferree natiche di un Titano!  

- Non dicevate che i critici sono tutti analfabeti?  

- Non fare il furbo con me, Bottom!  

Oh, perdonatemi, credo di essere tonto.  

Cosa sono, quindi? Furbo o tonto? Sono confuso.  

Tonto, dato che non capisci la genialita' della mia rima.  

- Perche' non e' una rima, perdindirindina!  

- Ma e' quello il punto, perdindirindina!  

Ora chiudi cio' che mangia ma non ingrassa,

In your language:

200
Sorry, must try harder! My bad!

Come on, boys.

Let's not fall out over a rhyme that doesn't rhyme, even though it's a rhyme.

Have you really written 154 sonnets, Mr Shakespeare?

That's amazing.

Well, I find it therapeutic.

They help me deal with my moods. (…)

Oh, you know right well there's a Dark Lady, forsooth!

Nobody says "forsooth" any more, Mum. It's medieval.

- Oh, the Dark Lady in the sonnets? - Yes, Will.

The lady in the sonnets.

The dark-eyed woman with the thick black hair you seem so fascinated with!

Well... perchance 'tis thee, Anne, for...
you have dark eyes and raven hair.
In a certain light.
Good poetry is never direct or literal.
The imagery should be oblique.
Read me those bits we marked, Susanna.
"Your love is as a fever...
"Frantic mad with evermore unrest."
Yuck, Dad! I mean, seriously, just yuck!
Is that about me, Will?
Are you frantic mad with restless love for me?
"Your love is as a fever...
"Frantic mad with evermore unrest."
Yuck, Dad! I mean, seriously, just yuck!
Is that about me, Will?
Are you frantic mad with restless love for me?

Si da' il caso sia tu, Anne, tu...
Hai gli occhi scuri e i capelli corvini.
Alla luce giusta.
La poesia piu' bella non e' mai diretta o letterale.
Le immagini dovrebbero essere sfumate.
Leggimi le parti che abbiamo segnato, Susanna.
"E' come febbre l'amor tuo...
Pazzo frenetico sempre in maggior delirio".
Che schifo, padre.
Seriamente, che schifo.
E' di me che parli, Will?
Sei pazzo frenetico in delirio d'amore per me?
Vi sembra una conversazione da affrontare in salotto?
Mary, vostro marito sta cagando in salotto!
Sta piovendo.
La casa di ogni inglese
Are you having an affair, Will?
No. I swear.
Honestly. Truly.
You do hurt me with these churlish suspicions and bring to mine eye that which though 'tis water be not drunk

What?!
Tears, girl. Tears!
Yeah, Dad, I know you mean tears. I'm just, like, aghast.
Look, they can't all be gold. It's work in progress.

Wife, please,
I am a true and faithful husband.
No other tufted lady grotto than thine...
to the stranger in the
purple helm that doth...

.. that doth enter upstanding strong
but departs a limp and shrunken weakling.
I am actually going to be sick.
I shall certainly have to have a lie-down.
I be married to thee.
You're married to me,
but you're writing poems about
some stinksome whore-slap!

And the Fair Youth.
Don't forget the Fair Youth.
Yeah, Dad, that is pretty weird.
And dangerous. There's laws, son.

The Fair Youth is just a pal.
Look...
I admit that while in London
seen and admired have I
many dainties of beauty and experience
and perhaps did idly pen
some obscure and somewhat impenetrable verse about them.
But I be faithful to thee.
Well...
.. maybe you are and maybe you aren't.
But I shan't share my bed with someone who is thinking about Fair Youths and Dark Ladies.
So until you sort yourself out,
you can either sleep in the cowshed with Mrs Moo-Moo or you can sod off back to London.

(...)

Actually, I wrote a poem for you as well. Ahem!
Emelia, Emelia.
By God, I'd like to feel ya!
At last!
A poem with a proper rhyme!
Good day, Mr Shakespeare.
Perhaps you'll have better luck with your boyfriend.
Lord Southampton is a pal.
"A woman's face with Nature's own hand Painted hast thou..."
Hang on, stop there.
So you're saying I look like a girl?
Yes. I-I don't mean it literally.
Oh, don't you?
"... For a woman wert thou first created."
Now, that means...
I'm so pretty that when God made me he actually intended to make a girl.
Yes, but as I quickly add...
"Till Nature, as she
wrought thee, fell a-doting,
00:20:05,440 --> 00:20:07,230
"By adding one thing."
00:20:07,280 --> 00:20:10,990
Which would be a cod-dangle?

00:20:11,040 --> 00:20:13,270
Well, I don't actually say it, but...
00:20:13,320 --> 00:20:15,350
So I'm a Venus with a penis?

00:20:15,400 --> 00:20:17,030
A strumpet with a trumpet?
00:20:17,080 --> 00:20:19,110
A Miranda with a stander?
00:20:19,160 --> 00:20:22,430
A Judy with a protrudy?

00:20:22,480 --> 00:20:24,120
Put very simply...
00:20:26,320 --> 00:20:30,230
"And by addition me of thee defeated."

00:20:30,280 --> 00:20:33,630
So, to be clear, you think I'm pretty,
00:20:33,680 --> 00:20:35,590
but because I'm a man
00:20:35,640 --> 00:20:38,430
you can't have sex with me.
00:20:38,480 --> 00:20:40,870
- But... - Get thee hence
00:20:40,920 --> 00:20:42,350
to your milkmaid wife

foggiarti non s'invaghi’
00:20:05,537 --> 00:20:07,406
dandoti un'aggiunta in piu'”.
00:20:07,416 --> 00:20:08,648
Che sarebbe...
00:20:08,658 --> 00:20:09,943
Quello che...
00:20:09,953 --> 00:20:11,270
Penzola.

00:20:11,280 --> 00:20:13,411
In... in realtà' non lo dico,
00:20:13,421 --> 00:20:15,448
- ma...
- Quindi sono una Venere col pene.
00:20:15,458 --> 00:20:18,687
Una meretrice che te lo da' felice?
00:20:18,697 --> 00:20:20,676
Miranda con la sorpresa nella mutanda?

00:20:20,687 --> 00:20:22,532
Judy...
00:20:21,015 --> 00:20:22,532
Con gli attributi...
00:20:22,885 --> 00:20:24,694
Messa molto semplicemente...
00:20:26,202 --> 00:20:30,025
"E con un tocco in
piu’ ti sottrasse a me”.

00:20:30,035 --> 00:20:33,828
Percio', per essere chiari,
00:20:33,838 --> 00:20:35,863
pensate che io sia carino,
00:20:35,873 --> 00:20:38,663
ma poiche' sono un uomo...
00:20:38,673 --> 00:20:42,049
Non potete fare sesso con me.
00:20:42,099 --> 00:20:44,673
- Ma... - Andatevene, tornate
dalla vostra contadinotta, che
who is clearly but a beard
to your bechambered whoopsidom
and returneth not till ye be ready
to celebrate God's rich rainbow!

Not laughing at the word "whoopsidom".

Laughing beyond the
word "whoopsidom".
So, actually, that's not offensive.

Actually, I find it deeply whoopsiephobic.

Mr Greene...
I am the Lord Inquisitor.

Why lies this man upon the rack?
Sodomy, my lord. Sodomy.

This inquisition will establish that
Mr Shakespeare's vile pornography

is nothing more than an
incitement to foul hugger-tuggery.
They're just poems!

Sodomy is a crime for which circumstantial evidence is always allowable,

there being rarely witnesses save the perpetrators ...

and one of them is looking the wrong way.

My lord...

I wish to speak in Mr Shakespeare's defence, assisted by my clerk, Ned Bottom.

Don't you worry, Will. Bottom and I have been working on a plan.

Oh, God!

- Proceed.

- Well...

L... pluck a text at random.

"Wilt thou, whose will is large and spacious..."
My lord will of course understand in this context.
"will" clearly denotes carnal desire.
The man's very business is literary criticism.
He's absolutely right.
The couplet continues...
"... Vouchsafe to hide my will in thine,"
the second "will" being quite obviously a deliberate pun
on the word "willy"...
"... an, er, uncouth slang for the male sexual organ.
Damn, he's good!
I will quote the prisoner's Sonnet 126, which addresses this Fair Youth.
"Th'expense of spirit in a waste of shame."
Clearly, in this context "spirit" is an allusion to seminal fluid.

Chiaramente, in questo contesto la parola "spirito" e' un'allusione al liquido seminale.

00:24:09,600 --> 00:24:13,030
He's right. That is how the line is destined to be interpreted.

Ha ragione. E' cosi' che il verso e' destinato a essere interpretato.

00:24:13,080 --> 00:24:17,750
Thus we have an ejaculation in a "waste of shame",

Allo stesso modo abbiamo un'eiaculazione definita "vergognoso scempio", che puo' solo significare per un uomo,

00:24:17,800 --> 00:24:19,950
which can only mean a man,

00:24:20,000 --> 00:24:23,590
for there is no more shameful place in which to expend one's spirit.

00:24:23,640 --> 00:24:25,440
Apart from perhaps a donkey.

00:24:27,320 --> 00:24:31,110
Stretch the damned hugger-tugger till he confesses!

A parte, forse, un mulo.

Stirate il perpetratore di effusioni inappropriate finche' non confessi!

I think you should write one more sonnet, Mr Shakespeare.

Penso che dobbiate scrivere un ultimo sonetto, signor Shakespeare.

00:26:11,440 --> 00:26:14,630
Another one, Kate? Why?

Un altro, Kate? Per quale motivo?

00:26:14,680 --> 00:26:16,910
Who for? None likes them.

E per chi? Nessuno li gradisce.

00:26:16,960 --> 00:26:18,230
For Anne, your wife.

Per Anne.

00:26:18,280 --> 00:26:20,710
I've been thinking about what you asked me ...

Ho pensato a cio' che mi avete chiesto...

00:26:20,760 --> 00:26:23,030
how to win back her favour.

Come riconquistare il suo favore.

00:26:24,560 --> 00:26:27,150
And it seems to me that if
'twere poems to other women
which did upset her,
then to set it right, you
must needs pen one to her.
Of course.
Of course!
What a subject!
A love poem to an illiterate
farm wench whom I only married
cos I'd got her up the duffington.
Such a challenge!
Hmm, yes.
The muse be upon me.

E mi sembra che, se sono state le
poesie per altre donne a infastidirla,
dunque per sistemare la faccenda,
dovete scriverne una per lei.
Ma certo.
Ma certo!
Quale soggetto!
Una poesia d'amore a una
contadinella analfabeta
che ho sposato solo
perché l'ho ingravidata.
Quale sfida!
- Sí.
- Che la musa sia con me.
Season 1, episode 5

00:00:18,880 --> 00:00:21,910
Once, just once, I'd like
to take a coach service
00:00:21,960 --> 00:00:24,590
that fulfils its obligations
to the travelling public
00:00:24,640 --> 00:00:26,910
according to the promised schedule.
00:00:26,960 --> 00:00:29,010
I don't like this heath.
00:00:29,060 --> 00:00:29,830
It's spooky.
00:00:29,880 --> 00:00:32,430
Well, if they can't manage that,
at least be honest about it.
00:00:32,480 --> 00:00:34,990
Time of departure -- when we can be arsed.
00:00:35,040 --> 00:00:39,200
Time of arrival -- some point in
the latter part of the 16th century.
00:00:40,560 --> 00:00:42,790
Well, in fairness, Will,
the coach did throw a wheel.
00:00:42,840 --> 00:00:45,430
Because the lane was rutted
and the axle weak, Kit.
00:00:45,480 --> 00:00:46,830
And why is that?
00:00:46,880 --> 00:00:48,790
Because the exorbitant fares we pay
00:00:48,840 --> 00:00:51,510
go to line the puffling pants
of bloated shareholders,

00:00:19,012 --> 00:00:20,670
Per una volta, per una sola volta,
00:00:20,680 --> 00:00:24,669
mi piacerebbe prendere una carrozza che
rispetti gli obblighi verso i viaggiatori
00:00:24,679 --> 00:00:26,842
seguendo l'itinerario stabilito.
00:00:26,852 --> 00:00:28,360
Non mi piace questo luogo.
00:00:29,019 --> 00:00:31,110
- Mi inquieta.
00:00:31,120 --> 00:00:32,502
- Se non riescono a rispettarlo,
che almeno siano onesti!
00:00:32,512 --> 00:00:35,124
Orario di partenza?
Quando piu' ci aggrada.
00:00:35,134 --> 00:00:36,288
Orario d'arrivo?
00:00:36,298 --> 00:00:39,655
A un certo punto nella seconda
meta' del sedicesimo secolo.
00:00:40,856 --> 00:00:42,766
A dirla tutta, Will, la
carrozza ha perso una ruota.
00:00:42,776 --> 00:00:45,663
Perche' la strada era piena di
solchi e l'asse era debole, Kit.
00:00:45,673 --> 00:00:46,844
E sai perché'?
00:00:46,854 --> 00:00:51,389
Perche' paghiamo tasse esorbitanti che
riempiono le calzamaglie di snob grassoni
and none be spent on upgrading the rolling stock.

and none be spent on upgrading the rolling stock.

mending the tracks or ensuring there be an adequate supply of soft leaves and damp moss in the coach house privy.

How far is it, do you think, Mr Shakespeare?

I really don't like this heath.

Oh, about a dozen furlongs, Kate.

Mainly bog with patches of swamp.

