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—
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Dorsoduro 3246
30123 Venezia

Fansubbing and TV series.
Selfie: an example of
subtitling hybrid proposal

Relatore

Ch. Prof.ssa Serena Cecco

Laureando

Francesca Tantussi
Matricola 987409

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*A me stessa,
a chi c'è sempre e va oltre le distanze,
a chi continua a credere in me e nelle mie capacità.
A chi sa starmi accanto e capisce quand'è il momento di restare.*

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INTRODUCTION

"He wins every hand he who mingles profit with pleasure"

"Omnem tulit punctum, qui miscuit utile dulci"

(Horace, Ars poetica, 343)

The first and basic idea about my dissertation came into my mind long time ago, during my not really conventional and standard study path.

In the first year of my Master's Degree at Ca' Foscari University of Venice, I was actually in Australia and I did something completely different from what I was supposed to do; nevertheless, over there (or better say "Down Under") I had the possibility to attend some RMIT University lessons of the Master of Translating and Interpreting, with a specific focus on Media and Audiovisual Translation (AVT). Since that moment, I started to "investigate" the vast and fascinating world of AVT just out of personal curiosity, both from the perspective of a student of Interpreting and Translation who simply wants to acquire new knowledge in an interesting and constantly developing field of study¹, and also from the side of an amateur and passionate lover of movies and TV series. As a matter of fact, the term "translation" is quite immediately associated with "words" rather than "images"; however, even if it is true that all translation takes shape thanks to and by means of words, the scenario is continuously changing and AVT has evolved to the point where it is now, as a discipline, one of the most vibrant and vigorous fields within Translation Studies (Gottlieb 2004: 88).

Starting from these premises, I literally stumbled upon the fansubbing phenomenon² (becoming funsubber for a while) and on the lack of comprehensive and complete works on audiovisual translation (in Italian, for instance). Hence, my thesis would like to offer some possible suggestions for further paths and future investigations and the main aim is to present a research study with a multidisciplinary and bottom-up approach, not mainly focused on linguistic and translational issues. It is necessary, in fact, to be aware of the existence of some aspects of

¹ The first publication that deals with the AVT at a theoretic level is *"Le sous-titrage de films. Sa technique. Son esthétique"* by Simon Laks in 1957 (Díaz Cintas and Anderman 2009).

² The term "fansub" refers to non-official subtitles made by fans and available on the web. The topic will be extensively discussed in Chapter 3 of this dissertation.

audiovisual translation that are different, inescapable and complementary and it is essential to start to analyze them in a systematic way and on different levels (Perego and Taylor 2012: 12). This is the reason why a part of this dissertation has been written in English.

After a general overview on AVT, briefly analyzing dubbing, subtitling and voice-over as the three main modalities, I will introduce the European situation, focusing on the new challenges and on what is presently changing in some countries; then I will deepen the subtitling topics giving a quick glance to the essential features of professional subtitles and dedicating a special paragraph to the TV series. Consequently, I will examine the fansubbing phenomenon, centering my research on the Italian scenario to highlight the characteristics of amateur subtitles. Afterward, my proposal of a hybrid subtitle between the professional and the amateur ones will be shown by an example, namely the subtitling of the pilot of a new American TV series ("Selfie"), followed by a translation analysis and a brief cinematographic review and commentary of some important aspects.

ABSTRACT

The basic aim of this dissertation is the one of analyzing in depth the new and constantly changing fansubbing phenomenon within the vast and fascinating world of Audiovisual Translation (AVT). Furthermore, the lack of comprehensive and complete works on AVT (mainly in Italian) was the starting point: after a general overview, with a particular focus on the new and innovative professional challenges (subtitling for the deaf and hard-of-hearing people -SDH, audio description for the blind and the partially sighted people -AD, fansubbing, etc.), a brief analysis of TV series was considered mandatory. As a matter of fact, the fansubbing phenomenon was born as a consequence of the love and passion of the viewers for this specific type of audiovisual product, which makes them playing a very important role. In this way, fans and the audience in general are able not only to produce the amateur subtitled versions of their favorite TV shows (in order to make them accessible to other fans), but they can also “set the rules”: hence, the concepts of “active audience” and “loyalty to the original” are essential and always highlighted from the very beginning of this thesis.

Consequently, the previous research was followed by a practical example of subtitling (specifically, the Italian subtitled pilot of the American sit-com “Selfie”) which is a hybrid proposal between the standard and professional subtitles and the “fansubs” and amateur ones. The norms and customs of both typologies were extensively analyzed so as to create the hybrid version, which apparently seems to follow some of the professional standards, but combined with some peculiarities of the “fansubs”. Therefore, the third and last part is dedicated to the translation and film analyses, in order to be as multidisciplinary as possible (as the AVT generally is) and not merely focused on linguistic and translational issues. It is necessary, in fact, to be aware of the existence of some aspects of audiovisual translation that are different, inescapable and complementary and it is essential to start to analyze them in a systematic way and on different levels (Perego and Taylor 2012: 12)

ABSTRACT

Questo lavoro nasce con il primo scopo di mettere insieme in maniera più esaustiva e chiara possibile la letteratura esistente sul fenomeno in divenire del *fansubbing* all'interno del vasto mondo della traduzione dell'audiovisivo (abbreviata solitamente con l'acronimo inglese AVT), anch'esso in continuo cambiamento ed evoluzione. Dopo un'analisi generale sui concetti base dell'AVT e i suoi più recenti ambiti di interesse (come la sottotitolazione per sordi, l'audiodescrizione per ciechi e il fenomeno stesso della sottotitolazione amatoriale), è stata posta particolare attenzione sulle serie TV come una delle varie tipologie di prodotti audiovisivi dalle quali è nato e si è sviluppato il fenomeno in questione; analizzando prima le norme fondamentali nella stesura dei sottotitoli professionali e presentando poi le caratteristiche dei *fansub*, sono emersi i concetti chiave di "audience attiva" e "fedeltà (quasi morbosa) all'originale" sui quali si fondano le community dei *fansubber*.

Si è quindi unito alla ricerca effettuata una parte puramente pratica, presentando una proposta di sottotitolo ibrido che fosse a metà tra quello professionale e quello amatoriale e, pertanto, non troppo ligio agli standard ma neanche completamente svincolato da questi. Le peculiarità dell'esempio pratico riportato (sottotitolazione in italiano del pilot della sit-com americana *Selfie* con reperimento del transcript inglese, creazione dei sottotitoli, relativa sincronizzazione e messa a video) sono evidenziate nell'ultimo capitolo di questa tesi, dedicato all'analisi del lavoro di traduzione. Tale commento finale è stato strutturato in due parti, volendo infatti prendere in esame la proposta di ibrido sia dal punto di vista traduttologico che da quello filmico; questo perché il lavoro vorrebbe presentarsi come il più multidisciplinare possibile (essendolo di fatto anche la disciplina stessa della traduzione dell'audiovisivo), nonché essere uno spunto per ulteriori analisi future. "É infatti necessario essere consapevoli dell'esistenza di aspetti della traduzione audiovisiva diversi, imprescindibili e complementari, e soprattutto è necessario incominciare ad esaminarli sistematicamente a diversi gradi di approfondimento" (Perego e Taylor 2012:12).

CHAPTER 1

AUDIOVISUAL TRANSLATION: GENERAL OVERVIEW AND SPECIFIC FOCUS ON FILM AS AN AUDIOVISUAL TEXT



"The brain is unity. The brain is the screen. I don't believe that linguistics and psychoanalysis offer a great deal to the cinema. On the contrary, the biology of the brain - molecular biology - does. Thought is molecular. Molecular speeds make up the slow beings that we are. Cinema, precisely because it puts the image in motion, or rather endows the image with self-motion, never stops tracing the circuits of the brain."

(Deleuze 1986)

1.1 DEFINITION AND CLASSIFICATIONS

The term "audiovisual translation" (AVT) refers to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, web pages and video games are just some examples of the vast range of audiovisual products that require translation (Chiaro 2013). Nowadays, the growth and importance of media as well as the need for AVT is a reality in most countries. In terms of frequency of use, audiovisual translation has been undergoing a revolution, which is evident in the significant increase in the demand for audiovisual products and in their availability (Díaz Cintas 2003: 193).

According to Díaz Cintas and Remael (2012: 1): "...audiovisual translation (AVT) generally is in a state of flux. This is due to a number of factors, which are all in one way or another related to the two-sided coin of globalization and glocalization, as well as technological developments."³.

There is also fluctuation in terms, as AVT is not the only terminology in use: it is quite easy to find "film translation" or "cinema translation", but as the field of study spreads out to other types of programs (sitcoms, cartoons, documentaries, etc.), these concepts become somewhat restricting. Other umbrella terms include the overlapping term "screen translation" since the users access these translations by means of screens (cinema, TV, computer, etc.) or the alternative and all-inclusive "multimedia translation". The latter is rather comprehensive because audiovisual products are usually created with the support of technological apparatuses (movie making traditionally involves the use of cameras, the creation of web sites requires a computer and specialized softwares, etc.) as well as many audiovisual products are consumed by means of different technological media. For instance, film products can be accessed by means of terrestrial, satellite or cable networks, in DVD format or in streaming from a computer connected to the Internet.

Although AVT has been gaining ground in recent years and is fast becoming the standard referent, this "conceptual instability" could be interpreted as a sign to maintain an open and flexible approach to the object of study. Hence, new and innovative professional activities such as subtitling for the deaf and hard-of-hearing people (SDH) and audio description for the blind and the partially sighted people (AD) are also making a place for themselves within AVT: the wider concept of accessibility has been put forward to help bridge any possible divides (Díaz Cintas 2005). Traditionally ignored in academic exchanges, these approaches are becoming part of our daily audiovisual landscape and are attracting the interest of many scholars and practitioners.

Even for those who have an adequate command of a foreign language, every audiovisual product brings with it a range of additional obstacles to comprehension: dialectal and sociolectal variation, lack of access to explanatory feedback, external and environmental sound level, overlapping speech, making translation of the product crucial for the majority of users. Habit and custom have made dubbing and subtitling the most common modes of translation in this field, although this does not exclude other possibilities, such as the voice-over, which shares with dubbing and subtitling the top steps of the podium as dominant modalities. The typologies established by many academics (Gambier, Luyken, Díaz Cintas) distinguish as many as ten types of

³ Countries that are only beginning to develop some forms of AVT are looking to nations with longer traditions; furthermore, new technologies (the development of the DVD, for instance) and the advent of dedicated professional software for AVT also have a homogenizing function. The other side of the coin is that local traditions persist, and the same is for the differences related to the medium of dissemination, i.e. cinema, TV or DVD. (Díaz Cintas and Remael 2012).

multilingual transfer in the field of audiovisual communication; some classifications are listed in Table 1, where they are arranged for easy comparison in numbers and similarities. Once again, it is relevant to bear in mind that they are not a closed group but an ever-growing whole and so new types are added or split over time (Chaume 2004: 39).