Well, it's better than being in London.

You do not want to be in Southwark with the Black Death in town.

Such a shame they had to close the theatres.

Hmm, a grim business.

We were giving my Richard the night it struck.

Awful moment, I thought half the audience had nodded off.

Big relief to discover they were dead.

invece di essere usate per migliorare le carrozze, fare manutenzione delle strade o assicurare un'adeguata quantità di foglie e muschio nelle latrine delle rimesse.

Quanto pensate sia distante, signor Shakespeare?

- Proprio non mi piace questo posto.

- Circa una dozzina di stadi, Kate,

- quasi tutti di torbiera e zone paludose.

- Sempre meglio che stare a Londra.

Non è bello stare a Southwark con la peste bubbonica.

Che peccato che abbiano dovuto chiudere i teatri!

Una vera sciagura.

Si stavano esibendo nel mio "Riccardo II", quando ha colpito.

Un momento orrendo. Pensavo che meta’ pubblico si fosse addormentato.

Gran sollievo, scoprire che erano morti.
Course, some of them had died in their sleep.

A few, Bottom. Ten, at most.

Well, we'll make a merry crew in Warwickshire, and no mistake -- you at Stratford, and me staying at Sir Thomas Livesey's manor house nearby.

Particularly with Burbage and his company forced out of London on tour - and booked to perform. - Ah, well, I may skip that.

The Livesey children have a French teacher who teases most cheekily whenever I come to visit.

Always whispering l'amour and then running away.

Well, this time I hope to catch her.

Prenons un petit seau, avec un chou le-dedans, hein?

Which is French. It means "chase my little cupcake into the larder".

Actually, Mr Marlowe, it means, Di sicuro qualcuno sara' morto nel sonno.

Pochi, Bottom. Dieci al massimo.

Formeremo una bella combriccola nel Warwickshire.

Tu a Stratford, e io al maniero di Sir Thomas Livesey, li' vicino.

Prenons un petit seau, avec un chou le-dedans, hein?

E' francese. Significa "Venite in dispensa a riempire il buco della mia ciambella".

In realtà, signor Marlowe, significa...
"Grab a small bucket with a cabbage in it." - Really?

- Gosh, Kit, you're such a cool chap.
- Yes, I am.

That Duncan MacBuff, he's so bloody self-righteous.

It drives me potty.

If'd serve him right if I did put water in his milk.

Or worse.

Hmm. Worse?

Oh, it'd be so easy, too.

There's a bucket of white lead paint all ready to do the plaster on the half-timbering.

Do you see what I'm getting at?

Anne, I've told you, I'll get round to it!

Just put it on my "dad job" list.

Some blokes would just
take the witches’ hint and kill the Caledonian bastible!

Yes. Well, fortunately, I’m not some blokes, am I?

I’m your husband, whom you do oft call Snugglington or Tiny Knob.

And those be no names for a wild and dangerous killer.

Yeah, I know. Nice to think about, though. Lovely dream.

Night.

Is this a milk jug which I see before me...

.. the handle toward my hand?

Come, let me clutch thee.

I have thee not, and yet I see thee still!

I see thee yet, in form as palpable
as this which now I draw.

Thou marshals me the way that I was going,

and such an instrument I was to use.

I see thee still.

And on thy spout and handle gouts

of white paint containing lead,

ready to do the outside plaster,

which is on my "dad jobs" list that

I keep meaning to get round to.

The bell invites me.

Hear it not, Duncan,

for it is a knell that summons

thee to heaven or to hell.

I can't believe I'm going to
dinner at Sir Thomas Livesey's.

Me, a farmer's daughter,

(…)

I can't believe I'm going to
dinner at Sir Thomas Livesey's.

Me, a farmer's daughter,
supping with the cock-snobbled folderols!

00:13:27,960 --> 00:13:30,030
Anne, I've killed him.

00:13:30,080 --> 00:13:31,670
What?

00:13:31,720 --> 00:13:33,630
MacBuff. I've killed him.

00:13:33,680 --> 00:13:35,670
- Don't jape.
- I'm not japing.

00:13:35,720 --> 00:13:37,670
Trust me. You'd know if he was japing.

00:13:37,720 --> 00:13:39,990
because you wouldn't get it.

00:13:39,990 --> 00:13:41,560
I've murdered MacBuff!

00:13:41,560 --> 00:13:43,870
In the night!

00:13:43,920 --> 00:13:45,150
I filled the milk jug with lead paint.

00:13:45,200 --> 00:13:47,190
(...)

00:16:58,560 --> 00:17:02,510
And we have another guest come in refuge from the plague --

00:17:05,260 --> 00:17:07,870
- Robert Greene.
- Greene? Here?

00:17:07,920 --> 00:17:11,590
Yes, he did. He called me "upstart"
in his Groatsworth of Wit.
I am honoured indeed that a great poet like yourself remembers my poor slander. After all, I only studied classics at Cambridge University, whilst you, great Hermes, did reading and adding up at Stratford Bumbling School. I care not for your slanders, Greene, although methinks a better title than a Groatsworth of Wit would be to take "wit", subtract two Greenes and add a call for silence. I do not follow you, sirrah. Why, you, sir, are Robert Greene. So two Greenes is double you. Take W from "wit" and you have but "it".

Sono davvero onorato che un grande poeta come te si ricordi della mia povera calunnia. Dopotutto, ho solo compiuto studi classici all'Università di Cambridge, mentre tu... Grande Hermes, hai imparato a leggere e far di conto alla scuola per impediti di Stratford. Non mi interessano le vostre calunnie, Greene. Anche se mi sembra che un titolo più appropriato di "Un Soldo di Spirito" sarebbe prendere "Spirito", togliergli l'augurio di morte e aggiungergli un Greene e una nota personale. Non ti seguo, messere. Robert Greene, signore, siete voi, che abbreviato sarebbe "Vo". Togliendo l'augurio di morte, "Spiri", rimarrai' "To".
A call for silence is a very "sh", and add a "sh" to "it"

and you have a groatsworth of what you write!

We're dying on our arsingtons.

Condell, quickly!

What's this here?

Oops! Me old pig's bladder!

Oh! I've dropped it on the floor!

I'd better stoop to pick it up.

- Ooh! - Oh, Master, now thy arse be as red as thy face!

This is wrong. This is so wrong.

And so Anne's conscience doth betray her, as mine did me.

You do wander in your sleep, Anne,

ever trying to wash away our crime...
.. but all the perfumes of Arabia will not sweeten that little hand.

Ma neanche tutti i profumi dell'Arabia addolciranno quella mano.

00:23:26,040 --> 00:23:28,950
Oh, don't be so soft.

Non fare il rammollito.

00:23:29,000 --> 00:23:31,630
I went out for a wee.

Non ho fatto pipì.

00:23:31,680 --> 00:23:34,670
Don't you wash your hands after visiting the privy?

Non ti lavi le mani dopo esserti recato alla latrina?

00:23:32,271 --> 00:23:34,079
I can't go on like this!

Non posso continuare in tale modo!

00:23:37,320 --> 00:23:40,110
Bottom! Bottom, get up!

Bottom! Bottom, alzati!

00:23:40,160 --> 00:23:42,110
My mind is much troubled.

La mia mente è tormentata.

00:23:42,160 --> 00:23:45,230
I would seek advice and counsel from the weird sisters.

Cercherò consiglio presso le fatidiche sorelle.

00:23:45,280 --> 00:23:48,230
You want me to leave this nice warm cow

Volete che lasci il bel calore di questa mucca...

00:23:48,280 --> 00:23:52,110
to come wi' you looking for witches on a blasted heath?

Per venire con voi a cercare delle streghe in una dannata brughiera?

00:23:52,160 --> 00:23:55,880
- No, don't be silly, of course not. - Oh, good. - I'm not going.

No, non essere sciocco, certo che no. - Bene. - Io non vengo.

00:24:00,760 --> 00:24:03,830
Double, double toil and trouble

"Su, raddoppiatevi, fatica e doglia,

00:24:03,880 --> 00:24:07,630
Fire burn and cauldron bubble!

ardì tu, fuoco, calderon gorgoglia".

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

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

00:24:10,320 --> 00:24:11,310
Uh...
Ladies.

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

But my master’s all of a doo-dah.

He thinks Robert Greene suspects
him of murdering MacBuff.

Tell Will Shakespeare to fear not.

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

Oh!

Well, that sounds all right.

What’s in t’pot?

Eye of newt and toe of frog...

Wool of bat...

And tongue of dog.

Can I have a bit?
Quid agis, Marlowe?

Omne bene, gratias, Greene.

Ni illud velum sic habis bonum mane, Shakespeare.

You speak but little Latin.

Sad. Come, now, Marlowe. Have you money for your investment?

I would fain not stay a moment longer in these immoral surroundings than I must.

I know not what you mean.

I am here to speak to Mr Marlowe.

'Tis true, I occasionally
visit this establishment,
but only in order to raise up
fallen women with Bible-reading.

It is unlike you to take
the missionary position.

The money, Marlowe.
Da mihi pecunia.

Just bung that on
whatever's in the next ship.
Mr Shakespeare, vis ad obseedam
in unico tempore opportunitate?

- Um... Vis -- that's "would".
- He's asking if you want to invest.

Oh, uh, right. Well...

Non ego... non.
Non... quick...

tibi...

visito questo posto,
ma solo per far ritrovare a
queste donne la giusta via,
leggendo loro la Bibbia.

Non e' da voi mettervi a fare...
Il missionario.

I soldi, Marlowe! <i>Da mihi pecunia.</i>

<i>Hic pecunia mea.</i> Investitelo su quel che ci sara' sulla prossima nave.

Signor Shakespeare, <i>vis</i>
<i>ad obseedam in unico
tempores opportunitate?</i>

- <i>Vis</i> significa "vorresti"...
- Ti sta chiedendo se vuoi investire.

Oh... oh, giusto.

<i>Non ego...</i>
<i>Non... non...</i>

Veloce.

<i>Tibi...</i>
.. keep us cashus...

No matter. Most of the cargo is already sold.

The sacks of potatoes are spoken for, likewise the bags of tobacco.

Before long, the only thing left on that boat will be a couple of cases of syphilis sive morbus Gallicus.

Oh, sorry, Will. You wouldn't get it.

Latin joke.

Need to have gone to Cambridge.

It's no good, Kate.

It won't stay in that which supports a hat but be not a hook,
has a crown but be not a king,
and is fringed with hair
but be not my Bolingbrokes.

Pardon?
He means his head, love.
You will, Mr Shakespeare, you will.
You already have your schoolboy Latin to build on.

It's just sometimes, less is more.
A short play's a good play.
You don't want Juliet's balls dropping halfway through the balcony scene.
Well, that's true.
And 'tis ever a danger with these beardless youths
that we must employ to play the ladies.
Of course, if an actual girl were playing the role...
Oh, God, here we go. Would you let it drop, woman?

che ha una corona,
piena di peli, ma non sono le mie nespole.
- <i>Pardon?</i>
- La sua testa, dolcezza.
Ce la farete, signor Shakespeare, ce la farete.
Avete gia' una base di latino su cui lavorare.
- Meno e' meglio.
- Un'opera corta e' un'opera buona.
Non vorrete che le palle di Giulietta cadano durante la scena del balcone.
Beh, questo e' vero.
Ed e' sempre un pericolo con questi...
Giovani sbarbatelli che dobbiamo impiegare per la parte delle donne.
Se, invece, fosse una vera donna a interpretare il ruolo...
Dio, ci risiamo. La smetterai mai?
Le donne non possono recitare.
Girls can't act.

No, no, Bottom. I confess I'm beginning to come round to Kate's way of thinking.

I would love to hear my Juliet in the true voice of a maid.

Sadly, we're constrained by law.

It's so frustrating!

A woman may not disport herself on stage for fear she be thought a trollop.

It does seem silly, but there it is.

If ever I am to hope to sneak you into Burbage's company,

it must be in disguise. You must make him believe that you be that which, though it hath teats, hath no breasts,

and though it hath balls, be not a game of tennis.

- You mean a man, right?
- Yes, I mean a man.

A bit tortured, that one, if I'm honest, Master.

You have to let 'em
roll and then edit later.

(...)  
00:20:54,280 --> 00:20:58,070  
You wait, Mr Shakespeare. I will find a way to prove my worth.

00:20:58,120 --> 00:21:01,990  
Kate, gentle Kate, thou provest thy worth every day with thy joyous smile.

00:21:05,080 --> 00:21:07,870  
thy girlish laugh and the soft, tender grace that all Eve's daughters bring to the rough world of men.

00:21:11,750 --> 00:21:11,870  
Oh, Mr Shakespeare, you are like he who gives support, like that which sweetens all that it covers.

00:21:15,920 --> 00:21:18,630  
You are a great poet and are like the heavens.

00:21:22,120 --> 00:21:26,030  
Kate, your words move me, but I would fain know their meaning.

00:21:26,080 --> 00:21:28,950  
Why, he who gives support is a patron, poi la perfezionero’.

(...)  
00:20:54,434 --> 00:20:55,935  
Aspettate, signor Shakespeare.

00:20:55,945 --> 00:20:58,365  
Troverò un modo per provare le mie capacità’.

00:20:58,375 --> 00:21:00,338  
Kate, cara Kate...

00:21:00,775 --> 00:21:03,224  
Tu dimostrì il tuo valore ogni giorno con il tuo sorriso gioioso.