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

TAB. 1: AVT modes according to different recent classifications.

It cannot be denied that dubbing and subtitling are still the major types, but other AVT types are now strongly developing in certain areas: audiences seem to be more closely identified and not considered en bloc, and as a result, the handicapped group has emerged as a particularly outstanding audience. Furthermore, as a consequence of this focusing on the audience, new AVT types have appeared to meet the demand in *particular media* (that is the case of surtitling for the opera, where no translation was available some years ago, or multimedia translation for the Internet and PC programs, which did not exist 25 years ago). Eventually, different forms of

audiovisual translation and other translation modes are converging, creating new hybrid forms and sometimes catering to very different and well-defined target audience (Díaz Cintas and Remael 2012: 13).

In this work subtitling will be extensively analyzed in the next chapter and dubbing and voice-over will be defined in their main features with the mere intent to outline a general overview of habits and changes of the European countries.

1.2 AVT MAIN MODES AND THE EUROPEAN SITUATION

Brief definition of dubbing, subtitling and voice-over:

- Dubbing is a process which entails the replacement of the original speech, while at the same time ensures to follow as closely as possible the timing, phrasing and lip-movements of the original dialogue (Luyken *et al.* 1991: 31).
- Voice-over involves reducing completely, or to a minimal auditory level, the volume of the original soundtrack in order to ensure that the translation, which is superimposed on the original soundtrack, can be easily heard (it is common practice to allow a few seconds of the original speech before reducing the volume and superimposing the translation). The reading of the translation finishes a few seconds before the end of the original speech, allowing the audience to listen to the voice of the person on the screen at a normal volume once again;
- Subtitling is visual and involves displaying written text, usually at the bottom of the screen, giving an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs).

Traditionally and geographically speaking, western Europe has been roughly divided into two major blocks: the UK, Benelux, Scandinavian countries, Greece and Portugal, which are mainly "subtitling nations", and central and southern European countries stretching from Germany down to Spain (so-called "FIGS", France, Italy, Germany and Spain, but also Austria), which are mainly "dubbing nations" (Chiaro 2008: 143). There are also, voice-over countries, mostly those that cannot afford dubbing, e.g. Russia or Poland.⁴

While, on the one hand, subtitling is typical of small countries (for example, Netherlands, Denmark, Greece, Portugal, Belgium and Finland) characterized by a relatively small population, the presence of bilingualism, and a high percentage of imported films, on the other hand, dubbing is associated with large, officially monolingual and more affluent countries (Perego 2005). If subtitling is the form that alters the source text the least possible and enables the target audience to experience the foreign language and be aware of its "foreignness" at all times, on another side, dubbing is known to be the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication.

From a historical point of view, there have been numerous reasons for adopting one mode or another: countries with high levels of illiteracy have tended to prefer dubbing; in times of political repression and curtailment of freedom of expression, countries such as Germany, Italy

⁴ Poland is listed as a voiceover country, whereas it mostly uses subtitling in the cinemas, except for some dubbed productions for children (Szarkowska 2005).

and Spain have been forced in favor of dubbing. Economics have played an important role, too, since subtitling is approximately 10 to 20 times less expensive than dubbing⁵. Habit and custom must also be taken into account, since, as previously mentioned, dubbing is a form of domestication whereas subtitling can be regarded as foreignisation (Perego and Taylor 2012).

However, if until a couple of decades ago it was sure that “audience preference is, in the first place, determined by familiarity and conditioning to either of the two main methods” (Luyken *et al.*, 1991: 112), nowadays the situation is no longer so clear-cut: panorama is constantly changing and audience is open to different linguistic conversion methods. Some countries traditionally inclined to dubbing (e.g., Italy, Spain and France) are progressively moving towards subtitling in the matter of cinema distribution and the choice for TV broadcasters of whether to adopt dubbing or subtitling is mainly due to audience preferences (on television, subtitles are broadcasted by means of an independent signal, activated only by people interested in, by accessing pages 888 or 777 of teletext in most European countries; in North America they are transmitted on what is known as line 21).

Thus, dubbing seems a “bad”, hard to break habit, since the general public prefers the comfort of the national language (Massidda 2012), but anyway, one of the most visible developments at the present time is the coexistence of both modes even in countries and societies where customs were thought to be already so deep-rooted that any kind of change was unlikely: for instance, e-mail and chat rooms are teaching young people to communicate through subtitles. Many people have become accustomed to reading short texts appearing in a window on their computers or on their smartphone screens, so for the young generation reading written texts is not as unusual or disturbing as for the previous one.

⁵ Dries (1995: 9) stresses different patterns between Eastern and Western Europe, especially a surprising preference for dubbing in the Czech Republic, Slovakia, Bulgaria, and Hungary, despite its high cost.

1.3 FILM AS AN AUDIOVISUAL TEXT

As the word suggests, audiovisuals are made to be both heard (*audio*) and seen (*visual*) simultaneously but they are primarily meant to be seen. Thus, it is crucial to understand that the verbal and the visual contents of audiovisual products work inseparably to create a meaningful whole.

As a matter of fact, this is quite easy to be seen in a film, usually produced by the communication between different codes: the visual (consisting of moving images, which are combined with the written verbal code, either superimposed or within the scene) and the auditory one (dialogues and role of voice, soundtrack, background noises and voice-overs). The combination of these elements, which are mixed together in a unique way by the director and take shape thanks to the performance (voice, facial expressions and gestures) of the actors, creates the audiovisual product which uses different filming techniques that vary each time according to the position of the camera (close up, medium and long shot), the perspective (bird's eye, perspective from below, etc.) and its movements (pan, zoom and tracking). Needless to say, film is already, by its polysemiotic nature, noncompliant to classifications or unambiguous definitions, especially when distant cultures and cinematic traditions are taken into consideration (Buffagni 2012: 12).

But, on the other hand, as already mentioned in the Introduction of this dissertation, all translation takes shape thanks to and by means of words: the translated film dialogue, if properly rendered, interacts with the same semiotic modalities to recreate the same effect in target audience. It refers to a classic but still current idea of translation developed by Roman Jakobson, who in 1959 identified the intersemiotic translation or transmutation as an interpretation of verbal signs by means of nonverbal signs, e.g., transposition from verbal art into music, dance, cinema, or painting. Hence, the audiovisual translator needs to have all provided support from film product. AVT needs to take all this diversified verbal and visual information into account bearing in mind that this inseparable link between verbal and visual codes may often constrain the translation process.

The film translation mode largely contributed and still contributes to the reception of a source language film in a target culture, so that the issue of power in translation seems to be especially pertinent and applicable. It is clear that translated material can be domesticated or foreignised to different extents⁶, but only audiovisual translation guarantees total involvement

⁶ Dubbing is a domesticating strategy which neutralizes foreign elements of the source text and thus privileges the target culture. In contrast, subtitling is an example of a foreignising strategy since it stresses the foreign nature of a film and it is a source-culture-bound translation (Szarkowska 2005).

and complete fruition of the movie without the public being torn between watching the scene on screen and reading the subtitles. According to Toury (1995:57):

A translator may subject him-herself to the original text and the norms it has realized, or to the norms active in the target culture or in that section of it which would host the end product. [...] Whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscript to norms originating in the target culture determines acceptability.

CHAPTER 2

SUBTITLING AND TV SERIES: PRESENT AND FUTURE DICHOTOMY



*“Subtitling indirectly promotes the use of
a foreign language as an everyday
function in addition to creating an
interest in a foreign culture.”*

(Danan, Dubbing as an expression of nationalism, 1991)

2.1 DEFINITION AND CLASSIFICATIONS

Audiovisual translation in general, and subtitling in particular, represents a constrained form of translation which entails a shift of code from speech to writing and from image to sound, where the message is conveyed by both the oral and visual channels within several space and time limitations.

It can be defined as “the rendering in a different language of verbal messages in filmic media, in the shape of one or more lines of written text presented on the screen in synchrony with the original written message” (Gottlieb 2001: 87). Therefore, subtitling consists of incorporating on the screen a written text which is a condensed version in the target text of what can be heard. Depending on the mode of projection, subtitles can either be printed on the film itself (“open” subtitles), selected by the viewer from a DVD or teletext menu (“closed subtitles”) or projected on the screen (as it happens in the most film festivals).

“For many years ignored by academics and teachers alike, it has since the 1990s gained a well-deserved visibility thanks to the proliferation and distribution of audiovisual materials” (Díaz Cintas and Remael 2012: 8) and according to many academics (Luyken *et al*, Gottlieb, Díaz Cintas, etc.), subtitling is the mode that has undergone the greatest growth, and that will continue to grow in the foreseeable future.

It includes many advantages, but one of them is essential: it is the quickest and the most economical method to be implemented. In addition, it can be used to translate all audiovisual products: films, news, interviews, series, etc.

From a traditional and linguistic point of view, two types of subtitles may be distinguished: intralingual or same-language subtitles (known also as captioning), which intend to meet the needs of the deaf and hard of hearing people⁷ (and which, as far as television is concerned, can be activated by accessing pages 888 or 777 of teletext or line 21); interlingual subtitles, which imply a transfer from the source language to the target one⁸.

⁷ This is the most extensively used form of intralingual subtitling, but other examples include karaoke captions and the ones used to represent dialogues between actors or people on screen whose accents are difficult to be understood by an audience which, in principle, shares the same language; an amusing example is the British film *Trainspotting* (Danny Boyle, 1996) where the actors speak English with a very strong Scottish accent, so that the film was distributed with subtitles in the United States.

⁸ Gottlieb refers to this typology with the term “diagonal subtitles” as they involve a shift from one language to another along with a change of mode from oral to written (Díaz Cintas and Remael 2012).

2.2 SUBTITLING AND PROFESSIONAL SUBTITLES

In accordance with Perego (2005), subtitling "... is characterized by specific communicative purposes and by the use of standard norms aimed to simplify the source text in order to facilitate the interpretation of the original message". As already mentioned in the very first lines of this chapter and as many practitioners think, the fact that the source and target texts coexist in the subtitled version enables viewers to hear the original soundtrack and read the subtitles at the same time and makes subtitling unique within Translation Studies (Massidda 2012: 64).

As a result, the diamesic change from the oral to the written mode involves an almost inevitable loss of linguistic nuances⁹ and, needless to say, the shift of mode is definitely challenging for the translator, as it includes some characteristics of spontaneous speech, such as slips of the tongue, pauses, false starts, unfinished sentences, ungrammatical constructions, which are difficult to be reproduced in writing. The same occurs to dialectal, idiolectal and pronunciation features that contribute to mold characters on screen (Georgakopoulou 2009: 26). Furthermore, it is an unwritten golden rule that good subtitles are supposed to pass unnoticed and act as guidance throughout the viewing experience and this is a deal but the main goal as well for the translator.

From a technical point of view, the process of subtitling presents two constraining factors, space and time: subtitles may be displayed with a maximum of two lines (with an average of 40 characters per line in the case of Italian¹⁰), and their exposure time ranges between two and six seconds, which is the ideal span of time allowing the viewer to read at an appropriate speed¹¹ (Luyken *et al.* 1991).

In addition, subtitles should be "semantically and syntactically self-contained" (Díaz Cintas and Remael 2012: 172) and the linguistic constraints may be dealt with different strategies, such as reduction, for instance: if, on the one hand, the indispensable and essential discourse elements must be translated in order to follow the plot of a film, series, documentary, etc., on the other hand, the act of subtitling can reduce the original text of at least 40% of its length by cutting the elements that may be recovered through the non-linguistic communicative channels or the ones

⁹ "...the transformation from the oral script to the written subtitles also contributes to the quality of the language, which becomes more formal and neat, almost devoid of the many sociolinguistic and pragmatic markers that give spoken language its natural flavor" (Bussi Parmiggiani 2002: 180).

¹⁰ Even if the figures vary, a subtitle will have approximately from 32 to 41 characters per line in a maximum of two lines (Díaz Cintas and Remael 2012).

¹¹ The "six seconds rule" is quite internationally recognized, even if depending on the different languages, and the same can be stated for the position that subtitles occupy on the screen: they are usually on the lower part, but in some languages, like Japanese, cinema subtitles are presented vertically and tend to appear on the right side of the screen.

linked to the expressive function (Hatim and Mason 2000). Translators usually leave out terms that are universally known (“yes” and “no”, for instance), repetitions, phatic utterances (for example “well” and “you know”), false starts and exclamations that do not need translation as they are easily understandable by audiences all around the world. If, for example, a gesture has a clear meaning, e.g. offering a cigarette or calling someone with the hand, the translator could opt for avoiding the subtitles “*Vuoi una sigaretta?*” or “*Vieni subito qui!*”. Thus, all the not really essential parts should be condensed, and the unnecessary elements should be omitted, in order to have an accessible and readable subtitle¹².

But in a situation marked from the cultural point of view, the translator could even choose to expand the original text to facilitate the viewers (Perego and Taylor 2012: 41). Hence, reduction and deletion are strategies often implemented in subtitling, but there are times when translators patronize their audience by means of obvious and transparent subtitles (an example could be some onomatopoeic sounds¹³) or cases of situations and references to events at the beginning of the plot which are usually connected to facts that occur much later. Subtitles, in fact, are something extraneous to the diegesis or narrative, but, as they are obviously addressed to the viewers, they have to contain information that is meant for the public. Consequently, according to Marleau (1982: 274), in some cases the verbal mode further defines some information that is also given visually (anchoring), while, in other instances, words and images communicate more or less the same information (redundancy).

However, strategies should always be balanced between retaining the maximum of the original text (essential for the comprehension of the linguistic part of the target plot) and giving a sufficient time to the audience for processing the non-linguistic oral and visual elements, in order to get the most suitable equivalence and rendering within the constrained norms.

2.2.1 MAIN NORMS IN PROFESSIONAL SUBTITLING

Some technical considerations and norms are fundamental in order to provide the most appreciation and comprehension of the target product as a whole by maximizing the legibility and

¹² As already said “...subtitles are said to be most successful when not noticed by the viewer. For this to be achieved, they need to comply with certain levels of readability and be as concise as necessary in order not to distract the viewer’s attention from the program” (Georgakopoulou 2009: 21).

¹³ Sometimes, however, some onomatopoeic expressions vary from language to language, as in the case of some animal sounds. For instance, in the film *Snatch* (Guy Ritchie, 2000) one of the protagonists imitates the sounds made by a pig, saying: “oink oink”, which was rendered as “chrum chrum” into the Polish version, since those two onomatopoeic expressions differ noticeably (Szarkowska 2005).

readability of the subtitled text. According to Karamitroglou (1998)¹⁴ and Ivarsson and Carroll (1998)¹⁵ the following list includes the main rules that are mandatory norms in the process of subtitling.

- Subtitles should be positioned in the lower part of the screen, so that they cover an area which is generally not so important and a maximum of two lines of text is usually the norm. In the case of a single-line subtitle, this should occupy the lower line, rather than the top one in order to minimize interferences with the background action image;
- Since readability of the text is primarily important, each subtitle line should admit between 35 and 40 characters; the number of characters per line depends on a vast range of factors, such as the size of characters, their position on screen, the technology used for the projection of subtitles in the cinema, the TV broadcast, the DVD emulation, as well as the subtitling workstation used, including the target language and the audience;
- The reading speed of the average viewers has been proven to range between 150-180 words per minute, namely between 2-3 words per second¹⁶. This means that a full two line subtitle containing 14-16 words should remain on the screen for a maximum time of 6 seconds; it is also important not to show the same subtitle more than 6 seconds because this would cause automatic re-reading ;
- Subtitles should be inserted almost simultaneously with the initiation of the utterance, specifically 1/4 of a second later, since tests have indicated that this is the time the brain needs to process spoken linguistic material together with subtitles; as a matter of fact, subtitles presented simultaneously are premature, surprise the eye and confuse the viewer¹⁷;
- Three sequence dots at the end of a subtitle indicate that the subtitled sentence is not finished and has to continue over the consecutive subtitle; three linking dots at the beginning of subtitle carries the follow-up text of the previous uncompleted sentence; full stops signal that there is no consecutive subtitle, while dashes are used in dialogues;
- Italics in the subtitled text indicate an off-screen source or a foreign term, while a term in italics within quotation marks implies a public broadcast, such as through a TV net, a radio, or

¹⁴ The academic proposed a set of subtitling standards to be adopted in Europe as a result of a study carried out during his PhD in Audiovisual Translation at the University of Manchester Institute of Science and Technology (UMIST) in 1998.

¹⁵ A "Code of Good Subtitling Practice" was proposed by Jan Ivarsson and Mary Carroll and approved at the meeting of the European Association for Studies in Screen Translation (ESIST) in Berlin on 17th October 1998 (<http://www.transedit.se/code.htm>).

¹⁶ The average reading speed of children has been found to be around 90-120 words per minute; then, the duration of subtitles on screen in children's programs should be estimated in accordance with these data (Karamitroglou 1998).

¹⁷ Approximately 1/4 of a second is needed between two consecutive subtitles in order to avoid the effect of subtitles' overlay (Karamitroglou 1998).

a loudspeaker, etc.; italics should also be used in transferring song lyrics when they are relevant to the plot; subtitles typed in upper-case letters, instead, should transfer a display or a caption (namely a written sign), while boldface and underline typing conventions are not permitted;

- Subtitles should appear segmented at the highest syntactic nodes possible: this means that each subtitle should ideally contain one complete sentence. The principle of segmentation is important in order to have more readable subtitles: this occurs because the higher is the node, the greater is the grouping of the semantic load and the more complete is the piece of information presented to the audience.

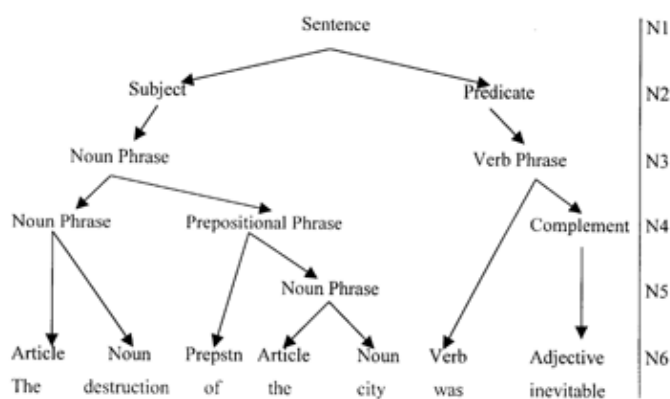


FIG 1: Syntactic tree for a good segmentation

- Simple syntactic structures should be preferred to the complex ones, but one should always try to maintain the semantic load, the function and the stylistic features of the original (active for passive structures, positive for negative expressions, etc.);
- Only dialects that have already appeared in a written form in printed materials are allowed to be used in subtitles, while taboo words should not be censored (unless their frequent repetition dictates their reduction for reasons of text economy);
- There is no standard guideline for the transfer of culture-specific linguistic elements but at least five alternatives are possible for such a transfer:
 - a) cultural transfer
 - b) transposition
 - c) transposition with explanation
 - d) neutralization (plain explanation)
 - e) omission.

“The choice of which alternative to apply depends on the culture-specific linguistic element itself, as well as on the broader, contextual, linguistic or non-linguistic aural and visual situation in which it is embedded”(Karamitroglou 1998).

2.3 TV SERIES AS AN EVOLUTION OF THE FILM

According to various studies, particularly to the one carried out by Innocenti and Pescatore (2008), the attention is drawn to how, at present time, TV series are definitely a point of reference for innovation, research and development of new linguistic and expressive forms. In addition, as Díaz Cintas and Anderman (2009) stated:

The arrival of the digital era has also contributed to the diversification of offerings provided by television. [...] As for the cinema, the film industry seems to have emerged from the lean years when the video appeared to pose a serious threat to its continued existence, and now the number of cinema-goers again seems healthy. The flourishing celebration of film festivals, then, with hundreds of them taking place in any given year in all corners of the globe also testifies to this positive outlook. Add to this the advent of the DVD and the fact that the Internet is firmly established in our society and the picture is virtually complete.

Consequently, this innovative audiovisual language and the participatory culture enlarged by Web 2.0 have allowed a greater number of people to take part, as both active and passive users, in online consumption and production activities; for this reason, in the globally connected world, media producers serve simultaneously international audiences, rather than geographically or politically divided target markets (Orrego Carmona 2014: 77). Nowadays a lot of TV series (like *Lost*, *24*, *ER*, *Breaking Bad* and the more recent *True Detective* or *Game of Thrones*) compete with films, as the limit between cinema and TV is getting more and more indefinite and unclear. TV series that are considered innovative in their narrative approach have generated such a great interest in their audience to justify their longer runs.

The distribution of audiovisual content over the Internet illustrates this situation: in 2013 the most frequently downloaded TV series episode was the last one of the final season of *Game of Thrones* (2011-2015)¹⁸, with 5.9 million downloads; moreover, the majority of downloads occurred during the first week after the release and this reflected the audience's refusal to put up with extended delays in international releases (Orrego Carmona 2014: 78).

Now we are experiencing a changing landscape where complex and innovative storytelling can succeed both creatively and economically: "TV is about this shift, exploring how television storytelling has changed, and what cultural practices within television's industry, technology, and viewership have enabled and encouraged these transformations." (Mittell 2013).

In these circumstances, it is easy to understand how subtitling is an essential requirement for international audiences since not everybody can consume the content in its original language.

¹⁸ Differently from films, where it is common to indicate (just for references) the director and the year of premier, in TV series, instead, the usual indicators are the year of the original run and the one of the last season.