00:21:03,234 --> 00:21:05,005  
là tua risata femminile e la dolce grazia che tutte le figlie di Eva portano nel difficile mondo degli uomini.

00:21:05,015 --> 00:21:06,563  
00:21:06,573 --> 00:21:08,505  
00:21:08,515 --> 00:21:11,863  
Oh, signor Shakespeare...

00:21:11,873 --> 00:21:13,695  
00:21:13,705 --> 00:21:15,987  
Voi siete come colui a cui serve un sostegno...

00:21:15,997 --> 00:21:18,715  
Siete brillante, ma solo in poesia...

00:21:18,725 --> 00:21:20,984  
Siete un grande poeta e declamatore...

00:21:20,994 --> 00:21:22,603  
E, come del diavolo, di voi ho timore.

00:21:22,613 --> 00:21:24,664  
Kate, le tue parole mi commuovono, ma...

00:21:24,674 --> 00:21:26,306  
Fatico a comprendere il significato.

00:21:26,316 --> 00:21:29,185  
Colui a cui serve un sostegno e’ bas-so,
that which sweetens all
that it covers be but icing,
a great poet is a bard,
and the heavens, of course, be starred.

Put them together and you get...
Patron... icing... bard... starred.

I'll leave it with you.

God! Her and her women's emancipation stuff.
Yeah.
Talk about having a diced, fried tuber-baton on her shoulder...
I think I'm outward-going and with a great personality.
It's my dream to play Juliet, and I really, really want it.
Thank you. Next.
But you haven't heard my backstory!

e, piu' che brillante,
nella vita siete tardo.
Poi, un gran declamatore
da' fiato alla latina <i>os</i>
e il diavolo, si sa,
e' tentatore.
Unite le ultime parole ed otterrete...
Bas... tardo...
Os... tentatore.
Vi ci lascio riflettere.
Oh, Signore! Lei e i suoi discorsi sull'emancipazione femminile...
Gia'.
Prova a parlarle di mangiare dei tuberi ad asticelle fritti...
Penso di avere l'aspetto giusto ed ho una forte personalita'.
Interpretare Giulietta e' il mio sogno. Lo voglio fare cosi' tanto.
Grazie. Il prossimo.
Ma non avete sentito la mia storia.
My mum's just got the plague!

I was bullied at dame school.

I'm bringing up my sister's son.

I said next!

You'll see.

I'll be a futtoking star,

and then you'll look like dicks.

Crappage! Crappage. They all be crappage.
Season 2, episode 1

00:04:44,080 --> 00:04:45,270
Morning, all!
00:04:45,310 --> 00:04:49,230
I ascendeth the stairs so best thee get this party starteth.
00:04:49,270 --> 00:04:52,270
Kit, splendid! Bottom, bring ale and pie.

00:04:52,320 --> 00:04:54,990
Funny how, for all your vast and innovative vocabulary,
you still haven't heard the word, "please."
00:04:55,040 --> 00:04:56,950
Manners maketh man, you know.
00:04:56,810 --> 00:05:01,430
Very clever, Bottom --
shaming me with my own phrase.
00:05:01,480 --> 00:05:04,830
- "Manners maketh man" is not your phrase, Mr Shakespeare. - Isn't it?

00:05:04,880 --> 00:05:07,190
- I think it is.
- No, it isn't.
00:05:07,240 --> 00:05:09,310
It was first quoted by William Horman
in his Latin textbook Vulgaria,
00:05:09,360 --> 00:05:11,350
published in 1519, 45 years before you were born.

00:05:11,400 --> 00:05:14,630

00:04:44,240 --> 00:04:46,327
Buongiorno a tutti! Ho scalato le scale,
00:04:46,337 --> 00:04:49,035
quindi fareste meglio a dare il via alla festa!
00:04:49,550 --> 00:04:50,701
Kit, splendido!
00:04:50,711 --> 00:04:52,286
Bottom, porta birra e pasticcio.
00:04:52,296 --> 00:04:54,868
Buffo come, nonostante il vostro vasto e innovativo vocabolario,
00:04:54,878 --> 00:04:56,808
non abbiate ancora appresso le parole "per favore".
00:04:56,818 --> 00:04:59,464
- "Le maniere fanno l'uomo", sapete.
- Molto astuto, Bottom.

00:04:59,474 --> 00:05:01,462
Umiliarmi con le mie stesse citazioni.
00:05:01,472 --> 00:05:03,880
"Le maniere fanno l'uomo" non è vostra, signor Shakespeare.
00:05:03,890 --> 00:05:04,980
Ah, no?
00:05:04,990 --> 00:05:06,905
- Io credo di sì.
- No, invece.
00:05:07,565 --> 00:05:11,255
Fu citata per la prima volta da William
Horman nel suo libro di latino "Vulgaria",
00:05:11,265 --> 00:05:12,806
pubblicato nel 1519,
00:05:12,816 --> 00:05:14,570
Well, perchance some naughty sprite didst pluck it from my brain, dance back through time to 1519 and whisper it in William Horman's ear.

Could happen!

Actually, I won't bother with the ale and pie, Botski. No quaffing or gorging -- how so?

Feel you like that which, though it be not brandy, doth burn the throat, though it be not stew, doth contain bits of carrot, and though it be not a costermonger's cap, doth get thrown up in the street at New Year?

Pardon?

Ebbene, magari qualche spiritello dispettoso l'ha rimosso dal mio cervello per poi svolazzare indietro nel tempo fino al 1519 e...

Sussurrarlo all'orecchio di William Horman nel momento esatto in cui stava scrivendo il suo "Vulgaria". Può essere!

Anzi, non disturbatevi con birra e pasticcio, Botski. Niente bevuta ne' abbuffata, come mai?

Senti forse salire ciò che, sebbene non sia brandy, brucia la gola? Cio' che, sebbene non sia stufato, contiene pezzi di carote? Cio' che, sebbene non sia un cappello da rigattiere, viene riversato per le strade a Capodanno?

Prego?
Sick, Kit. Are you feeling sick?

00:05:54,200 --> 00:05:56,190

Oh, right! No, no, not a bit of it, no.

00:05:56,240 --> 00:05:59,870

I've been quaffing and gorging all night, out with my new best mate.

(...)

00:12:58,400 --> 00:13:00,750

So, not wild and passionate at all, then.

00:13:00,800 --> 00:13:03,470

Oh, goodness, Mr Shakespeare! Otello?

00:13:03,520 --> 00:13:05,280

More like HOT-ello!

00:13:06,760 --> 00:13:09,030

He really is orgasmic!

00:13:09,080 --> 00:13:10,870

You mean organic.

00:13:10,920 --> 00:13:12,640

I kind of think I know what I mean.

00:13:13,920 --> 00:13:16,630

General, allow me to introduce you to Mr Greene,

00:13:16,680 --> 00:13:18,510

a great and renowned poet

00:13:18,560 --> 00:13:22,830

whose sublime play Friar Bacon

And Friar Bungay is, I imagine,

00:13:22,880 --> 00:13:25,880

in constant repertory

at the Marrakech Grand.

00:13:27,520 --> 00:13:30,270

Il vomito, Kit.

00:05:52,891 --> 00:05:56,061

- Ti vien da vomitare?

00:05:56,071 --> 00:05:58,166

- Ah, ma certo! No, no, niente affatto, no.

00:05:58,176 --> 00:05:59,757

in giro col mio nuovo migliore amico.

(...)

00:12:58,572 --> 00:13:00,667

Ordunque per nulla selvaggio e passionale.

00:13:00,677 --> 00:13:02,449

Santi Numi, signor Shakespeare!

00:13:02,459 --> 00:13:03,470

Otello?

00:13:03,480 --> 00:13:05,499

Piu’ che altro Obello.

00:13:06,684 --> 00:13:08,840

E’ davvero orgasmico.

00:13:09,613 --> 00:13:10,910

Intendi organico.

00:13:10,920 --> 00:13:12,488

Penso di sapere cosa volevo dire.

00:13:14,185 --> 00:13:16,827

Generale, lasciate che vi presenti il signor Greene,

00:13:16,837 --> 00:13:18,405

un grande e celeberrimo poeta,

00:13:18,415 --> 00:13:19,963

la cui sublime opera,

00:13:19,973 --> 00:13:22,002

"Frate Bacone e frate Bungay”,

00:13:22,012 --> 00:13:25,525

presumo sia costantemente

in repertorio al Marrakech Grand.
A poet? I am honoured.

00:13:30,320 --> 00:13:32,390
Rude am I in my speech,
00:13:32,440 --> 00:13:35,190
and little blessed with
the soft phrase of peace.
00:13:35,240 --> 00:13:36,710
Ha! Don't believe a word of it.
00:13:36,760 --> 00:13:40,270
This bloke's got more gob
than a Cheapside renting-knave.
00:13:40,320 --> 00:13:43,590
Well, then, perhaps the Prince
would regale us with a tale or two?
00:13:43,640 --> 00:13:47,670
And so do I tempt the Moor to
speak of his alarms and adventures,
00:13:47,720 --> 00:13:52,430
for such romantic stuff will no
doubt turn the strumpet's head.
00:13:52,480 --> 00:13:55,030
You wish to hear of my
alarms and my adventures?
00:13:55,080 --> 00:13:58,110
- Well, you know, maybe another time...
- Battles. Fortunes.
00:13:58,160 --> 00:14:00,230
- Sieges that I have passed.
- Grab a drink, mate.
00:14:00,280 --> 00:14:01,990
This could go on all day.
00:14:02,040 --> 00:14:05,230
Wherein I'll speak of
most disastrous chances,
00:14:05,280 --> 00:14:07,930
- Fortunes.
00:14:07,980 --> 00:14:10,650
- Battles.
00:14:10,700 --> 00:14:13,000
- Sieges.
00:14:13,050 --> 00:14:14,580
- Fortunes.
of moving accidents by flood and field,
of hair-breadth 'scapes, 'ere the imminent deadly breach.
Have a drink, Kit? Grab my quill! This is blooming good stuff!
I need to get some of it down!
Have I gone all red?
Tell me if I go all red.
Of the cannibals that each other eat, the anthropophagi,
and men whose heads do grow beneath their shoulders.

This is brilliant.
- How do you spell "anthropophagi"? - But...
Perhaps I speak too much.
Well, you know, less is more.
Oh, no, General! Do go on.
But soft.
What fair lady is this?
Oh, my fair warrior!
It gives me wonder great as my content
to see you here before me, my soul's joy.
You had me at, "Oh, my..."
Blimey -- do you think
Otello fancies our Kate?
Looks that way, cuz.
I mean, a chap's got to be pretty
smitten to lapse into blank verse.
Fate is kind. The old black ram
be for tupping yonder white ewe,
as I have plotted.
The trap is set.
If after every tempest comes such calms,
may the winds blow till
they have awakened death.
I cannot speak enough of this content.
It stops me here.
00:15:26,040 --> 00:15:28,990

It is too much of joy.
00:15:28,892 --> 00:15:32,141

Calma, Kate! Conosci quest'uomo da un minuto e mezzo.
00:15:32,151 --> 00:15:36,856

Ma Bottom, non l'avete sentito?
00:15:34,234 --> 00:15:36,846

I suoi incantevoli racconti di avventure, tempeste,
00:15:36,856 --> 00:15:38,390
e gli antropofagi!
00:15:38,400 --> 00:15:41,200

E gli uomini cui cresce il capo sotto le spalle!
00:15:40,872 --> 00:15:45,032

Se m'infatuassi di chi racconta storielle,
dovrei giacere con chiunque in osteria!
00:15:45,042 --> 00:15:47,230

Ora torna in te.
(…)
00:19:20,760 --> 00:19:23,070

Just off to Mr Greene's dinner party, Kate,
00:19:23,120 --> 00:19:25,550

but I wanted to drop Otello's hanky back.
00:19:25,600 --> 00:19:27,310

Oh, no problem, Mr Shakespeare.
00:19:27,360 --> 00:19:30,070

I've had quite a few pressies since then.
00:19:34,200 --> 00:19:38,390

00:15:25,923 --> 00:15:28,338
Mi fa nodo qui...

00:15:29,040 --> 00:15:30,150
E' troppo grande la gioia!

00:15:30,200 --> 00:15:32,430
You've only known the bloke for a minute-and-a-half.

00:15:32,480 --> 00:15:34,150
Bottom, didn't you hear him?

00:15:34,200 --> 00:15:38,390
His wonderful tales of adventures, tempests and the anthropophagi!

00:15:38,440 --> 00:15:41,150
And men whose heads do grow beneath their shoulders!

00:15:41,200 --> 00:15:43,070
If I fell for everyone who span a decent yarn,
00:15:43,120 --> 00:15:45,150

I'd have to roger half the blokes in the pub!

00:15:45,200 --> 00:15:47,230
Now, pull yourself together!

00:15:47,230 --> 00:15:49,569

00:19:20,892 --> 00:19:22,947
Sto andando alla cena del signor Greene, Kate.

00:19:22,957 --> 00:19:25,506
Ma volevo ridarti il fazzoletto di Otello.

00:19:25,516 --> 00:19:27,366
Non c'e' problema, signor Shakespeare.

00:19:27,376 --> 00:19:29,941
Ho ricevuto un bel po' di regalini ormai.
A bead necklace, a hollowed-out gourd, a pot pourri of scented leaves and berries, contained within the dry scroting sac of a defeated foe.