“Given the user-friendly software that is freely available now to produce subtitles, and the way audiences develop emotional attachment to audiovisual content, non-professional subtitling has become an option for a significant number of users.” (Orrego Carmona 2014: 78).

CHAPTER 3

THE FANSUBBING PHENOMENON



*Packing all the ideas and their finest nuances
into two lines is damn difficult
(Ivarsson, Subtitling, 1998)*

3.1 ANIME AND TV SERIES: BIRTH AND EVOLUTION OF THE PHENOMENON

The term fansubbing¹⁹ combines the words fan²⁰ and subtitle and becomes a neologism defining the activity of amateur translators who produce the subtitled versions of American TV shows in order to make them accessible to fans.

At the beginning, this new form of subtitling “by fans for fans” was used to indicate a fan-produced, translated, subtitled version of a Japanese anime²¹ program: the phenomenon, in fact, developed during the 1980s when the Japanese anime were banned or heavily censored due to their inappropriate content in most countries. As a consequence, fans of the genre started to

¹⁹ We will refer to the phenomenon by the term “fansubbing”; “fansubber” or “subber” will indicate the amateur translator and “fansub” the amateur subtitle.

²⁰ “The term ‘fan’ comes from the Latin word ‘fanaticus’ and the English derivation ‘fanatic’ refers to someone obsessed by an interest or enthusiasm for a particular activity” (Massidda 2012: 44).

²¹ “A style of animation originating in Japan that is characterized by stark colorful graphics depicting vibrant characters in action-filled plots often with fantastic or futuristic themes” (Merriam-Webster Dictionary, <http://www.merriam-webster.com/dictionary/anime>).

gather in anime clubs²² for translation and distribution of their favorite animations and to produce amateur subtitled copies they could share with their fellow fans (Díaz Cintas and Muñoz-Sanchez 2006: 37).

Therefore, fansubs do not meet professional, translational and technical criteria and they were born thanks to some people who are very fond of the series and to their desire to spread this kind of show to other fans in order to promote new series among fans prior to the commercial distribution. Originally the earliest fansubbers used to distribute fansubbed anime on videotapes for a fee that usually covered only the costs of the tape and the delivery. In recent years, instead, this practice has largely been abandoned in favor of digitally produced fansubs called digisubs²³, because of the extensive technological development and the widespread high-speed Internet access.

“It would be no exaggeration to state that fansubs are nowadays the most important manifestation of fan translation, having turned into a mass social phenomenon on the Internet, as proved by the vast virtual community surrounding them such as websites, chat rooms, and forums” (Díaz Cintas and Muñoz-Sanchez 2006).

From an academic point of view, little research has been done in this new type of audiovisual translation (Ferrer Simó 2005), mostly referring to the Japanese anime and manga fansubbing²⁴ (Ferrer Simó 2005, Díaz Cintas and Muñoz-Sanchez 2006, Bogucki 2009) or considering only superficially the phenomenon. Even if in recent years research on non-professional subtitling has experienced a steady growth, there are currently only some case studies and few academic works, such as PhD dissertations or Master thesis (mainly unpublished but available on the Internet,) which analyze the phenomenon in a deep and comprehensive way. It would be interesting, though, to consider this activity in detail “to see whether or not some points of contacts and parallelism can be established between this new form of Internet subtitling and the more traditional types” (Díaz Cintas and Remael 2012: 27).

²² An anime club is an organization which aims to watch, discuss and promote anime in a local community setting and which focuses on broadening the understanding of Japanese culture. For instance, scenes related to nudity, which are quite common in Japan even in children's shows, are usually considered “sensitive” contents (e.g. offensive or inappropriate) in most countries.

²³ Now fansubs are usually done for free and then posted on the Internet, distributed through peer to peer networks, or BitTorrent, following and according to the file sharing and file hosting philosophy. However, some fansubbers argue that the high quality of digital fansubs is not “ethically” correct, and continue to make and distribute VHS tapes (even if it is a niche market) (<http://www.statemaster.com/encyclopedia/Fansubs>).

²⁴ “Scanlation” is the term used for manga comics which have been scanned and translated by fans from its native language (Japanese or Korean) to other languages (<http://www.statemaster.com/encyclopedia/Scanlation>).

3.2 SUBTITLING AND AMATEUR SUBTITLES

Fansubbing is an increasingly popular phenomenon which is deeply affecting the whole process of the television consumption²⁵. As Bruti and Zanotti (2014) state:

Instant accessibility of audiovisual material over the Internet has caused the emergence of a new generation of viewers who use the Internet to access the original version of their favorite TV show and resort to amateur subtitles to overcome the language barrier. Dissatisfied with current dubbing practices [...] viewers are becoming increasingly aware of the complexity and specificity of television shows and demand higher quality standards of translations.

The use of the term “subbing” instead of “subtitling” emphasizes the peculiar nature of the activity which is far less dogmatic and more creative and individualistic than the standard and traditional subtitling. As this translation practice is non-professional, done for free and “user-generated” (O’Hagan, 2009), standards and norms are not usually known or followed by the users, who simply want to see and share their favorite TV series as soon as possible. In many European countries, Russia and South America, and in general all over the world, the diffusion of fansubbing has led to the development of online communities, specialized in translating and subtitling cult series, which have nowadays “pyramid-shaped structure, made of progressive hierarchical subdivisions in terms of tasks” (Massidda 2012: 55).

As mentioned before, creativity and disregard of professional norms are among the most prominent features of amateur subtitling (Ferrer-Simó 2005, Díaz Cintas and Muñoz-Sanchez 2006) and the practice is considered to be “abusive”, innovative and experimental (Nornes 2007²⁶). It has also been pointed out that fansubbers provide a greater accuracy in the rendering of stylistic and linguistic specificities (sociolects, idiolects, etc.), as well as of cultural references. Thus, fansubbing generally shows a less domesticating translational approach than professional subtitling does and this preference for foreignising translation strategies is set by the “active audience” (Innocenti and Maestri 2010).

As a result, approaches and strategies adopted by amateur or professional translators are different; due to their love and total commitment to the product they are working on, fansubbers usually make accurate and consistent translations, which are loyal to the original dialogue, trying to render (and not to lose) the linguistic nuances perfectly built by scriptwriters, such as inside-jokes, gags, quotes, pans, etc. This happens because fans of a series are comfortable with the narrative and cultural context, so that lots of TV series have become real objects of worship.

²⁵ Some aspects of this point have been already analyzed in Chapter 2 (2.3) of this dissertation.

²⁶ From his perspective, abusive subtitling is an emerging subtitling practice guided by instinct and experimentation, rather than by conventions and norms (Nornes 2007: 18).

Subbers are also aware that their translations will be enjoyed by other cultists, who are free to “judge” their work expressing appreciations or critics by forums or chat rooms. Therefore, “... the main goal of fan-generated subtitles is to give viewers comprehensive access to the original dialogues, as their end users are viewers and fans in search of an integral and faithful rendering of the source language dialogue, which will have to be perfectly mirrored in the translation” (Bruti and Zanotti 2014). Furthermore, fansubbers’ work tries to avoid the cross cultural contamination and the adaption choices which often occur with the official dubbing²⁷.

For all these reasons, it is possible to state that the amateur subtitles have lots of positive aspects which could improve upon professional subtitling and, according to Ferrer Simó (2005), the dimension of this phenomenon is so far-reaching that it can even influence some decisions in professional translations, like the coining of terms within the series, the names of the main characters or the imposition of a given translation solution by the client. Thus, both activities should be blended in order to establish fertile ground for innovation and to reflect the substantial changes in the audience needs.

²⁷ Bucaria (2009: 15) analyzes the state of art of the current Italian dubbing referring to it in terms of censorship due to the fact that “In line with what seems to be the most recent developments in quality TV à la HBO (McCabe and Akass, 2007), with very few exceptions, all the series [...] are characterized by strong language, explicit references to sexual practices, drug use, and politically incorrect language in general.”

3.3 THE ITALIAN SITUATION

The fansubbing phenomenon arrived in Italy in 2001, just a little later than in other countries, with the first translations of the Japanese anime into Italian, but the revolutionary mass phenomenon started with the most popular TV show of all times: *Lost*²⁸ (2004-2010).

The two biggest Italian communities of non-professional translators are “ItaSA”²⁹ and “Subsfactory”³⁰: they both are based on a well-defined organization, where each person has specific tasks, roles, responsibilities; both developed as an attempt to counteract the long waiting periods between one season and the next one, because dubbing is rather a time-consuming activity and is perceived as interference.

In order to obtain a “restoring [of] the foreign product, allowing fans to appreciate its original voices, soundtrack and atmosphere while skipping the bureaucratic delays involved before the copyright of TV shows can be acquired, the script adapted and the dialogues dubbed” (Massidda 2012: 50), the recruiting process for becoming a fansubber is quite selective: the candidates translators have to pass linguistic skill tests, both in Italian and in English and according to Barra and Guarnaccia (2009) “...all the progressions are based on a merit system, rewarding the translation quality and the regular contribution to the Community activities”.

“ItaSA” and “Subsfactory” produce dozens of soft subs³¹ per day, and there is an intense rivalry between them, so they are continuously reaching high levels of performance. The communities have different starting points, as “Subsfactory” claims to be more faithful to the source text while “ItaSA” leaves more space to the creativity of the subber (Barra and Guarnaccia 2009) and it is focused on releasing the subs as soon as possible after the airing of the American TV shows.

Fansubbers never work alone: the process of translation is always committed to a team, supervised by people that have different progressive hierarchical roles in the community and each fansub member completes only an assigned task. According to Díaz Cintas and Muñoz-Sánchez (2006), “teamwork is essential in order to produce a high quality fansubbed program” and

²⁸ The first episode of *Lost* was aired in Italy in 2005, and from that moment onwards, the show was an ever-increasing fan cult series (Massidda 2012). It deals with the stories of the survivors of a plane crash on a mysterious tropical island somewhere in the South Pacific Ocean.

²⁹ “ItaSA” (Italian Subs Addicted) is the largest Italian community of fansubbers, created at the end of 2005 during the *Lost* mania; currently, it is more popular than “Subsfactory”, with staff members and end-users aged between sixteen and thirty.

³⁰ “Subsfactory” is the first Italian fansubbing community (a small group of fans started to translate Japanese anime in 2003); its subbers are aged between seventeen and sixty, it is smaller and far less popular than “ItaSA” (even if it has recently been gaining increasing success thanks to the widespread use of Facebook and Twitter).

³¹ Soft subs are .srt files, separated from the video and loaded by the users on specific video players, such as VLC, Windows Media Player, etc., while hard subs are the ones encoded into the video itself.

subbers collaborate all the time, supporting each other by communicating through specific threads on the forum or via chat or Skype even in real time.

These communities, with average 1000 daily active users, nearly 24,000 (Subsfactory) and 56,000 (ItaSA) fans on Facebook, and the record of 7,000 downloads (the last episode of *Lost*) in a few hours, inevitably play a decisive role in the success of the programs they translate (Massidda 2012: 60) and the following cases confirm it.

An interesting case is the Italian dubbed version of the American sitcom *The Big Bang Theory* (2007-present): according to the study carried out by Innocenti and Maestri (2010), the reaction of the target audience to the airing of the dubbed episodes was harsh and negative. Fans, who had been following the TV series since 2007 thanks to fansubbers, argued about the “Italianization” of the dubbed version, because the nerdy-related content, which was an essential feature of the program, was dumbed down and the adaption had flattened the language out. Critiques on several online blogs, forums and reviews were so straightforward and heavy against the dubbing company, that the production staff was totally replaced by a new team of adaptors. As a result, the new team carried out a better adaption, characterized by more faithful and coherent dialogues (Innocenti and Maestri 2010).

The other interesting example to be pointed out, which also supports the mentioned considerations of Ferrer Simó (2005), is about one of the Italian dubbing choices in *Lost*. As Bruti and Zanotti (2014) and Massidda (2012) confirm, fansubbing can strongly influence the adapters’ choices: the word *dude*, which is a common interjection so much used by the character Hurley³² to become one of his peculiarities, was dubbed into Italian with the neologism *coso*, originally created by the “ItaSA” subbers but not adopted in the professional subtitles of the show. This is another proof of the huge massive fansubbing phenomenon (in these cases specifically Italian).

³² Hugo “Hurley” Reyes is a fictional character of the TV series *Lost*, played by Jorge García; he is one of the survivors after the plane crash (http://lostpedia.wikia.com/wiki/Main_Page).

3.4 FUTURE PERSPECTIVES AND APPLICATIONS

In a relatively short period of time, the process of subtitling has gone through a substantial transformation: changes are happening at all levels (technological, audience reception, fansubbing, new translation modes and approaches) and new challenges are paving the way for future experimentation and innovations. These challenges are at many different stages (educational, academic, professional, social, cultural, etc.) and it is important to remember it in order to face them up (Díaz Cintas 2003: 200).

As a matter of fact, the crucial role played by amateur translation in the evolution of audiovisual practices has provided useful tools for the screen translators. Hence, the following possible step could be in the area relating to subtitling norms, which is also what the hybrid subtitling proposal of this dissertation would like to highlight. The fact that subtitle styles (professional or non-professional) tend to vary from country to country, even from company to company should be worth of a wider visibility and an incentive for the European Union³³, for instance, to issue some calls for the creation of a “Code of Best Practice in Audiovisual Translation”³⁴, but it is essential to understand that “most differences in subtitling practice do not really affect the fundamentals of subtitling” and that “subtitling conventions may be evolving” (Díaz Cintas and Remael 2012).

However, there are several research projects and case studies (Taylor 2009, Caimi 2009, Díaz Cintas 2003), which are exploring new potential applications and aims, for instance in the educational sector. As a matter of fact, according to Caimi (2009: 242), “subtitling, which is almost always seen as a language mediation service, is increasingly being perceived as an attractive educational option [...] in the field of language learning and teaching methodology”. She suggests possible convergences between linguistic-educational and economic goals. The educational objectives, which consider subtitling as a linguistic product, and the economic ones, whose main concern is the distribution of subtitled audiovisual programs, could be both satisfied by focusing on three main issues: 1) the accuracy and appropriateness of the language transfer; 2) the foreign language teacher’s perspective, whose priority is to find out the most natural methods and techniques to facilitate foreign language acquisition; 3) the audiovisual marketer’s perspective, in order to meet the requirements of consumers and to reach and maintain full demand for the product. To this end, with regard to teaching the “subtitling” and training the future professionals, Bartrina (2009) said:

³³ “Creative Europe” is a European program aiming to support the European audiovisual, cultural and creative sector (<https://eacea.ec.europa.eu>)

³⁴ As previously mentioned, Karamitroglou (1998), Ivarsson and Carrol (1998) but also other scholars proposed sets or codes of subtitling standards to be adopted in Europe.

The acquisition of new skills in the use of Information and Communication Technology (ICT) is a challenge that instructors of subtitling and trainees must face up to. In online multimedia courses, the use of digital technology is an imperative, but professional computer programs are expensive and educational licenses are often unavailable.

Therefore, the amateur subtitling, with its consolidated accuracy and popularity, could be an option also in the educational field, thanks to the open resources, employed to generate the fansubs³⁵, which can be downloaded for free and which are easy and friendly to be used both from students and teachers³⁶.

Here again, these proposals may be a real opportunity because they come from what we have considered as the best solutions offered by both subtitling and fansubbing codes of practice. The essential thing is to go on and deepen this path of research studies in order to make the future innovative applications really concrete and possible.

³⁵ A general overview of subtitle softwares will be extensively analyzed in Chapter 5 of this thesis; just to name a few of them: "Subtitle Workshop", "Visual SubSynch" (available for Windows system), "Subtitle Editor" (for Linux), "Miyu" (for Mac OS), etc.

³⁶ In 2013 fansubbing was used as an unusual learning tool in a multimedia translation course between Spanish and Italian of the Postgraduate Degree in Specialized Translation held at the University of Bologna (Tonin 2013).

CHAPTER 4

HYBRID PROPOSAL: MY EXAMPLE OF “SELFIE” SUBTITLING



*Translators are like busy matchmakers
who praise a half-veiled beauty as being very lovely:
they arouse an irrepressible desire for the original.*

(Goethe, Maxims and Reflections, 1833)

4.1 SELFIE: PLOT AND PILOT

Selfie is an American sitcom³⁷ created and produced by Emily Kapnek³⁸ for Warner Bros. Television; the show premiered on ABC on September 30th, 2014 but the pilot was made available on August 20th through video on demand and online streaming.

The rom-com is a new and modern version of the musical *My Fair Lady* of 1956, based on the play *Pygmalion* by the Irish playwright George Bernard Shaw³⁹ of 1912; it deals with the

³⁷ “A half-hour series focused on episodes involving recurrent characters within the same premise [...] The episodes are finite; what happens in a given episode is generally closed off, explained, reconciled, solved at the end of the half hour [...] the audience is aware of watching a play, a performance, a comedy incorporating comic activity. The most important feature of sitcom structure is the cyclical nature of the normalcy of the premise undergoing stress or threat of change and becoming restored... This faculty for the ‘happy ending’ is, of course, one of the staples of comedy, according to most comic theory.” (Mintz 1985: 114-115). More specifically, *Selfie* is considered a romantic comedy (rom-com), namely “a funny movie, play, or television program about a love story that ends happily” (Macmillan Dictionary, <http://www.macmillandictionary.com/us/dictionary/american/romantic-comedy>).

³⁸ Emily Kapnek is a famous writer and producer, known for *As Told by Ginger* (2000-2009), *Suburgatory* (2011-2014) and *Selfie* (2014) (<http://www.imdb.com/name/nm0438446/>).

everyday life of Eliza Dooley (Karen Gillan⁴⁰), a beautiful twenty-something pharmaceutical sales representative obsessed with social media, who must repair her tarnished online image and learn how to connect to people in the real offline world.

Eliza, who used to be unpopular, lonely and voted as the “most butt” at school, is now the “KinderKare Pharmaceuticals” best-performing sales representative and a gorgeous Insta-famous woman with 263,000 followers who hang on every post, tweet and selfie she puts on social networks; after being victim of an embarrassing and humiliating situation, she begins to worry about the fact that “friending” people online is not the same as having true friends in real life. For this reason, she asks for help to the marketing image guru Henry Higgs (John Cho⁴¹) to rebrand her reputation, teaches her how to connect to actual people and revamp her image in the real world.

The plot opens with the very awkward situation (travel sickness) experienced by Eliza on board of a business flight after finding out that the man she has often slept with is married; on the same plane also Henry Higgs, who expresses his extreme dislike for social media and those who use it constantly, is flying. After experiencing a huge humiliation when her sickness bags explode over her and all her colleagues scoff at her and record viral videos, she understands that her social media popularity does not mean anything else but loneliness. Therefore, she decides to enlist her coworker Henry to help her to turn herself into someone actually capable of striking up friendship.

Henry starts getting Eliza to ask people how they are, instead of just talking about how she is, and to make pleasant conversation, instead of continuously chatting or using her iPhone. Then, when he is invited to the boss Sam Saperstein (David Harrowood⁴²) daughter’s wedding with the specific warning of bringing a date with him, he invites Eliza and assigns her the task of being properly elegant and suitable. For this reason, she kindly requests pieces of advice to her

³⁹ *Pygmalion* is a character of Greek mythology and G. B. Shaw recalled and adapted *Pygmalion* narration by Ovidio. In *Selfie* the characters’ names make reference to the main characters of the *Pygmalion* by Shaw, Eliza Doolittle and Henry Higgins. Here Henry, a professor of phonetics, has the task to improve Eliza’s social status and ends up succeeding in it; an eventual romantic relationship between the two is hinted at, but never shown (Treccani Encyclopedia, <http://www.treccani.it/vocabolario/pigmalione/>)

⁴⁰ Karen Gillan is a Scottish actress, best known for her long-running role as companion Amy Pond in the British series *Doctor Who* (2005-present); she also starred in many films, such as *Oculus* (Mike Flanagan, 2013) and *Guardians of the Galaxy* (James Gunn, 2014) and TV series like *NTSF:SD:SUV::* (“National Terrorism Strike Force: San Diego: Sport Utility Vehicle::”, 2011-2013).

⁴¹ John Cho is a Korean-American actor, usually identified with Harold Lee of the popular comedy film series *Harold & Kumar* (Danny Leiner, 2004; Jon Hurwitz and Hayden Schlossberg, 2008; Todd Strauss, 2011). He also had starring and secondary roles in lots of TV series, such as *Grey’s Anatomy* (2005-present), *Ugly Betty* (2006-2010), *FlashForward* (2009-2010), *Go On* (2012) and *Sleepy Hollow* (2013-present).

⁴² David Harewood is well-known for his role as David Estes in *Homeland* (2011-present); he has also appeared in several British TV shows, including *Hustle* (2004-2012), *Doctor Who* (2005-present) and *The Body Farm* (2011).

nerdy neighbor Bryn (Allyn Rachel⁴³) and her friends of the book club about something suitable, not so provocative or too sexy as her usual way of dressing is, to wear.

At the wedding everything is working fine for Eliza and Henry, until the moment when Eliza, feeling bored with the ceremony, starts playing games on her smartphone in the church and forgets to turn down the sounds. Henry is furious and angry with her, so they argue and Eliza calls Henry an antisocial, judgmental, critical workaholic while Henry defines her a lost cause. The very day after, Eliza shares her feelings about what happened with the receptionist Charmonique (Da'Vine Joy Randolph⁴⁴) and they have a conversation; this is an important step for Eliza, who has managed talking about something that is not herself. Charmonique compliments her and adds that whatever is doing with Henry, it is working. After that, Eliza understands her mistakes and goes to Henry's house to apologize for her previous remarks and actions and the two "become friends" again.