Hottie's so romantic!

I fashioned it out of the first syllable of his name, and the fact that I find him extremely and totally hot. Yeah, I think I got that. He calls me Sweet Tits, which no doubt be a reference to adorable baby birds.

Tell me about this, General, have you not sometimes seen a handkerchief spotted with strawberries
in your love's hand?
I gave Kate such a one.
'Twas my first gift.
I fear then she gave it to another,
for see, yonder Shakespeare
doth wipe his beard with it.
Oh, that the slave had 40,000 lives!
One is too poor, too weak for my revenge!
Oh, beware, my lord, of jealousy!
'Tis the green-eyed monster which
doth mock the meat it feeds on.
Well, perhaps you're right. Don't want to jump to conclusions.
No...
But, I mean, it does look really dodgy.
Yes. Yes!

in your love's hand?
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'Twas my first gift.
I fear then she gave it to another,
for see, yonder Shakespeare
doth wipe his beard with it.
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doth mock the meat it feeds on.
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No...
But, I mean, it does look really dodgy.
Yes. Yes!

un fazzoletto con sopra ricamate delle fragole?
Uno cos' l'ho donato io a Kate.
Come primo pegno d'amore.
Oh, perbacco!
Temo che lei l'abbia donato a un altro, come vedete...
Quarantasei vite vorrei che avesse, quello scellerato!
Una sola sarebbe troppo poco...
Troppo misera per la mia vendetta!
Guardatevi bene, mio signore, dalla gelosia,
si beffa del cibo onde si pasce.
Forse avete ragione.
- Non voglio trarre conclusioni affrettate.
- No...
Tuttavia...
Pare alquanto sospetto.
Yes. Yes!
One more twist will do the deed.

Perchance the knave be innocent.

Question Kate, and if she speaks soft words to you of Shakespeare, then will you know that he hath stolen her heart,

and so must you kill him.

Arise, black vengeance from thy hollow cell!

Ah, blood! Blood! Blood!
00:09:48,720 --> 00:09:50,110
Now, come on, everyone,
00:09:50,160 --> 00:09:53,350
we're looking for King
Harry's positive points.

00:09:53,400 --> 00:09:56,030
Well, he made Wales and
England into one kingdom.

00:09:56,080 --> 00:09:57,830
Mm, I think I'll leave that out.

00:09:57,880 --> 00:10:00,670
Not making any friends
on either side there.

00:10:00,720 --> 00:10:04,230
Although, of course, the union
did make sound economic sense --
00:10:04,280 --> 00:10:07,270
promoting growth by
breaking down trade barriers
00:10:07,320 --> 00:10:10,270
and allowing free movement
of goods, services and labour.

00:10:10,320 --> 00:10:12,670
Mm, yes, Kate but if
there's one thing we know
00:10:12,720 --> 00:10:15,190
about the British, be we Welsh, Scottish
00:10:15,240 --> 00:10:17,190
or, pardon me for living, English,
00:10:17,240 --> 00:10:20,630
it's that when it comes to a
choice between sound economic sense
00:10:20,680 --> 00:10:24,110
and bloody-minded petty
nationalism, then the world can get
00:10:24,160 --> 00:10:28,070

00:09:48,803 --> 00:09:52,885
Suvvia, gente. Stiamo
cercando i pregi di re Enrico.

00:09:52,895 --> 00:09:56,223
Dunque, ha unito in un
regno Inghilterra e Galles.

00:09:56,233 --> 00:09:57,649
Credo che questo lo ometterò'.

00:09:57,659 --> 00:10:00,014
Non si è' fatto amico nessuna delle due.

00:10:00,639 --> 00:10:04,384
Tuttavia, l'unione è' risultata di certo
vantaggiosa dal punto di vista economico.

00:10:04,394 --> 00:10:07,445
Promuovendo la crescita tramite
l'eliminazione delle barriere commerciali
00:10:07,455 --> 00:10:10,809
e permettendo la libera circolazione
di merci, servizi e manodopera.

00:10:10,819 --> 00:10:13,924
Certo, Kate, ma se sappiamo
qualcosa sui britannici,
00:10:13,934 --> 00:10:17,723
che siano gallesi, scozzesi
o, scusate se esistiamo, inglesi...

00:10:17,733 --> 00:10:21,101
E' che, quando dobbiamo scegliere
tra la ragionevolezza economica e...
00:10:21,111 --> 00:10:23,304
Il futile e maledetto nazionalismo...

00:10:23,314 --> 00:10:25,369
Il mondo può' andare anche a rotoli,
stufflingtonned because we want our countries back, no matter how small, cold, wet or utterly impoverished they may be.
Well, then, it’s top news all round, mate.
Got a pretty nifty new gig myself.
Walsingham is sending me
to Verona on a spy mission.
Fine wine, fabulous
food, top Italian totty!
I presume you will also be expected
to do a bit of actual work?
No, not really. Job is a doddling skive.

Just got to contact some
contessa who is a Protestant
and wants to spy for us.

Seems she has a list of papist
assassins she wants to give us.
Only bother is I’m supposed
to learn some Italian.
Goodness, having to
make some small effort,
how awful for you!
Bestrew me, Will, methinks me
bolingbrokes be being busted!
00:01:35,200 -- 00:01:36,550
Forgive her, Kit,
00:01:36,600 -- 00:01:40,150
Kate doth ever chafe at the lack of opportunities afforded to women,
00:01:40,200 -- 00:01:42,990
suffering as she does
with the curious illusion
00:01:43,040 -- 00:01:44,350
that talent and brains
00:01:44,400 -- 00:01:47,240
in some way mitigate the absence of a cod-dangle.
00:01:49,120 -- 00:01:50,230
Learning Italian, you say?
00:01:50,280 -- 00:01:51,870
Mm, Walsingham's orders.
00:01:51,920 -- 00:01:53,870
Do you know, I think he's worked out
00:01:53,920 -- 00:01:56,870
that I don't take being a spy as seriously as he'd like!
00:01:56,920 -- 00:01:59,990
You can see how the got to be head of the intelligence service.
00:02:00,040 -- 00:02:01,470
I'm sorry, is there a problem?
00:02:01,520 -- 00:02:04,710
Yes, Kate, you are being a teeny bit of a pain in that which
00:02:04,760 -- 00:02:06,590
though it be sat on, be not a chair,
00:02:06,640 -- 00:02:10,390
though it doth trumpet loud,
be not a military fanfare,
00:02:10,440 -- 00:02:12,990
siano state sfracellate!
00:01:34,819 -- 00:01:36,028
Perdonala, Kit,
00:01:36,038 -- 00:01:40,107
Kate si irrita sempre per la mancanza di opportunità concessa alle donne,
00:01:40,117 -- 00:01:43,002
soffrendo in tal misura di una bizzarra illusione
00:01:43,012 -- 00:01:45,547
per la quale il talento e l'intelletto possano in qualche mitigare l'assenza dell'arnese maschile.
00:01:45,557 -- 00:01:47,336
Imparare l'italiano, hai detto?
00:01:48,964 -- 00:01:50,706
Ordini di Walsingham. Sai com'e'...
00:01:50,716 -- 00:01:52,478
Credo abbia capito
00:01:52,819 -- 00:01:54,086
che non prendo sul serio l'essere una spia tanto quanto lui vorrebbe.
00:01:54,096 -- 00:01:56,807
Ecco come e' riuscito a diventare il capo dei servizi segreti.
00:01:56,932 -- 00:02:01,308
Scusa, c'è qualche problema?
00:02:01,318 -- 00:02:04,148
Sì, Kate, sembra che noi ti siamo su quel luogo...
00:02:04,158 -- 00:02:06,987
quello su cui ti sedi,
ma non e' una sedia;
00:02:06,997 -- 00:02:10,446
quello che trombeta rumorosamente, ma non e' una banda militare;
00:02:10,456 -- 00:02:13,105
and though it be divided in two
with a crack in the middle,
be not a frozen lake on
which stands a nervous skater
who has overestimated
the strength of the ice.
He means arsing-mungle.

00:02:23,040 --> 00:02:24,310
Yes, Bottom, got that
and, like most men, he seems
to be talking out of it.

00:02:28,040 --> 00:02:29,510
What is your problem, Kate?!
You, for a start!
You live only for pleasure.
- You gorge, you quaff, you treat
women as playthings. - Yes...

00:02:37,120 --> 00:02:38,720
but what is your problem?!
Come along now, you two, let's not fight.
Look, here's an idea, Kit.
I'm off to Stratters to write my new play.

00:02:46,240 --> 00:02:48,910
While I'm away, why doesn't

00:02:13,040 --> 00:02:16,510
donc e' diviso in
da non e' un lago ghiacciato su
cui e' in piedi un pattinatore nervoso
che ha sopravalutato
la resistenza del ghiaccio.

00:02:19,560 --> 00:02:21,800
Intende dire che
ti stiamo sul posteriore.

00:02:22,851 --> 00:02:24,488
Si', Bottom, avevo capito.
E, come molti uomini, sembra
ti usi quello per parlare.

00:02:27,771 --> 00:02:29,527
Qual e' il tuo problema, Kate?
Voi, tanto per iniciaré!

00:02:31,079 --> 00:02:32,826
Vivete solo per il dilettó!

00:02:32,836 --> 00:02:36,503
Vi ingozzate, bevete, trattate
le donne come giocattoli.

00:02:36,513 --> 00:02:37,690
Si'...

00:02:37,700 --> 00:02:39,143
Ma quale sarebbe il tuo problema?

00:02:40,029 --> 00:02:42,087
Suuvia ora, voi due, non litigate!

00:02:42,097 --> 00:02:43,765
Ascolta, mi e' venuta un'idea, Kit.

00:02:43,775 --> 00:02:46,370
Saro' a Stratford per
scrivere la mia nuova opera.

00:02:46,380 --. 00:02:49,164
Mentre sono via, perche' non lasci

00:02:16,560 --. 00:02:19,470
quello che e' diviso in
cui e' in piedi un pattinatore nervoso
che ha sopravalutato
la resistenza del ghiaccio.

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Vi ingozzate, bevete, trattate
le donne come giocattoli.

00:02:36,513 --> 00:02:37,690
Si'...
Kate teach you Italian,
for then you will have your
lessons and she some occupation
for her very large but
frustratingly female brain.

Do you speak Italian, Kate?
Naturalmente io parlo italiano, grande idiota!

This will not do!
What do you mean it won't do?
You told me to write a
ing a blood-soaked history.
Did I?
Goodness, so I did!
Sorry, my badlington.

What I mean to say was DON'T
write a blood-soaked history.
the Lord Chamberlain hates them.
Rather, his Grace demands a light, romantic comedy set in an exotic location. Rather, his Grace demands a light, romantic comedy set in an exotic location. But I’ve never written a play like that in my life, I wouldn’t know where to start. Which is why I suggested the idea. You will fail in your commission, lose your new patron and be disgraced, a laughing stock. Vorrei comprare il pane per favore. Bene, Signor Marlowe, bene! It's all credit to you, Kate, couldn't have had a better teacher.

le detesta! Piuttosto, sua grazia desidererebbe una commedia romantica e leggera ambientata in un luogo esotico. Ma... io non ho mai scritto un’opera simile in tutta la mia vita, non saprei da dove cominciare. - Per questo motivo te l'ho suggerita. Fallirai nel portare a termine questo incarico, perderai il vostro nuovo mecenate e cadrai in disgrazia, diventando lo zimbello di tutti. Vorrei comprare... Il pane... Per favore. Bene, signor Marlowe, bene! Merito tuo, Kate, sei un'insegnante eccellente. Si, prega di parla italiano. Conoscete le mie regole, noi dobbiamo parlare solo italiano. le detesta! Piuttosto, sua grazia desidererebbe una commedia romantica e leggera ambientata in un luogo esotico. Ma... io non ho mai scritto un’opera simile in tutta la mia vita, non saprei da dove cominciare. - Per questo motivo te l’ho suggerita. Fallirai nel portare a termine questo incarico, perderai il vostro nuovo mecenate e cadrai in disgrazia, diventando lo zimbello di tutti. Vorrei comprare... Il pane... Per favore. Bene, signor Marlowe, bene! Merito tuo, Kate, sei un’insegnante eccellente. Si, prega di parla italiano. Conoscete le mie regole, noi dobbiamo parlare solo italiano.
This house is not in London, but Verona.

I am not Kate, the landlady's daughter,

but la Contessa Silvia.

And Bottom be named in the Latin style as is the Italian fashion

and thus he is an Anus.

That's been said before.

What's more, Mr Marlowe,

you must be ever proficient in fine phrases,

flirty flourishes, gentle sighs...

.. for Italian society would expect a noble gentleman

to be well versed in the sweet words of...

Amore?
Oh, God, I think I'm falling for her, which is just raving tonto!
00:07:59,320 --> 00:08:01,390
But when she does speak Italiano,
00:08:01,440 --> 00:08:04,680
it's so damn saucy it makes me call for a more copious codpiece.
00:08:07,280 --> 00:08:10,070
Aye, sirrah, amore.

00:08:10,120 --> 00:08:12,310
How can this be?
00:08:12,360 --> 00:08:13,670
I feel my pulse quicken
00:08:13,720 --> 00:08:18,190
and my boobingtons do palpitate most mightily. It is very madness
00:08:18,240 --> 00:08:20,670
and yet, when he practises the sweet words of romance,
00:08:20,720 --> 00:08:23,510
I do totally find myself going diddly doodah.