Despite the good potential of the series (firstly, great casting and production), which analyzes a new, everyday and still evolving phenomenon (all of us can see some aspects of ourselves in Eliza's addiction for social platforms), *Selfie* had problems in attracting an audience. After the first episode ratings slipped to an undesirable 0.96⁴⁵, and remained stagnant through the season. As a result of this, on the 7th of November 2014 ABC announced that *Selfie* would be cancelled and that remaining episodes of the series (7-13) would be released online on *Watch ABC.com*. on a weekly basis. The last episode was aired on December 30th, 2014.

⁴³ Allyn Rachel has appeared in several TV shows, such as *Weeds* (2005-2012), *New Girl* (2011-present) and *Workaholics* (2011-present).

⁴⁴ Da'Vine Joy Randolph (Charmonique) is famous for her starring role in *Ghost: The Musical* (Bruce Joel Rubin, 2011).

⁴⁵ Nielsen Research is the company that puts together and analyzes the TV shows viewing data.

4.2 PILOT SUBTITLING TRANSLATION INTO ITALIAN

The original script (also available by paying a fee on ABC Amazon or Transcript.tv as suggested by the ABC Customer Service, which is quite careful about closed captioning in their programs and TV shows) is firstly presented, followed by my attempt of Italian subtitling; both in English and Italian scripts the character speaking is always showed and the time subtitles appear and disappear on the screen.

A CD-ROM with the video and hard subs will be provided and linked to the paper format of this dissertation.

4.2.1 ORIGINAL TRANSCRIPT

00:00:07,300 --> 00:00:08,668

♪ Let me take a selfie ♪

00:00:08,669 --> 00:00:10,436

ELIZA: *The funny thing is,*

00:00:10,437 --> 00:00:13,339

people used to call me butt-ugly.

00:00:13,677 --> 00:00:14,979

In my 7th-grade yearbook,

00:00:14,980 --> 00:00:17,915

I was literally voted "most butt".

00:00:17,916 --> 00:00:21,118

So I took a lesson from Corynn McWatters,

00:00:21,119 --> 00:00:24,202

I blew out my curls and pushed up the girls,

00:00:24,656 --> 00:00:27,173

corrected my vision, stepped up my nutrition,

00:00:27,174 --> 00:00:28,691

traded likes for likes,

00:00:28,692 --> 00:00:32,043

and before long, I was Insta-famous.

00:00:32,044 --> 00:00:35,134

I have 263,000 friends, followers...

00:00:35,135 --> 00:00:36,934

and Insta-quaintances.

00:00:36,935 --> 00:00:39,804

Not to mention the love and respect of my coworkers,

00:00:39,805 --> 00:00:40,838

who happen to be on board.

00:00:40,839 --> 00:00:42,840

Got the upgrade, ladies.

00:00:42,841 --> 00:00:44,508

Don't be jelly, Linda.

00:00:45,643 --> 00:00:47,611

HENRY: Is that one of ours?

00:00:47,612 --> 00:00:49,513

ETHAN: Eliza Dooley,

00:00:49,514 --> 00:00:51,716

our company's best-performing sales rep? Yeah.

00:00:51,717 --> 00:00:54,785

HENRY: She's our best sales rep? That can't be true.

00:00:54,786 --> 00:00:58,013

ETHAN: That's the magic of the miniskirt... no one's immune,

00:00:58,014 --> 00:01:00,558

including Miller from legal, who happens to be...

00:01:00,559 --> 00:01:01,559

HENRY: Married, isn't he?

00:01:01,560 --> 00:01:02,860

ETHAN: She hasn't picked up on that yet.

00:01:02,861 --> 00:01:06,464

She's been a little too busy making sure her lipstick matches her thong.

00:01:06,865 --> 00:01:09,224

HENRY: How do you know so much about her lipstick and her thong?

00:01:09,225 --> 00:01:10,768

ETHAN: I follow her on Instagram.

00:01:10,769 --> 00:01:12,570

HENRY: Very classy.

00:01:12,571 --> 00:01:14,218

What is this, her breakfast?

00:01:14,219 --> 00:01:16,368

See, this is exactly what I can't stand.

00:01:16,369 --> 00:01:19,377

Social media is this... is this giant fingernail...

00:01:19,378 --> 00:01:21,512

scratching this woman's itch for constant attention.

00:01:21,513 --> 00:01:22,713

ETHAN: Giant fingernail?

00:01:22,714 --> 00:01:24,815

HENRY: Oh, look at me. Something good happened. #blessed.

00:01:24,816 --> 00:01:27,551

Oh, look at me. Something bad happened. #stillblessed.

00:01:27,552 --> 00:01:29,487

I'm at the gym. #gymflow.

00:01:29,488 --> 00:01:30,888

I'm at work. #workflow.

00:01:30,889 --> 00:01:36,654

Oh, I'm standing near a baby. #babyflow, #circleoflife, #blessed.

00:01:36,655 --> 00:01:38,338

ETHAN: Your volume is really high right now.

00:01:38,339 --> 00:01:40,100

HENRY: Why does her generation feel compelled to tweet

00:01:40,101 --> 00:01:41,501

every item that goes into their mouths,

00:01:41,502 --> 00:01:43,401

including Miller from marketing's...

00:01:43,402 --> 00:01:45,669

HOSTESS: Warm nuts?

MILLER: Thanks.

00:01:49,974 --> 00:01:52,710

ELIZA: Thought you could escape me in first class?

00:01:53,744 --> 00:01:55,780

MILLER: Eliza, wait.

00:01:55,781 --> 00:01:58,513

ELIZA: Look, I know it's intimidating

00:01:58,514 --> 00:02:00,551

to fall for a girl with a strong pelvic floor

00:02:00,552 --> 00:02:03,487

and an advertising presence on her Facebook page...

00:02:03,488 --> 00:02:04,688

MILLER: No, no. It's not that.

00:02:04,689 --> 00:02:06,791

ELIZA: Then what?

00:02:06,792 --> 00:02:09,387

HOSTESS: Devices off. Seat belts buckled.

00:02:14,566 --> 00:02:17,802

ELIZA: *He was... married?*

00:02:18,727 --> 00:02:21,050

And I just needed to gif my way through that.

00:02:22,506 --> 00:02:26,243

Nausea, dizziness, a legit case of ham tongue.

00:02:26,244 --> 00:02:28,479

It was either the turbulence or grinder's remorse

00:02:28,480 --> 00:02:29,713

or a rare combination of the...

00:02:31,683 --> 00:02:34,552

MILLER: Oh, wow.

00:02:34,553 --> 00:02:37,688

That was, uh...

00:02:37,689 --> 00:02:39,757

are you okay?

00:02:39,758 --> 00:02:42,526

ELIZA: Can you please move your nuts?

00:02:42,527 --> 00:02:43,594

MILLER: Yep.

00:02:47,731 --> 00:02:49,700

ELIZA: Married.

00:02:49,701 --> 00:02:51,602

You're married.

00:02:53,605 --> 00:02:56,507

Why does this crap always happen to...

00:02:57,642 --> 00:03:00,411

MILLER: So, hey, maybe you should...

00:03:00,412 --> 00:03:02,413

head to the bathroom now.

00:03:02,414 --> 00:03:04,849

I think they've got a toilet in there.

00:03:13,524 --> 00:03:19,459

♪ One is the loneliest number that you'll ever do ♪

00:03:20,698 --> 00:03:24,567

♪ Two can be as bad as one ♪

00:03:24,568 --> 00:03:28,996

♪ It's the loneliest number since the number one ♪

00:03:33,845 --> 00:03:36,516

ELIZA: *I couldn't tell what sucked more...*

00:03:36,517 --> 00:03:40,469

being drenched in panic pudding at a cruising altitude of 36,000 feet

00:03:40,470 --> 00:03:42,653

or how many people liked seeing me that way.

00:03:44,522 --> 00:03:46,524

HOSTESS: Everything okay in there?

00:03:48,660 --> 00:03:49,793

ELIZA: Not really.

00:03:49,794 --> 00:03:51,729

My new boyfriend is someone else's husband.

00:03:51,730 --> 00:03:53,697

I barfed all over my Louboutins.

00:03:53,698 --> 00:03:55,533

The plane is full of my coworkers.

00:03:55,534 --> 00:03:58,536

And now I'm stranded in here, naked and afraid.

00:03:58,537 --> 00:04:00,471

HOSTESS: Oh.

00:04:00,472 --> 00:04:03,807

Ma'am, I'm afraid I'm gonna need you to vacate the lav.

00:04:03,808 --> 00:04:05,509

ELIZA: Okay. I'll vacate your lav,

00:04:05,510 --> 00:04:08,812

but can you at least grab me an extra stewardess outfit?

00:04:08,813 --> 00:04:11,582

I probably wouldn't do the little lady tie,

00:04:11,583 --> 00:04:14,518

but the skirt, yes, and the button-down, certainly.

00:04:14,519 --> 00:04:17,421

And, why not? Sure... the vest.

00:04:17,422 --> 00:04:19,490

HOSTESS: Ma'am, this is not a department store.

00:04:19,491 --> 00:04:20,791

There are no extra outfits.

00:04:22,893 --> 00:04:26,564

ELIZA: Carol-June, straight up, now, tell me...

00:04:26,565 --> 00:04:28,238

what would you do if you were me?

00:04:29,467 --> 00:04:31,360

HOSTESS: I'd keep doing what you're doing.

00:04:31,361 --> 00:04:33,704

I mean, is this Cardio Barre or pilates?

00:04:33,705 --> 00:04:35,873

You look fantastic.

ELIZA: Thank you.

00:04:35,874 --> 00:04:37,675

But what if you didn't want to show this off?

00:04:38,371 --> 00:04:39,843

It's amazing what you can do

00:04:39,844 --> 00:04:42,746

with three in-flight blankets tied sarong-style.

00:04:42,747 --> 00:04:45,683

♪ I fly like paper, get high like planes ♪

00:04:45,684 --> 00:04:48,419

♪ If you catch me at the border ♪

♪ I got visas in my name ♪

00:04:48,420 --> 00:04:49,653

♪ if you come around here ♪

00:04:49,654 --> 00:04:53,273

ELIZA: *I'd spent years laughing... at stupid idiots on the Internet.*

00:04:53,792 --> 00:04:57,795

And now that stupid idiot was me.

00:04:59,664 --> 00:05:02,499

Hold the elevator! Hold!

00:05:06,571 --> 00:05:08,839

BRYN: Even if you are in a passionless marriage,

00:05:08,840 --> 00:05:11,442

it doesn't mean adultery is okay.