00:08:23,560 --> 00:08:27,390
They're doing a lot of talking to themselves, which, in my experience,
00:08:27,440 --> 00:08:29,870
means things are going to start going very wrong.
(...) 00:09:50,280 --> 00:09:52,710
Clear the decks, cancel all appointments,
00:09:52,760 --> 00:09:56,630
Greene has tricked me into writing the wrong play for our new patron.

00:09:56,630 --> 00:10:07
They're doing a lot of talking to themselves, which, in my experience,
00:08:27,440 --> 00:08:29,870
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means things are going to start going very wrong.
(...) 00:09:50,280 --> 00:09:52,710
Clear the decks, cancel all appointments,
00:09:52,760 --> 00:09:56,630
Greene has tricked me into writing the wrong play for our new patron.
He wants a light romantic comedy set in an exotic location.

What are you going to do?

You're absolute crap at comedy.

I am not crap at comedy!

You are a teeny bit crap at comedy, Mr Shakespeare.

How can you say that?! It's just mad!

Every single history I've ever writ has contained at least one hilarious scene in which poor people of low social status acted stupidly.

But I've only ever done comedy scenes, never a whole comic play.

He wants una commedia romantica e leggera ambientata in un luogo esotico.

E come farete?

Fate schifo nelle commedie.

Non faccio schifo nelle commedie!

Ebbene, fate davvero un poco schifo nelle commedie, signor Shakespeare.

Come potete dirlo? E'... E' una follia!

Ogni singola storia da me narrata, ha contenuto almeno una scena spassosa in cui... Povera gente dei bassi ceti sociali

with amusing names like Doll Tearpants and Ned Snatchbutt

acted stupidly.

So funny!

But I've only ever done comedy scenes, never a whole comic play.

Vuole una commedia romantica e leggera ambientata in un luogo esotico.

E come farete?

Fate schifo nelle commedie.

Non faccio schifo nelle commedie!

Ebbene, fate davvero un poco schifo nelle commedie, signor Shakespeare.

Come potete dirlo? E'... E' una follia!

Ogni singola storia da me narrata, ha contenuto almeno una scena spassosa in cui... Povera gente dei bassi ceti sociali

with amusing names like Doll Tearpants and Ned Snatchbutt

acted stupidly.

So funny!

But I've only ever done comedy scenes, never a whole comic play.
Well, at least all be peaceful here, Mr Shakespeare.

My Italian lessons are done.

Brave Kit must away on his country's service.

He seemed different, as if so strange and luminous light shone from within.

Possibly he bit on a bad oyster and was struggling to keep his buttocks clenched till he didst make the shitting ditch.

There is a blush to your cheek and your boobingtons do palpitate most mightily.

Have you been eating maggoty cheese?
It is not maggoty cheese which doth palpitate my boobingtons.

No, it's a cheesy maggot.

Bottom! It is not so!

She's only gone and got all diddly doodah over Mr Marlowe.

Kate, can this be true?!

Be you diddly doodah over Mr Marlowe?

Yes!

And he is not a cheesy maggot, he's just a bad boy who needs a good girl.

and what's more, he's diddly doodah over me.

Kate, I'm sure he thinks he is, but that's Kit, he's a gadabout.

Like the newly discovered American hummingbird that doth flit from bud to bud, spreading wide the soft, damp petals, plunging deep its beak and lapping full fervent of the nectar within,
using its curiously long and agile tongue.

Gosh, Mr Shakespeare!

You're not helping, master!

(...)

O, how this spring of love resembleth

The uncertain glory of an April day

Which now shows all the beauty of the sun

And by and by a cloud takes all away!

You see? You see?

Got to dig all that poetry stuff.

I mean, so sexy!

It's a bit of Mr Shakespeare's, actually.

Our love is like the bright sun and your leaving be a cloud upon it.
Is that what thou meant?

I could never tell.

You're such a classy bird, Kate.

I can't believe I've wasted my
life a-roistering and a-rogering
when I should have been a-worshipping you.

(…)

My dearest Snuggle Bunny,

I write from the Contessa's antechamber,

where I await her presence.

I wish she'd get a move on as
I long to return only to you.

~

Welcome, Signor Marlowe.

I hope you will allow me to
practise my English on you.

You can do anything to me you like,
you captivating little pomodoro!

e la tua partenza una
nuvola che lo copre.

E' questo il significato?

Non l'avrei mai detto.

Sei un uccellino elegante, Kate.

Non posso credere che ho sprecato la mia vita
a fare baldoria e a chiavare,
quando avrei dovuto venerare te.

"Mia cara dolce coniglietta...
"Vi scrivo dall'anticamera della
<i>Contessa</i>, ove attendo la sua
presenza.

"Vorrei non si attardasse...
"In quanto non desidero che ritornare da voi."

<i>La Contessa di Verona,
nonche' dama saggia e virtuosa.</i>

Benvenuto, <i>signor</i> Marlowe.

Spero mi permetterete di
perfezionare il mio inglese con voi.

Potete fare ciò' che volete con me,
mio piccolo e seducente <i>pomodoro</i>. 
My secretary is preparing a list of the Pope's assassins, which I think will be of interest to Signor Walsingham. You will deliver it to him. Never mind the secret list. Will you have dinner with me tonight? Oh, Signore Marlowe! That would be so nice!
Season 2, episode 5

00:08:49,000 --> 00:08:50,510
Susanna, bring ale and pie.
00:08:50,560 --> 00:08:53,680
Get it yourself! Leave me alone. I want to die. Shut up!

00:08:55,920 --> 00:09:00,240
Don’t mind her, Will. She is a bit more sensitive than usual.

00:09:01,960 --> 00:09:05,830
She hath taken up that burden which every woman must carry at the journey of each moon.

00:09:07,320 --> 00:09:08,800
Oh, I see.
00:09:10,000 --> 00:09:14,710
- Mum says you’ve started your periods, Sue. - Shut up!

00:09:14,760 --> 00:09:17,240
What? What did I say?

00:09:18,560 --> 00:09:22,030
God’s bouncing boobingtons, husband!
00:09:22,080 --> 00:09:24,910
For a bloke who reckons himself to be the world’s greatest poet, you’ve got about as much tact and sensitivity as Mrs Moo-Moo’s flatumungous arsington!

00:08:48,598 --> 00:08:50,406
Susanna, portami birra e pasticcio.
00:08:50,416 --> 00:08:53,608
Tacete e prendetevelo da solo.

00:08:55,857 --> 00:08:57,506
Non farci caso, Will.
00:08:57,516 --> 00:09:00,269
E’ un po’ piu’ scontrosa del solito.

00:09:01,852 --> 00:09:05,421
Ha raccolto il fardello che ogni donna deve portare ad ogni luna nuova.

00:09:07,481 --> 00:09:08,691
Ah, capisco.
00:09:09,768 --> 00:09:12,254
La mamma dice che hai il ciclo, Sue.

00:09:12,694 --> 00:09:14,214
Tacete!
00:09:15,244 --> 00:09:16,215
Perche’? Che...

00:09:16,225 --> 00:09:17,425
Cosa ho detto?
00:09:18,718 --> 00:09:21,684
Sante tettine rimbalzanti, marito!
00:09:21,694 --> 00:09:24,725
Per essere uno che si proclama il piu’ grande poeta del mondo, sei davvero un insensibile privo di tatto!

00:09:27,097 --> 00:09:30,402
Come l’immenso flaccido sederone della signora Muu-Muu!
I have invented a new phrase, Mr Shakespeare, especially for you.

- Really, Kate? That's very flattering.
- Yes, it is.

For you are strong, as if made from chain, exciting, like a pageant.

You have risen up from nowhere, as if a city on water.

You are a guiding light and the very heart of a man.

Why, mail is made from chain, a pageant is a show.

The city on water be naught but Venice.

The light that guides is a star and the heart of a man is his soul.

Put them all together and you get...
Male chau-venist... ar-se... hole.
(…)
I just came round to thank you for saving Will's life.
I mean, I know you hate his gutlings, so it was big of you.
Saving Shakespeare's life, Mr Marlowe?
I know not what you mean.
Why, by refusing to show the Queen his traitorous, seditious new play.
- It be but a foolish sex comedy.
- Yeah.
About a strong, clever, determined woman who refuses to marry,
whilst all around would see her wed.
Remind you of anyone?
God's boobikins.
I catch your thought.
How did I not spot this?
I thought only to set

00:18:25,040 --> 00:18:28,720
Pezzo di... mer... da... masc... calzone.
(…)
00:20:40,680 --> 00:20:43,390
Sono passato per ringraziarvi di aver salvato la vita di Will.
00:20:43,440 --> 00:20:45,830
So che lo detestate dal profondo, dunque e' stato un grande gesto.
00:20:45,880 --> 00:20:47,830
Salvato la vita di Shakespeare, signor Marlowe? Non so cosa tu intendi.
00:20:47,880 --> 00:20:49,070
00:20:49,120 --> 00:20:52,430
Rifiutando di presentare alla Regina la sovversiva e traditrice nuova commedia.
00:20:52,480 --> 00:20:54,390
Traditrice? Sovversiva?
00:20:54,440 --> 00:20:57,190
- E' una sciocca commedia a sfondo sessuale!
- Esatto.
00:20:57,240 --> 00:21:01,710
00:21:01,760 --> 00:21:05,070
00:21:07,570 --> 00:21:10,350
00:21:12,834 --> 00:21:15,390
00:21:15,400 --> 00:21:19,210
00:21:19,250 --> 00:21:22,680
00:21:22,820 --> 00:21:25,115
00:21:25,156 --> 00:21:28,795
00:21:30,070 --> 00:21:32,820
00:21:34,610 --> 00:21:36,300
00:21:36,420 --> 00:21:38,200
00:21:40,050 --> 00:21:41,610
00:21:41,690 --> 00:21:43,980
00:21:44,040 --> 00:21:45,280
00:21:45,340 --> 00:21:46,930
00:21:46,980 --> 00:21:48,730
00:21:48,860 --> 00:21:50,990
00:21:51,140 --> 00:21:52,120
God's boobikins.
I catch your thought.
How did I not spot this?
I thought only to set

00:20:40,749 --> 00:20:43,309
00:20:43,319 --> 00:20:45,663
00:20:45,673 --> 00:20:48,779
00:20:48,789 --> 00:20:52,342
00:20:52,352 --> 00:20:54,242
00:20:54,252 --> 00:20:57,170
00:20:57,180 --> 00:21:00,110
00:21:00,120 --> 00:21:04,869
00:21:05,205 --> 00:21:06,804
00:21:06,870 --> 00:21:09,000
00:21:10,160 --> 00:21:13,100
00:21:13,150 --> 00:21:15,790
00:21:15,840 --> 00:21:17,990
00:21:17,990 --> 00:21:20,650
Vi ricorda qualcuno?
Santissimo cielo.
Comprendo il tuo pensiero.
Come ho potuto non notarlo?
Ho pensato solo ad accantonare la sua
aside his play for mine,

00:21:18,040 --> 00:21:22,110

but now I see the Crow

00:21:22,160 --> 00:21:26,280

is truly in my clutches.

I will be done with him for ever.

00:21:28,280 --> 00:21:29,830

Can I have another bit of bacon?

00:21:29,880 --> 00:21:32,230

Mark me, wife ... let the taming begin.

00:21:32,280 --> 00:21:35,790

Bacon? Never. I will see thee starve.

00:21:35,840 --> 00:21:38,280

What? You're so weird.

00:21:38,320 --> 00:21:40,232

Shut up. Give me bacon.

00:21:40,280 --> 00:21:41,870

Why, sweet Susanna,

00:21:41,920 --> 00:21:45,390

this bacon be not good

00:21:45,440 --> 00:21:48,230

enough for one so charming.

00:21:48,280 --> 00:21:50,990

Is he pisslingtoned?

00:21:50,940 --> 00:21:52,550

You are such an arse-mungel.

00:21:52,600 --> 00:21:55,030

Arsen-mungel, am I?

00:21:55,080 --> 00:21:57,950

Kind Sue doth dub me arse-mungel.

00:21:57,995 --> 00:22:02,150

Oh, that all the world

wvould call me arse-mungel.

00:22:00,720 --> 00:22:06,135

It's going brilliantly.

00:22:06,180 --> 00:22:10,495

commedia per la mia, ma ora comprendo...

00:21:19,220 --> 00:21:22,204

but now I see the Crow

00:21:22,214 --> 00:21:24,064

is truly in my clutches.

00:21:24,074 --> 00:21:26,248

I will be done with him for ever.

00:21:28,196 --> 00:21:29,626

Can I have another bit of bacon?

00:21:29,636 --> 00:21:32,212

Mark me, wife ... let the taming begin.

00:21:32,578 --> 00:21:35,683

Bacon? Never. I will see thee starve.

00:21:35,693 --> 00:21:38,570

What? You're so weird.

00:21:38,570 --> 00:21:40,232

Shut up. Give me bacon.

00:21:40,280 --> 00:21:41,870

Why, sweet Susanna,

00:21:41,920 --> 00:21:45,390

this bacon be not good

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Oh, that all the world

would call me arse-mungel.

00:22:00,720 --> 00:22:06,135

It's going brilliantly.

00:22:06,180 --> 00:22:10,495

commedia per la mia, ma ora comprendo...
The girl be all confused by my hilariously contrary manner.

dalle mie maniere comicamente opposte.
What about that young Henry Southampton?
I mean, he hates the puritivities and would love to snook their cocks.
You know him, Will. That posh boy you used to fancy.
I did not fancy him! I merely happened to mention in passing that he was lovelier than a summer's day and that his eternal beauty would live as long as men still breathed and had eyes to see.

Entirely ambiguous lines, I think you will agree, and not remotely suggestive of a deeply personal and agonising private passion.

I really had hoped that this whole silly idea that I be part hugger-tugger might have done its dash by now.
I kind of think that one's going to hang around, mate.
Look, I see young Southey on the Dilli from time to time.

I could ask him if you like.

It won't do any good.

He hates the theatre.

Can't stand histories.

What about one of your romantic comedies?

Hates them more. He's an incorrigible romantic and resents the way the theatre only ever uses love as a source of fun.

Well, why not write a romantic tragedy? Might lure him in.

Romantic tragedy? Never been done.

That's right, Burbage. But doing what's never been done is exactly what I do.

"Is anybody sitting there?"

Why do people ask that?

That's right, Burbage...
Yes, actually, there
is, but he's invisible!

Of course nobody's sitting there,
that's the whole futtoking point.
And so you had to shift your pasty.

Yes, while a girthsome yeoman
who appeared to have eaten a
turd omelette for breakfast
thrust himself against me and began
to scratch inside his codpiece.

And still the coach doth not depart.

Now we are jammed together
like two boobies in a bodice.

The stinksome bumshank of an
unwashed peasant be in my face,
my pasty knocked to the floor,
which the dangle-scratcher
picks up for me,
using his dangle-scratching hand.

So now I cannot eat it but
must still thank Itchy-Dangle
for his kindness through clenched teeth.

In realta' si', ma e' invisibile!
Indubbiamente non vi e' seduto nessuno!
E' esattamente questo il punto, diamine!
- Pertanto, hai dovuto spostare il pasticcio.
- Esatto,
mentre un grosso contadino che pareva
aver mangiato una frittata di escrementi...
Si lanciava contro di me
e iniziava a grattarsi nelle braghe.
E ancora la diligenza
non accennava a partire.
Con quel sudicio bifolco dal puzzo
di escrementi che mi premeva sul viso,
il mio pasticcio finito in terra...
E poi prontamente raccoltiomi
dal grattatore di sospensori
con la sua mano da
grattatore di sospensori.
Ovviamente non potevo piu' mangiarlo,
ma in ogni caso ho dovuto ringraziare
Gioielli Pruriginosi
a denti stretti, per il suo gesto.
And I don't suppose any explanation was given.

Why would there be, when imposing arbitrary inconvenience on the travelling public is the sworn duty of all who would minister Albion's transport infrastructure?

But it moved in the end, son. I mean, you're here, aren't you?

No, Dad. It did not move.

For finally, there comes a voice: "This coach has developed a fault and we must needs abandon it."

"Another awaits behind."

So now you see the Satanic conclusion to my tale.

Suddenly, having been first on...

Oh, my God, you're last off.

E immagino non abbiano fornito alcuna spiegazione.

E perch'è dovrebbero, visto che imporre disagi arbitrari ai viaggiatori pare essere il preciso dovere di chiunque amministri i trasporti d'Inghilterra?

Tuttavia poi e' partita, figliolo.

- Insomma, dopo tutto sei qui, no?
- No, padre.

Non e’ partita.

Perche' finalmente ho sentito una voce: "La diligenza si e' guastata e bisogna evacuarla."

Un altro mezzo vi attende alle vostre spalle".

Pertanto, comrenderete la conclusione infernale del mio racconto, ora.

A quel punto, essendo stato il primo a salire...

- Oh, mio Dio, sei sceso per ultimo?
- Esatto!
Yes! A perfect storm of transport horror.

00:09:27,600 --> 00:09:31,150
I waited three hours to get a good
seat and now the mooching hooligans
00:09:31,200 --> 00:09:34,110
who should have missed it
are first in the new queue.
00:09:34,160 --> 00:09:36,750
- You should have said something.
- I did say something!
00:09:36,800 --> 00:09:38,350
"Coachman, ho", I shouted.
00:09:38,400 --> 00:09:41,270
"Those who boarded last must do so again.
00:09:41,320 --> 00:09:44,390
"Lock the new coach until I,
who was first, can enter."
00:09:44,440 --> 00:09:46,430
- And did he?
- Yes, yes, he did.
00:09:46,480 --> 00:09:48,550
Except NO, HE DIDN'T!
00:09:48,600 --> 00:09:51,350
He just laughed and all
made merry at my expense
00:09:51,400 --> 00:09:53,390
as I struggled on last and the door
00:09:53,440 --> 00:09:57,400
was forced closed behind me with
my arsing cheeks caught in the gap.
00:09:58,760 --> 00:10:01,280
God, I hate this sceptred bloody isle!

00:09:24,939 --> 00:09:27,268
Una tempesta perfetta
di sfortune sui trasporti.
00:09:27,278 --> 00:09:29,301
Ho atteso tre ore per
una buona accomodazione,
00:09:29,311 --> 00:09:33,752
e poi i buzzurri oziosi che l'avrebbero
persa sono stati primi nella nuova fila!
00:09:33,762 --> 00:09:36,464
- Avresti dovuto dire qualcosa!
- L'ho fatto!
00:09:36,474 --> 00:09:38,525
"Cocchiere, suvvia!", ho urlato.
00:09:38,535 --> 00:09:40,925
"Coloro che sono entrati
per ultimi, devono restare ultimi!
00:09:40,935 --> 00:09:43,809
Chiudete la nuova carrozza finche'
io, che ero primo, possa entrare".
00:09:43,819 --> 00:09:46,084
- E lo ha fatto?
- Certo, l'ha fatto.
00:09:46,094 --> 00:09:47,906
No, certo che non lo ha fatto!
00:09:47,916 --> 00:09:52,505
Ha solo riso, e tutti hanno riso a mie
spese, mentre io faticavo ad entrare...

00:09:52,515 --> 00:09:57,612
E sono stato contro la porta chiusa a forza,
con le chiappe incastrate nella fessura!
00:09:58,382 --> 00:10:01,263
Dio, quanto odio questa
dannata isola scetttrata!

(...)

266
Juliet! Me?

Oh, my godly Godlingtons!

Thank you! Thank you! Thank you!

This be so unexpected!

And yet, by my troth, it be not unexpected at all.

For first did I revive his interest in the play by invoking the image of his sweet Susanna, then did I ensure that every word he writ I spoke until he could hear his Juliet in no other voice but mine.

Well, let's face it, Kate, 'twas you that revived my interest in the play by invoking the image of my sweet Susanna, and then every word I writ,

I spoke until he could hear his Juliet in no other voice but mine.
you have spoke till I could hear my Juliet in no other voice but thine.

00:12:24,720 --&gt; 00:12:25,830
God, I'm good.

00:12:25,880 --&gt; 00:12:28,710
You better not futtercut my line about the captured bird.

00:12:28,760 --&gt; 00:12:30,550
It is not your line, Bottom.

00:12:30,600 --&gt; 00:12:34,350
You can tell yourself what you want, master, but you know the truth!

facendomi arrivare a sentire Giulietta parlare solo con la tua voce.

00:12:24,471 --&gt; 00:12:25,643
Buon Dio, sono brava!

00:12:25,653 --&gt; 00:12:30,168
- Non tagliate la mia frase sull'uccellino.

00:12:30,178 --&gt; 00:12:34,307
- Non e' la tua frase, Bottom.

<i>Potete ripetervelo quante volte</i> volete, mastro, ma conoscete la realta'!"
Il fansubbing è una delle nuove frontiere nel campo della traduzione audiovisiva, seppur molti studiosi e professionisti non gli diano il giusto spazio e la giusta attenzione. È un fenomeno che si è sviluppato rapidamente negli ultimi anni, grazie soprattutto allo sviluppo tecnologico e all’avvento dell’era dei social media. Con la globalizzazione, inoltre, il mondo è cambiato, così come la società e il modo di interagire tra le persone. Le informazioni e i materiali circolano molto più facilmente via internet. In un contesto del genere, lo sviluppo di un fenomeno di questo tipo non può stupire.

Come suggerisce il suo stesso nome, il fansubbing è un tipo di traduzione amatoriale fatta “dai fan per i fan” che si occupa di fornire loro i migliori sottotitoli per le loro serie tv preferite. In Italia, attualmente, sono molte le comunità di fansubbing che si occupano di questo tipo di traduzione. Si tratta di comunità basate sul lavoro di squadra, organizzate secondo una gerarchia precisa e che funzionano secondo regolamenti specifici, nell’ottica di una vera e propria organizzazione di crowdsourcing.

L’obiettivo di questa tesi, dal titolo “From Subtitling to Fansubbing: Subspedia and the case of “Upstart Crow””, è proprio quello di presentare il funzionamento di una di queste comunità nello specifico, ovvero Subspedia, della quale chi scrive è membro attivo e subber. Per dimostrare quanto sia difficile il processo di creazione dei sottotitoli, all’interno della tesi verrà proposta l’analisi della traduzione dei sottotitoli per una delle serie tv più difficili del palinsesto di Subspedia: Upstart Crow.

Il primo dei tre capitoli che compongono la tesi è incentrato sulle teorie e le definizioni degli argomenti alla base dell’elaborato ed inizia con una panoramica generale della traduzione audiovisiva, che secondo la *Routledge Encyclopedia of Translation Studies*, è una branca dei Translation Studies che si occupa del trasferimento di testi multimediali e multimodali da una lingua all’altra. Si tratta di un campo di studi.
abbastanza recente in quanto ha cominciato ad attirare le attenzioni degli studiosi solo durante la seconda metà del Novecento. Infatti, bisognerà aspettare la fine del secolo per assistere all’evoluzione vera e propria della disciplina.

L’oggetto della traduzione audiovisiva è definito polisemiotico perché presuppone l’interazione tra più canali e livelli. Oltre al testo, anche suono, linguaggio non verbale e immagine vengono in qualche modo trasferiti da una lingua all’altra. Secondo Chiaro (2009), infatti, i prodotti audiovisivi funzionano su due codici: il codice visivo e il codice sonoro, ognuno dei quali, inoltre, può essere verbale o non verbale. Gesti, espressioni facciali, colonna sonora, scritte a video, immagini, cartelli, sono tutti elementi che fanno parte del prodotto audiovisivo e che sono fondamentali per la comprensione del messaggio finale da parte dello spettatore. Data la sua particolare natura, quindi, il prodotto audiovisivo talvolta necessita di essere tradotto anche per coloro i quali hanno una conoscenza base della lingua di partenza.

Secondo gli studiosi, le modalità di trasferimento linguistico sono addirittura più di dieci e molti tra loro hanno messo a punto delle classificazioni per distinguere le varie tipologie, anche se le più usate sono quasi sempre doppiaggio e sottotitolaggio.

Per quanto riguarda il doppiaggio, si tratta di una tecnica che consiste nel trasferimento da una lingua all’altra sia dei dialoghi che della colonna sonora originale del film, comprese, ovviamente, le voci degli attori. Tramite il doppiaggio, quindi, la colonna sonora viene nuovamente registrata, riportando la voce dei doppiatori nella stessa lingua del pubblico. Questa tecnica è anche detta sincronizzazione labiale perché uno dei suoi tratti distintivi è il fatto che la nuova colonna sonora debba essere sincronizzata con il labiale degli attori del film in lingua originale che compaiono sullo schermo. Quando il doppiaggio è fatto bene e gli attori sono bravi, il pubblico non ha neanche la percezione del fatto che il film, originariamente, fosse stato prodotto in un’altra lingua. Senza contare che, secondo i maggiori sostenitori della tecnica, gli spettatori hanno così modo di immergersi totalmente nella trama e nella vita dei personaggi in quanto non distratti da altri elementi sullo schermo. Tuttavia, bisogna sottolineare che il doppiaggio è una tecnica estremamente dispendiosa e porta via molto tempo ed energie, nonostante lo sviluppo tecnologico abbia facilitato notevolmente le procedure. Inoltre, il fatto che lo spettatore non ascolti mai le voci originali è sia un vantaggio che uno svantaggio perché se da un lato l’adattatore dialoghista è in grado di adattare i dialoghi al labiale nel modo che
preferisce, dall’altro allo spettatore mancherà sempre qualche sfumatura del prodotto originale, in quanto gli attori hanno avuto precise indicazioni dal regista che i doppiatori, per forza di cose e per quanto bene possano lavorare, non riceveranno mai.

Tecnica di trasferimento linguistico simile al doppiaggio ma molto meno diffusa di quest’ultimo è il Voice over, che consiste nel trasferimento della colonna sonora originale senza però sostituirla totalmente. Essa, infatti, resta impercettibilmente presente in background, a volume molto basso, e comincia qualche secondo prima della traccia tradotta per poi terminare qualche secondo dopo la fine di essa. Viene impiegata soprattutto nei documentari, nelle interviste e in programmi che non necessitano di sincronizzazione labiale, su canali di pubblicità o di intrattenimento.