00:05:11,443 --> 00:05:13,121

ELIZA: *Okay, you know what I wasn't in the mood for?*

00:05:13,122 --> 00:05:15,406

A lecture from my hipster-crite neighbor Bryn.

00:05:15,407 --> 00:05:16,580

She's the worst...

00:05:16,581 --> 00:05:18,515

with her nail art and her chevron stripes

00:05:18,516 --> 00:05:20,451

and her non-prescription prescription glasses

00:05:20,452 --> 00:05:21,752

and her bffs who love to diy

00:05:21,753 --> 00:05:23,687

and their top knots and Peter Pan collars

00:05:23,688 --> 00:05:24,788

and cross body bags.

00:05:24,789 --> 00:05:26,624

WREN: It's weird.

00:05:26,625 --> 00:05:28,859

She defines herself by her sexuality,

00:05:28,860 --> 00:05:30,527

but I actually think

00:05:30,528 --> 00:05:32,424

it's the least interesting thing about her.

00:05:32,425 --> 00:05:34,476

ELIZA: Okay, first of all, I had no idea he was married

00:05:34,477 --> 00:05:36,097

when we engaged in gland-to-gland combat,

00:05:36,098 --> 00:05:37,548

and second of all,

00:05:37,549 --> 00:05:40,704

I get super horny when I travel,

00:05:40,705 --> 00:05:42,740

and that's not my fault... that's science.

00:05:43,841 --> 00:05:45,609

BRYN: Um...

00:05:45,610 --> 00:05:47,678

We weren't talking about you.

00:05:48,812 --> 00:05:51,582

EYELET: We were discussing "Fear of flying"

00:05:51,583 --> 00:05:55,653

WREN: By Erica Jong.

EYELET: We're a book club.

00:05:56,687 --> 00:05:58,455

ELIZA: I know that.

00:05:58,456 --> 00:06:01,592

How stupid do you think I am?

00:06:02,826 --> 00:06:05,863

I tried sending an S.O. text to my own friends

00:06:05,864 --> 00:06:08,732

to see if anyone would bring me a ginger ale...

00:06:10,184 --> 00:06:12,569

but no luck.

00:06:12,570 --> 00:06:14,874

Is there a market close to me that delivers?

00:06:15,707 --> 00:06:17,541

SIRI: I found five markets.

00:06:17,542 --> 00:06:19,476

Two of them are fairly close to you.

00:06:22,248 --> 00:06:25,482

ELIZA: *When Siri is the only person who's there for you...*

00:06:25,483 --> 00:06:26,784

it kind of makes you realize

00:06:26,785 --> 00:06:30,353

being friended is not the same thing as having friends.

00:06:36,495 --> 00:06:39,930

ETHAN: So, any plans for the weekend?

HENRY: No.

00:06:39,931 --> 00:06:41,832

ETHAN: So, no girlfriend.

00:06:42,866 --> 00:06:44,668

I'm just trying to determine

00:06:44,669 --> 00:06:46,704

if it's your utter lack of personal connections

00:06:46,705 --> 00:06:49,873

that makes you... so good at your job.

00:06:49,874 --> 00:06:52,476

HENRY: I find it rather easy not to form personal connections

00:06:52,477 --> 00:06:55,500

in a city that only values wireless connection.

00:07:01,586 --> 00:07:03,620

CHARMONIQUE: Mmm. Good morning. How are you?

WOMAN ON THE PHONE: Yes?

00:07:03,621 --> 00:07:04,788

CHARMONIQUE: Good morning. How are you?

ELIZA: *I was dreading going into work.*

00:07:04,789 --> 00:07:05,923

CHARMONIQUE: Good morning. How are you?

ETHAN: Hi.

00:07:05,924 --> 00:07:07,758

ELIZA: *So I waited until the coast was clear,*

00:07:07,759 --> 00:07:10,527

like Katy Perry's skin on proactiv.

00:07:11,595 --> 00:07:12,930

CHARMONIQUE: Oh. I missed one.

00:07:12,931 --> 00:07:14,798

Good morning, and how are you?

00:07:14,799 --> 00:07:16,733

ELIZA: Did you hear?

CHARMONIQUE: No.

00:07:16,734 --> 00:07:19,937

ELIZA: B.F. B.S... Got played like "Flappy bird". Mortified.com.

00:07:19,938 --> 00:07:21,839

Then hurled, overslept, O.D.'D on the bean,

00:07:21,840 --> 00:07:24,742

contracted legit hamster breath. Ugh.

00:07:24,743 --> 00:07:26,792

And now I'm hella-late for the staff meeting.

00:07:28,879 --> 00:07:32,516

CHARMONIQUE: Okay. Well, have a nice day.

00:07:32,517 --> 00:07:35,763

ELIZA: *I was praying the whole company had forgotten about my epic fail...*

00:07:35,764 --> 00:07:39,623

or, at the very least, was willing to make like Elsa and "Let it go".

00:07:47,966 --> 00:07:50,801

BOSS: All right, everybody, settle down.

00:07:50,802 --> 00:07:52,970

Bring it home, everybody.

00:07:52,971 --> 00:07:55,472

Beautiful. Good.

00:07:55,473 --> 00:07:57,708

Now, as you all know, this company took a major hit

00:07:57,709 --> 00:07:59,710

when our best-selling pediatric nasal spray

00:07:59,711 --> 00:08:02,579

was pulled from the shelves for causing satanic hallucinations.

00:08:02,580 --> 00:08:03,647

LARRY: Ah, allegedly.

00:08:03,648 --> 00:08:05,549

BOSS: "Allegedly" is right.

00:08:05,550 --> 00:08:08,752

Nonetheless, the product was recalled and reformulated.

00:08:08,753 --> 00:08:12,623

But whether or not we could regain the market's trust was...

00:08:12,624 --> 00:08:13,757

Tbd.

00:08:13,758 --> 00:08:16,894

But now, thanks to one man,

00:08:16,895 --> 00:08:18,962

it's a big, fat "d"!

00:08:18,963 --> 00:08:22,566

Henry, you loon, get up here! Come on, Henry!

00:08:22,567 --> 00:08:24,668

Come on. Yeah!

00:08:24,669 --> 00:08:25,903

We love this guy.

00:08:25,904 --> 00:08:27,704

Don't worry... I'm not gonna make out with you.

00:08:27,705 --> 00:08:29,473

I'm not gonna make out.

00:08:29,474 --> 00:08:31,575

I lied about that.

00:08:31,576 --> 00:08:34,645

Mmm!

00:08:34,646 --> 00:08:36,680

You know, I read an article

00:08:36,681 --> 00:08:37,881

that said Asian men are more comfortable

00:08:37,882 --> 00:08:40,951

kissing on the mouth as a sign of friendship.

00:08:40,952 --> 00:08:43,520

HENRY: They're not, no. Mmm.

00:08:43,521 --> 00:08:45,589

BOSS: All right, well, I'll forward it to you.

00:08:45,590 --> 00:08:47,524

HENRY: Thank you.

BOSS: It's good.

00:08:47,525 --> 00:08:50,343

Folks, this man did the impossible.

00:08:50,344 --> 00:08:53,864

He took a product whose reputation had been badly tarnished

00:08:53,865 --> 00:09:01,823

and rebranded it as a product that consumers could once again love and trust.

00:09:01,824 --> 00:09:04,908

ELIZA: *Okay, if that dude in the vest could remarket our nasal spray,*

00:09:04,909 --> 00:09:07,544

he could definitely remarket me.

00:09:07,545 --> 00:09:10,948

BOSS: And I love and trust you.

00:09:11,949 --> 00:09:13,851

HENRY: I love and trust you, too, sir.

00:09:13,852 --> 00:09:15,552

BOSS: Yeah. Yeah.

00:09:15,553 --> 00:09:16,720

Take a moment.

00:09:18,590 --> 00:09:20,924

You're, uh, coming to my daughter's wedding this weekend, right?

00:09:20,925 --> 00:09:22,659

HENRY: Oh, I wouldn't miss it for the world, sir.

00:09:22,660 --> 00:09:24,928

BOSS: Good. Good.

00:09:24,929 --> 00:09:26,497

Bring a date.

00:09:26,498 --> 00:09:28,599

You're always alone. It's kind of weird.

00:09:28,600 --> 00:09:31,702

HENRY: I wouldn't call it weird.

BOSS: It is. It is.

00:09:33,771 --> 00:09:35,639

HENRY: What are you doing in my office?

00:09:35,640 --> 00:09:37,674

ELIZA: I'm Eliza, I work in sales

00:09:37,675 --> 00:09:39,776

and it recently came to my attention that I have poor instincts,

00:09:39,777 --> 00:09:41,545

a weak stomach, no real friends, and...

00:09:41,546 --> 00:09:42,679

HENRY: Loose sexual morals?

00:09:42,680 --> 00:09:43,780

ELIZA: Have we met?

00:09:45,716 --> 00:09:48,919

ETHAN: If they make you EVP, I'm gonna murd...

00:09:48,920 --> 00:09:51,522

Oh, sorry. I see you have company.

00:09:51,523 --> 00:09:52,556

HENRY: She was just leaving.

00:09:52,557 --> 00:09:53,991

ELIZA: No, I wasn't.

00:09:53,992 --> 00:09:55,959

I'm not leaving until you say you'll help me.

00:09:55,960 --> 00:09:58,829

HENRY: But you can't be helped.

00:09:58,830 --> 00:10:01,932

You are addicted to the instant gratification

00:10:01,933 --> 00:10:04,635

of unearned adulation from a group of perfect strangers

00:10:04,636 --> 00:10:07,210

you insist on referring to as your "friends".

00:10:07,211 --> 00:10:10,574

ELIZA: Our nasal spray caused satanic hallucinations,

00:10:10,575 --> 00:10:11,675

and you fixed that.

00:10:11,676 --> 00:10:13,877

Come on. I just want to change my image.

00:10:13,878 --> 00:10:16,613

HENRY: You mean be a better person?

ELIZA: Or that.

00:10:16,614 --> 00:10:19,716

Look, I'm not trying to, like, tug at your heartstrings or whatever,

00:10:19,717 --> 00:10:22,553

but I threw up really hard.

00:10:22,554 --> 00:10:24,688

Like, my abs still hurt from throwing up that hard.

00:10:24,689 --> 00:10:27,891

And I don't know if either of you have ever thrown up that hard... #thestruggle.

00:10:27,892 --> 00:10:29,793

But it really makes you think.

00:10:29,794 --> 00:10:30,827

HENRY: Makes you think what?

00:10:30,828 --> 00:10:32,763

I'm genuinely dying to know.

00:10:32,764 --> 00:10:36,800

ELIZA: When I was sick, not one person called to see if I was okay

00:10:36,801 --> 00:10:38,769

and I don't know why.

00:10:38,770 --> 00:10:40,704

People used to hate me because I was butt.

00:10:41,605 --> 00:10:44,508

ETHAN: Butt-ugly... aesthetically challenged.