Tra le tecniche di trasferimento linguistico maggiormente utilizzate figura anche il sottotitolaggio, che consiste nella sovrimpressione, solitamente nella parte bassa dello schermo, di un testo che riporta ciò che viene detto da chi parla. Si tratta di una tecnica che non prevede la sostituzione della colonna sonora originale, a differenza delle altre due, ma che invece permette ai dialoghi tradotti di convivere con essa sullo schermo. Questa sua particolare natura porta il sottotitolaggio a non essere visto di buon occhio dagli studiosi, che lo considerano più un adattamento che una vera e propria tecnica di traduzione. Fortunatamente le cose stanno cambiando e molti studiosi stanno percependo gli effetti benefici che il sottotitolaggio comporta.

I sottotitoli nascono nei primi anni del Novecento sotto forma di intertitoli, ovvero di immagini su sfondo scuro che riportano i dialoghi degli attori e che si intervallano a sequenze di film sullo schermo. Con il passare del tempo, dopo un notevole sviluppo, il sottotitolaggio ha raggiunto la forma che noi oggi conosciamo ed è diventata la tecnica di trasferimento linguistico propria di alcuni Paesi europei facenti parte dei cosiddetti “Subtitling Countries”, ovvero di paesi che, appunto, si servono maggiormente del sottotitolaggio per la distribuzione dei prodotti audiovisivi. Tale gruppo si contrappone a quello dei “Dubbing Countries”, formatto, quindi, da paesi Europei, tra cui l’Italia, che si servono principalmente del doppiaggio come tecnica di trasferimento linguistico dei prodotti audiovisivi. La scelta di appartenere ad un gruppo piuttosto che a un altro segue precise ragioni storiche e sociali, anche se, tuttavia, si tratta di una contrapposizione che ormai sta scomparendo data l’era della globalizzazione.
Diversi sono i tipi di sottotitoli e molti sono i parametri attraverso cui decidere queste suddivisioni. Dal punto di vista linguistico, ad esempio, i sottotitoli si distinguono in sottotitoli intra linguistici, interlinguistici e per bilingui. I sottotitoli intra linguistici sono quelli che comportano un trasferimento linguistico dal codice orale al codice scritto nella stessa lingua di partenza. Rientrano in questa categoria, ad esempio, i sottotitoli per non udenti o quelli a scopo didattico. I sottotitoli interlinguistici implicano, invece, un passaggio di codice – da orale a scritto – ma anche un cambio di lingua, ed è attualmente la tipologia più usata. Ultimamente, inoltre, molti Paesi stanno sperimentando questa tipologia anche per la creazione di sottotitoli per i non udenti. Infine, i sottotitoli per bilingui sono utilizzati in quei paesi in cui si parla più di una lingua ufficiale e appaiono su quattro righe invece che su due proprio perché sono scritti in due lingue diverse. Se invece teniamo conto del tempo di preparazione, i sottotitoli si dividono tra quelli realizzati in tempo reale, ad esempio negli eventi, nelle interviste o nei discorsi politici e quelli invece creati prima della messa in onda del programma o comunque con un po’ di tempo di anticipo. Va poi fatta una distinzione tra sottotitoli aperti e sottotitoli chiusi. I primi sono direttamente impressi sul prodotto audiovisivo e lo spettatore non può scegliere se utilizzarli o meno, come accade per esempio al cinema. I sottotitoli aperti invece, sono ad esempio quelli dei dvd, e in quel caso lo spettatore può scegliere se utilizzarli o meno. I sottotitoli possono anche essere classificati in base alla modalità di proiezione, secondo la quale i più utilizzati sono i sottotitoli laser, usati di solito per il cinema, che vengono, appunto impressi definitivamente sulla pellicola con la tecnica da cui prendono il nome e i sottotitoli elettronici, i più usati in epoca recente, che hanno il vantaggio di non rovinare il prodotto originale in quanto non sono fusi sulla pellicola ma semplicemente sovraimposti. Infine, i sottotitoli possono essere realizzati in base al formato di distribuzione, ad esempio cinema, televisione o DVD. Bisogna sottolineare il fatto che, ad ogni mezzo utilizzato corrispondono determinate regole e caratteristiche che potrebbero non essere valide universalmente.

Nei primi tempi di vita, il processo di sottotitolaggio era molto più complesso, in quanto richiedeva più spreco di risorse, più persone e più denaro. Oggigiorno, invece, con l’avvento delle nuove tecnologie, l’intero processo si è smaltito, diventando molto più competitivo soprattutto se rapportato al doppiaggio. Basti considerare che con l’avvento
dei sottotitoli elettronici che hanno ormai preso quasi definitivamente il posto dei quelli a laser, uno dei costi maggiori del processo viene praticamente quasi reso nullo.

Data la particolare natura della traduzione e i limiti che il passaggio di mezzo comporta, il sottotitolaggio necessita piú di tutte le altre forme di traduzione, di una serie di regole e convenzioni che garantiscono la miglior qualità possibile. Nonostante un’uniformità assoluta non sia ancora stata raggiunta, esistono delle convenzioni che sembrano essere valide universalmente, come ad esempio la distribuzione su due righe dei sottotitoli, di solito in fondo allo schermo in modo orizzontale e quasi sempre al centro, ovviamente con le dovute eccezioni. Per tentare di invadere il meno possibile lo schermo, la tendenza è quella di far apparire i sottotitoli su una sola riga se corti e su due righe se piú lunghi, mantenendo il piú possibile la sintassi e la semantica durante il processo di divisione su due righe. Il massimo numero di caratteri di solito è 37 per riga, ma anche quello può variare. Per quanto riguarda il tempo di permanenza sullo schermo, invece, di solito si va da un minimo di un secondo ad un massimo di sei secondi, sempre nell’ottica di favorire al meglio lo spettatore. Infine, esistono anche delle convenzioni grafiche riguardo, ad esempio, l’uso della punteggiatura, l’uso del corsivo o la scrittura dei numeri.

Trattandosi di una modalità di traduzione che implica il passaggio dalla forma orale a quella scritta, i dialoghi originali devono necessariamente subire un adattamento ed una riduzione per poter rientrare al meglio nello spazio dei sottotitoli. Essi, infatti, non potranno mai essere una traduzione fedele e dettagliata dei dialoghi originali, proprio per le esigenze di tempo e spazio che la tecnica esige. A tal proposito, molti studiosi hanno messo a punto una serie di strategie di traduzione che aiutano a creare i sottotitoli nel modo migliore possibile. Ad esempio, una delle piú seguite è la classificazione di Gottlieb, che distingue tra dieci diverse strategie, tra cui espansione, parafrasi, condensazione ed omissione. Nonostante molti studiosi non siano d’accordo con quest’affermazione, molti sono i vantaggi della sottotitolazione. Primo fra tutti, la possibilità di poter godere appieno del prodotto originale, con le voci originali, le intenzioni e l’intonazione degli attori e i riferimenti culturali propri del paese di produzione. La questione didattica, poi, non è da sottovalutare, perché guardare un prodotto sottotitolato permette inevitabilmente di esporsi alla lingua straniera e di confrontarne strutture e significati in rapporto con la propria. Ultimo, ma non meno
importante, l’aspetto economico, dato che il sottotitolaggio resta la tecnica di trasferimento linguistico meno costosa tra tutte.

Nella parte finale del primo capitolo si comincia a parlare finalmente del fansubbing e di come si sia sviluppato rapidamente negli ultimi anni. D’altra parte, non poteva essere diversamente visto lo sviluppo tecnologico, l’uso sempre crescente di internet e l’introduzione dei software di sottotitolaggio gratuiti disponibili online. Il fenomeno, in realtà, nasce negli anni Novanta con gli Anime Club, ovvero gruppi di fan degli Anime che cominciarono a sottotitolare manga e fumetti per i fan di quei paesi che non potevano avervi accesso sia per le difficoltà linguistiche che per quelle geografiche e di logistica. Agli albori del fenomeno, inoltre, non essendo ancora internet nel pieno del suo sviluppo, i fan utilizzavano le videocassette, che poi sono state ovviamente sostituite dai mezzi digitali. Questi club hanno una precisa organizzazione e divisione di compiti, così come accade per le moderne community di fansubbing, delle quali sono i precursori. Il processo di traduzione e creazione dei sottotitoli prevede una serie di fasi, dalla ricerca del file video, alla traduzione vera e propria, alla creazione del timing (tempo di comparsa e scomparsa dei sottotitoli) fino alla revisione e pubblicazione. La collaborazione è alla base del processo ed è la caratteristica fondamentale che qualifica il fansubbing come una forma di crowdsourcing, ovvero di collaborazione volta al raggiungimento di un obiettivo o alla risoluzione di problemi. Il termine appare per la prima volta nel 2006 per indicare quelle situazioni in cui, grazie all’uso e allo sviluppo di internet, gente comune veniva interpellata da aziende anche molto famose per la risoluzione di problemi e per fornire il loro contributo nel portare avanti determinati processi. Con il tempo, il crowdsourcing si è sviluppato talmente tanto da diventare il fondamento di alcune grandi multinazionali e organizzazioni. Wikipedia, ad esempio, è un chiaro fenomeno di crowdsourcing, in quanto la gente collabora per l’aggiornamento costante delle notizie sul portale. Le comunità di fansubbing si inseriscono perfettamente in questo contesto, in quanto esempio di collaborazione al 100%.

Il secondo capitolo è incentrato sulle comunità di fansubbing, sul loro funzionamento e sulla loro organizzazione interna. Nate dagli Anime Club, negli anni il loro interesse principale si è gradualmente spostato verso la traduzione di serie tv americane, le più richieste negli ultimi tempi. In Italia, il primo esempio di prodotto oggetto di fansubbing è stato il telefilm *Lost*, iniziato negli Stati Uniti nel 2004 e terminato
nel 2010. Serie tv di grande successo, *Lost* è arrivata in Italia nel 2005 ed ha affascinato talmente tanto i fan da far sentire loro l’esigenza di fare qualcosa per sopperire alla lunga attesa prima della seconda stagione. All’epoca infatti, per poter accesso ai prodotti audiovisivi stranieri bisognava aspettare mesi e mesi, in alcuni casi addirittura anni. Da questa passione è nata la prima vera community ufficiale di fansubbing del panorama italiano: ITASA. Per essere precisi, ne esisteva già un’altra, Subsfactory, che però ha assunto le sembianze di una vera community solo qualche anno più tardi. ItaSA, invece, nasce proprio con l’intento collaborativo proprio delle comunità di fansubbing e con l’obiettivo di fornire ai fan i sottotitoli delle loro serie tv preferite. Subspedia è nata solo anni dopo, nel 2011, dai fondatori Elposa e Fawed, i quali, provenienti da un altro gruppo che era appena stato chiuso, fondarono Subspedia (unione tra subs e pedia, dal greco “formazione”), insieme a qualche altro subber e alla passione sempre intatta che li accomunava. Inizialmente, la comunità era molto piccola e si occupava solo di qualche serie tv; oggi, invece, conta più di 250 membri, un palinsesto di più di quaranta serie tv, un sito internet totalmente gestito e finanziato dai membri stessi della comunità e un seguito di fan talmente numeroso da renderla la seconda community di fansubbing più importante in Italia.

Quando si parla di sottotitoli creati dai fan, viene spontaneo chiedersi dove fin dove si spinga la linea sottile tra ciò che è legale e ciò che non lo è. Per risolvere la questione, bisogna partire dalla distinzione tra hard subs e soft subs. Gli Hard subs sono quei sottotitoli che vengono impressi sul video, dal quale non possono più essere separati, mentre i soft subs sono dei file .srt che vengono creati dai subber e rilasciati separatamente dal file video. In quanto tali, effettivamente non sono perseguiti, restando in una zona grigia e risultando, obiettivamente, una semplice interpretazione dei dialoghi di un prodotto audiovisivo, caricati su un sito e scaricati liberamente dagli utenti. Ad ogni modo, quasi tutte le comunità di fansubbing hanno un disclaimer sul proprio sito nel quale spiegano come i sottotitoli siano appunto traduzioni di file liberamente distribuiti sul web e di come ogni attività svolta dai fansubber sia senza guadagno o scopo di lucro.

Altro tema scottante è il rapporto tra il fansubbing e la traduzione ufficiale. Fin dalla sua nascita, il fansubbing è sempre stato visto in modo negativo dai professionisti e dagli studiosi del campo della traduzione audiovisiva, la maggior parte dei quali, ancora oggi, considera il fenomeno come un cancro che minaccia la stabilità e lo sviluppo del
settore. In realtà, bisognerebbe osservare la situazione attuale da più punti di vista. Per prima cosa, il fenomeno nasce come un tentativo di sopperire all’impossibilità da parte delle emittenti ufficiali di trasmettere determinate serie tv in tempi accettabili per gli spettatori. Inoltre, grazie alle comunità di fansubbing, le serie tv americane hanno conosciuto un rapido e notevole sviluppo anche in altri paesi, portando in parecchi casi le emittenti ufficiali a prendere in considerazione molti più prodotti e ad adeguarsi alle esigenze dei fan. Riguardo la questione della qualità dei sottotitoli, invece, molti possono pensare che si tratti di un processo che non segue nessuna regola e che non ha forme di controllo. Tale luogo comune va sfatato una volta per tutte, in quanto le comunità di fansubbing hanno un regolamento molto preciso da seguire ed un sistema di revisione e controllo che permette loro di ottenere dei sottotitoli di ottima qualità. Senza contare che il fan, rispetto al traduttore ufficiale, ha la passione per ciò che traduce e, in molti casi, una vera e propria venerazione per il prodotto audiovisivo. Conosce tutto della serie tv di cui si occupa e sa cosa il fan vuole e si aspetta proprio perché in prima persona è egli stesso un fan. Di conseguenza, ha massimo rispetto della serie tv che traduce e non permetterà mai che determinate idiosincrasie e riferimenti culturali vengano persi durante il processo di traduzione; in quest’ottica, ovviamente, la maggior parte dei fan rifiuta il doppiaggio.

Come anticipato precedentemente, le community di fansubbing seguono una gerarchia specifica e ognuno dei membri al loro interno ha uno o più ruoli da svolgere. Normalmente, il processo di creazione dei sottotitoli parte dalla ricerca del file video e della base originale, per poi passare tramite le fasi di traduzione, sincronizzazione e revisione e terminare con la fase di pubblicazione. Nella maggior parte dei casi, il subber ha a disposizione la base dei sottotitoli in lingua originale, tuttavia a volte è costretto ad affidarsi quasi esclusivamente all’ascolto. Anche Subspedia, in quanto community di fansubbing, ha una sua gerarchia interna, di tipo piramidale. Alla base della piramide ci sono i poozer, ovvero gli apprendisti. Per diventare membro di Subspedia, infatti, bisogna superare un test d’accesso basato sulla conoscenza della lingua italiana e inglese. Superato il test, si diventa poozer per un periodo limitato di tempo, durante il quale si fa pratica con il software e con le traduzioni. Superato brillantemente il periodo di pratica, si passa alla fase successiva, quella di subber, diventando vero e proprio membro della comunità. Salendo verso la cima della piramide, ci sono i revisori, che si occupano, appunto, di
revisionare e coordinare l’intero processo di traduzione. Tra i poozer e i subber, però, ci sono gli aspiranti revisori, che, come i poozer, devono passare attraverso un periodo di prova prima di poter diventare revisori. In cima alla piramide, infine, ci sono gli admin o amministratori, che si occupano di gestire l’intera comunità e si assicurano che le regole vengano rispettate. Le regole ufficiali della comunità sono raccolte in una guida, dal titolo *Guida intergalattica per autosubbisti*, aggiornata frequentemente, scritta dagli admin e disponibile online solo per i membri della community. Ogni membro può avere comunque più di un ruolo dato che, ad esempio, un revisore è, a sua volta, un subber.

I membri della comunità interagiscono tramite un forum e un gruppo facebook. Il processo traduttivo effettivo comincia molto tempo prima dell’inizio di una serie tv quando il revisore sceglie la serie di cui occuparsi e cerca subber che entrino a far parte del team di traduzione. I team vengono aperti in date prestabilite, di solito a inizio e metà mese e comunque almeno due settimane prima dell’inizio della serie tv. Dopo l’apertura dei post sul forum, i membri della comunità – tutti iscritti al forum e in possesso di un nickname – si segnano dando effettiva disponibilità. Regola fondamentale di ogni subber è quella di far parte di almeno un team e di realizzare almeno una traduzione a settimana. Nei post relativi alle serie tv ci saranno poi i post per le traduzioni dei singoli episodi ed una guida di traduzione creata dal revisore ed utile ai subber durante la traduzione. Qualche giorno prima della messa in onda di ogni episodio, il revisore controlla la disponibilità dei traduttori e in caso cerca sostituti tramite il gruppo facebook – attraverso il quale vengono date anche altre comunicazioni importanti. La mattina dopo la messa in onda dell’episodio – a volte anche la notte stessa, qualche ora dopo – il team si mette all’opera. Si cercano video e sottotitoli, si assegnano le parti ed ogni traduttore si occuperà di tradurre la propria parte e di sincronizzarla con il video, il tutto usando un software apposito che si chiama Visual Sub Synch. Si tratta di un software utilissimo che permette di avere una visuale completa di onde sonore, video e file dei sottotitoli allo stesso momento. Si traduce la propria parte sottotitolo per sottotitolo, si modificano battute, si uniscono, si adattano e si sincronizzano. Il software ha anche un ottimo sistema di controllo ortografico e tecnico impostato secondo alcuni parametri e che permette che vengano rispettate le regole tecniche di presentazione dei sottotitoli, come ad esempio lunghezza e durata. Una volta tradotta la propria parte, si procede a pubblicarla sul forum, dove poi il revisore la raccoglierà insieme alle altre e procederà a unirle tutte insieme per
creare il file finale dei sottotitoli. Il processo di revisione può durare anche fino a tre ore, dipende dalle correzioni che si dovranno fare. Meglio lavora il subber, meno tempo durerà la revisione. Una volta ultimata, il revisore crea il file in .srt e lo pubblica sul sito, da cui poi i fan potranno scaricarlo. La parte finale del secondo capitolo è dedicata ai dati statistici riguardo i membri di Subspedia, i cosiddetti *spiedini*. I dati sono stati raccolti tramite un sondaggio interno e riguardano fondamentalmente età, provenienza, occupazioni, tempo di permanenza e ruolo.

Il terzo capitolo è quello propriamente incentrato sulla serie tv Upstart Crow e sull’analisi dei suoi sottotitoli. Al momento, Subspedia è l’unica comunità italiana di fansubbing ad occuparsi dei sottotitoli della serie tv che, tra l’altro, non è mai stata tradotta e mandata in onda dalle emittenti televisive del nostro Paese. Upstart Crow è una serie tv prodotta dalla rete inglese BBC Two, andata in onda per la prima volta in Gran Bretagna nel 2016, in occasione del Festival che celebrava i 400 anni dalla morte di William Shakespeare, vero emblema della storia, cultura e letteratura inglese. Si tratta di una sitcom – ovvero una comedy girata live in studio di fronte ad un pubblico che reagisce a ciò che vede e le cui reazioni sono riportate in sottofondo sonoro nel telefilm – incentrata sulla vita di William Shakespeare mentre si divide tra Stratford-upon-Avon, dove vive la sua famiglia e dove si ritira per cercare pace per le sue opere e Londra, dove vive ed è a contatto con la società dell’epoca elisabettiana. Altri personaggi importanti della sitcom sono i membri della sua famiglia – moglie, figli, padre e madre – il servo Bottom, la figlia della padrona di casa, Kate, il suo miglior amico Kit Marlowe e il suo più acerrimo nemico, Robert Greene. A tal proposito, bisogna menzionare che il titolo della serie è stato ripreso da un libello accusatorio scritto dallo stesso Greene nel 1592, in cui lo scrittore appellava Will Shakespeare come “Upstart Crow”, appunto, ovvero corvaccio presuntuoso, abbellito dalle piume dei veri letterati dell’epoca, istruiti dall’educazione ricevuta in università quali Cambridge e Oxford, a differenza di Will. La rivalità tra Greene e Shakespeare è uno dei temi fondamentali della serie tv e l’invidia del primo nei confronti del secondo viene continuamente sottolineata dai tentativi di Greene di mettere i bastoni tra le ruote al Bardo. La serie si compone, attualmente di 2 stagioni ed è stata rinnovata per una terza, che andrà in onda nel 2018. Ogni stagione è formata da 6 episodi di circa trenta minuti l’uno, ognuno dei quali ha un titolo che richiama i versi di alcune delle opere di Shakespeare. La genialità di Upstart Crow sta nel fatto che la trama di quasi
tutti gli episodi richiama quella delle opere di Shakespeare e che i personaggi vivono le vite dei personaggi di quelle opere. I riferimenti culturali sono molteplici: versi declamati o usati semplicemente come battute dei personaggi, ambientazioni tipiche delle opere del poeta, richiami alle azioni dei personaggi stessi delle opere, il tutto in chiave comica, parodistica e soprattutto satirica. Vengono trattati, infatti, anche temi legati propriamente alla società inglese, che a volte sono difficili da seguire se non si è molto preparati sull’argomento. Continuo oggetto di lamentela, ad esempio, è il sistema dei trasporti a cui Will si affida per andare avanti e indietro da Stratford a Londra e che è ovviamente un riferimento al moderno sistema dei trasporti. Si affrontano anche temi abbastanza delicati ma in chiave comica e irriverente, con l’obiettivo di rendere il tutto più leggero e sdoganato dai tabù presenti nella società moderna. A tal proposito, ci si ritrova a ridere della condizione della donna dell’epoca elisabetiana, schiava di una società maschilista, grazie alla figura di Kate, paladina dei diritti delle donne che farebbe di tutto per poter recitare su di un palco, cosa che all’epoca era illegale; oppure, si ride e si scherza sul tema dell’omosessualità attraverso le ambigue attenzioni di Will per il famoso Fair Youth, destinatario di parte dei suoi sonetti. Dati questi elementi, e aggiunti ad una serie di altri aspetti tecnici, la creazione dei sottotitoli di Upstart Crow è stata una vera e propria sfida per il revisore ed il suo team di traduzione. Tuttavia, grazie ad una guida di traduzione realizzata dal revisore stesso e dalla stretta collaborazione tra lei (revisore) e i subber del team, i sottotitoli prodotti sono di qualità eccellente.

L’analisi dei sottotitoli si è occupata dei vari riferimenti culturali presenti nella serie tv ma anche e soprattutto di molti altri aspetti tecnici. Per ogni elemento di analisi, nel capitolo sono presenti numerosi esempi per meglio sostenere la spiegazione. In generale, la difficoltà più grande è stata quella di tradurre e di adattare i sottotitoli alla lingua e al sistema linguistico e referenziale italiano. A volte, le sfide sono state talmente dure da dover ricorrere a dei cambiamenti drastici e a delle rese alquanto discostanti dall’originale, e non poteva essere diversamente, data la complessità della fonte.

Per quanto riguarda i versi delle opere di Shakespeare, esistendo la traduzione letteraria ufficiale ed essendo disponibile online, il team li ha tradotti riportando, appunto, la traduzione ufficiale tra virgolette, com’è spiegato nella guida intergalattica di Subspedia.
Elemento di analisi sono, ad esempio, le metafore, utilizzate soprattutto da Will per riferirsi a cose già esistenti ma senza definirle con il loro vero nome, come la bocca, le lacrime, il rospo in gola, il fondoschiena e via dicendo. Ovviamente si tratta di battute molto intricate e difficile da rendere in italiano, che a volte hanno giochi di parole difficili al loro interno. A tal proposito, i giochi di parole sono stati uno degli elementi di analisi più avvincente ed interessante da osservare. La traduzione, in questi casi, ha richiesto davvero molto tempo e molte energie, come affermato dai membri del team e dal revisore, e molte sono state le diverse strategie utilizzate, che ovviamente hanno sempre avuto come fine ultimo quello di garantire la miglior resa possibile in italiano. Essendo una serie ambientata durante l’epoca elisabettiana, interessante è anche il linguaggio usato, che risulta essere quasi ibrido, a metà tra l’arcaico e il moderno. Spesso, infatti, i personaggi si ritrovavano a parlare un inglese moderno, a volte gergale, utilizzando qua e là degli elementi tipici dell’inglese arcaico.

Uno degli elementi che maggiormente ha attratto la critica è stata l’introduzione di neologismi all’interno della serie tv. Si tratta di parole che vengono usate, ad esempio, per dare al discorso e a chi parla un’aria quasi aristocratica e “inglese”, permettendo ai personaggi di usare un linguaggio non troppo volgare anche laddove il discorso è chiaramente spinto e a luci rosse. È il caso del suffisso –ington, ad esempio, che viene messo dopo molti verbi, parole e insulti; nel caso di questi ultimi, viene utilizzato soprattutto per diminuire la loro intenzione volgare e negativa. Anche le imprecazioni e le bestemmie spesso vengono inventate o comunque rese in un tono molto neutro e quasi affettuoso, come a volerne diminuire l’accezione negativa e la carica irriverente che portano con sé. Spesso, inoltre, vengono usate espressioni tipiche di un’altra era, tipo Acciderbolina o Poffarbacco. Sono molti gli esempi relativi a questo aspetto dell’analisi riportati nel capitolo, per dimostrare soprattutto la loro originalità e innovazione e come attirino l’attenzione dello spettatore, stupendolo nella maggior parte dei casi.

Infine, oggetto di osservazione è stato l’uso di altre lingue straniere nei sottotitoli, come ad esempio il latino ma anche l’italiano stesso, riportati in corsivo per sottolinearne la diversità con il resto dei sottotitoli, ma anche l’uso del registro da parte dei personaggi. A questo proposito, infatti, non esistendo in inglese la differenza tra tu/lei e non esistendo neanche il pronome lei in italiano dato che la serie è ambientata nel Cinquecento,
un’intera sezione della guida di traduzione è dedicata proprio all’utilizzo delle forme di cortesia tra i vari personaggi.

Nell’appendice, infine, sono raccolte le trascrizioni di tutte gli intervalli di traduzione nei quali sono contenuti gli esempi riportati nel capitolo 3.

Concludo la mia tesi sottolineando ancora una volta quanto sia stato duro il lavoro del team e del revisore nel caso della traduzione dei sottotitoli per questo telefilm e quanto, in generale, sia duro il lavoro che c’è dietro ad un processo traduttivo di questo tipo. Ormai il fansubbing è una realtà a tutti gli effetti ed ha molto seguito tra le comunità di fan di tutto il mondo. Per questo motivo, per tutti gli aspetti positivi che comporta, per la passione e l’impegno di chi traduce e sottotitola e per il grande lavoro che fanno, auspico che il fenomeno riceva le attenzioni che merita anche da studiosi e professionisti.