00:10:44,509 --> 00:10:45,776

ELIZA: But I'm not butt anymore.

00:10:45,777 --> 00:10:47,911

HENRY: Eliza, I'm sure you're aware

00:10:47,912 --> 00:10:50,581

it is possible to be beautiful on the outside

00:10:50,582 --> 00:10:52,849

and still... butt on the inside.

00:10:52,850 --> 00:10:54,551

ELIZA: Like Gwyneth Paltrow.

00:10:56,653 --> 00:10:57,955

HENRY: Okay, you need to go.

00:10:57,956 --> 00:10:59,957

ELIZA: What? No.

00:10:59,958 --> 00:11:01,491

No, please.

00:11:01,492 --> 00:11:03,894

Look, I know. I know you don't like me.

00:11:03,895 --> 00:11:06,897

But if you don't like me, then just change me.

00:11:06,898 --> 00:11:08,832

Just change me.

00:11:10,601 --> 00:11:12,502

HENRY: I don't like you.

00:11:16,360 --> 00:11:17,774

But I can change you.

00:11:17,775 --> 00:11:20,711

ETHAN: Okay, please tell me you're not actually considering this.

00:11:20,712 --> 00:11:22,579

HENRY: If we change your packaging...

00:11:22,580 --> 00:11:23,780

ETHAN: Her "packaging"?

00:11:23,781 --> 00:11:24,848

HENRY: Alter her formula.

00:11:24,849 --> 00:11:27,618

ETHAN: She's not a pharmaceutical product.

ELIZA: Shh!

00:11:27,619 --> 00:11:29,820

HENRY: And yet, the same principles apply.

00:11:29,821 --> 00:11:31,955

If we just... if we soften her palette,

00:11:31,956 --> 00:11:34,658

improve her... taste, expand her market,

00:11:34,659 --> 00:11:37,828

I can transform this... vapid...

00:11:37,829 --> 00:11:40,831

Uh, despised social-media-obsessed narcissist

00:11:40,832 --> 00:11:44,534

into a valued and respected woman of stature.

00:11:48,772 --> 00:11:50,941

ELIZA: Like Linda.

HENRY: Like Linda.

00:11:52,609 --> 00:11:53,944

ELIZA: Only prettier.

00:11:55,176 --> 00:11:57,046

The next day, we got right to work.

00:11:57,047 --> 00:11:58,532

HENRY: I'll need your implicit trust.

00:11:58,533 --> 00:12:00,203

That means you do anything and everything I say,

00:12:00,204 --> 00:12:02,003

even if it seems unorthodox.

00:12:02,004 --> 00:12:03,331

ELIZA: Totally, just no backdoor stuff.

00:12:03,332 --> 00:12:04,849

HENRY: Okay, that... that's... come here.

00:12:04,850 --> 00:12:06,723

That's another thing... you mustn't misinterpret

00:12:06,724 --> 00:12:08,823

my professional interest as romantic interest

00:12:08,824 --> 00:12:10,380

because, I assure you, there isn't any.

00:12:10,381 --> 00:12:11,945

ELIZA: Oh, got it. Got it. We're just friends.

00:12:11,946 --> 00:12:13,202

HENRY: We're not... we're not friends.

00:12:13,203 --> 00:12:14,938

And it's important to me that you acknowledge that.

00:12:14,939 --> 00:12:16,764

ELIZA: Fine. We're not friends and you're a gay dude.

00:12:16,765 --> 00:12:19,490

HENRY: I'm... I am not a gay dude.

00:12:20,605 --> 00:12:23,010

Just go about your day as you normally would.

00:12:24,364 --> 00:12:26,861

CHARMONIQUE: Good morning. How are you?

ELIZA: Oh, my God. Oh, my God.

00:12:26,862 --> 00:12:29,675

That bald dude from the 12th floor took total fart blanche in the elevator,

00:12:29,676 --> 00:12:32,594

so if you catch a whiff of something, it's residual him... not me. LOL.

00:12:32,595 --> 00:12:36,382

HENRY: May I point something out?

ELIZA: Yeah.

00:12:37,624 --> 00:12:39,501

HENRY: Every day, you greet Eliza, do you not?

00:12:39,502 --> 00:12:41,187

CHARMONIQUE: I sure do. I check in with everybody.

00:12:41,188 --> 00:12:43,383

HENRY: And in the entire time that you've worked here,

00:12:43,384 --> 00:12:45,615

has Eliza ever once asked how you are doing?

00:12:49,091 --> 00:12:50,864

You know the first thing about this woman?

00:12:52,465 --> 00:12:54,200

Do you, uh...

00:12:54,201 --> 00:12:56,402

Do you even know her name?

00:12:58,411 --> 00:12:59,906

CHARMONIQUE:... Charmonique.

00:13:00,240 --> 00:13:01,340

ELIZA: What?

00:13:01,341 --> 00:13:02,341

CHARMONIQUE: Charmonique.

00:13:02,342 --> 00:13:03,376

ELIZA: Ch... Ch...

00:13:03,377 --> 00:13:05,144

CHARMONIQUE: Charmon... Charmonique.

00:13:05,145 --> 00:13:06,145

HENRY: Charmonique.

00:13:06,146 --> 00:13:07,880

Like "Monique," but with a "Char."

00:13:07,881 --> 00:13:12,617

ELIZA: Okay, but, in my defense, that's not a real name.

00:13:12,618 --> 00:13:14,153

CHARMONIQUE: Hmm?!

HENRY: Lesson number one...

00:13:14,154 --> 00:13:16,355

Each and every morning as you pass by Charmonique's desk,

00:13:16,356 --> 00:13:18,124

I want you to ask how she's doing.

00:13:18,125 --> 00:13:19,425

ELIZA: Totes. Coolio.

00:13:19,426 --> 00:13:21,160

Donezo.

HENRY: Let's start now.

00:13:21,161 --> 00:13:22,461

ELIZA: Okay.

00:13:22,462 --> 00:13:25,464

HENRY: Open your lips and repeat after me... "How are you?"

00:13:28,300 --> 00:13:30,364

How are you?

00:13:31,332 --> 00:13:32,729

ELIZA: How are you?

00:13:32,730 --> 00:13:35,882

CHARMONIQUE: Go-o-o-od.

00:13:37,076 --> 00:13:39,412

HENRY: Then, if you will, a follow-up question...

00:13:39,413 --> 00:13:41,524

For example, "How'd you sleep last night?"

00:13:41,525 --> 00:13:44,316

CHARMONIQUE: You know what? Not great.

00:13:44,317 --> 00:13:47,153

But that's because I had my 9-year-old in bed with me.

00:13:47,154 --> 00:13:48,387

See, he has sleep apnea, so...

00:13:48,388 --> 00:13:51,190

HENRY: Did you hear that? Put the phone down. Off your phone.

00:13:51,191 --> 00:13:54,015

Apparently, Charmonique and her son didn't sleep well last night.

00:13:55,161 --> 00:13:57,696

Now it's your turn to say something sympathetic.

00:14:01,133 --> 00:14:03,202

ELIZA: I'm really glad I don't have kids.

00:14:07,340 --> 00:14:09,075

HENRY: You're not slurping.

00:14:09,076 --> 00:14:10,509

We're making pleasant conversation.

00:14:10,510 --> 00:14:14,313

We are not... on our phones.

00:14:14,314 --> 00:14:17,083

We are looking into each other's eyes

00:14:17,084 --> 00:14:20,386

and giving one another our undivided attention.

00:14:20,387 --> 00:14:21,520

Good.

00:14:23,290 --> 00:14:26,425

I'd like you to answer these questions as honestly as you possibly can.

00:14:26,426 --> 00:14:30,425

"The thing I'm most soothed by in life is..."

00:14:31,430 --> 00:14:33,432

ELIZA: The sound of gentle rain against windows

00:14:33,433 --> 00:14:36,802

or medium rain against rooftop with overspill from gutters.

00:14:38,304 --> 00:14:40,339

I have a rain app on my phone.

00:14:40,340 --> 00:14:41,963

HENRY: That's pathetic. Please delete it.

00:14:41,964 --> 00:14:43,209

ELIZA: It's free.

00:14:43,210 --> 00:14:45,411

HENRY: "The thing I'm most confused by is..."

00:14:45,412 --> 00:14:48,314

ELIZA: Plus-size skinny jeans.

00:14:48,315 --> 00:14:50,249

It's like, why?

00:14:50,250 --> 00:14:53,352

HENRY: Okay. Class dismissed.

00:14:55,521 --> 00:14:57,223

Uh, wait.

00:14:57,224 --> 00:15:00,159

Wait. I almost forgot.

00:15:00,160 --> 00:15:02,061

I'm giving you an assignment.

00:15:02,062 --> 00:15:03,395

ELIZA: Ooh!

00:15:03,396 --> 00:15:06,499

HENRY: Sam Saperstein's daughter is getting married

00:15:06,500 --> 00:15:09,135

and I'd like you to attend the event with me.

00:15:09,136 --> 00:15:11,336

I think it'll be a chance to show the higher-ups

00:15:11,337 --> 00:15:13,339

a side of yourself other than the back one.

00:15:14,340 --> 00:15:16,108

Write this down.

00:15:17,176 --> 00:15:19,078

ELIZA: Okay.

00:15:21,347 --> 00:15:24,183

HENRY: Makeup should be light, your dress less tight.

00:15:24,184 --> 00:15:26,318

Hair should be tame, your face softly framed.

00:15:26,319 --> 00:15:28,454

No 6-inch heels, no cleavage revealed.

00:15:28,455 --> 00:15:31,257

Nothing coarse, nothing sleazy

00:15:31,258 --> 00:15:33,225

and bring a wrap in case it's breezy.

00:15:35,161 --> 00:15:38,130

ELIZA: *With my credit cards maxed and my own clothes too slutty,*

00:15:38,131 --> 00:15:40,499

I had no choice other than to ask a friend for help.

00:15:40,500 --> 00:15:44,020

But all the girls I knew were either drunk or at Soulcycle, which left...

00:15:44,021 --> 00:15:45,237

BRYN: Hold the elevator!

00:15:47,306 --> 00:15:49,441

ELIZA: *Bryn.*

00:15:52,178 --> 00:15:54,480

Bryn, I am so screwed.

00:15:54,481 --> 00:15:56,215

I have this work wedding

00:15:56,216 --> 00:15:58,417

and I don't have anything appropriate to wear.

00:15:58,418 --> 00:16:00,085

And if you help me,

00:16:00,086 --> 00:16:03,122

I swear will never anonymously complain to management

00:16:03,123 --> 00:16:04,323

about your book club again.

00:16:04,324 --> 00:16:07,226

BRYN: I knew that was you!

00:16:12,198 --> 00:16:16,168

You are lucky "make-unders" are my everything.

00:16:19,005 --> 00:16:20,306

ELIZA: *Bryn was on board.*

00:16:20,307 --> 00:16:22,341

What I didn't realize was

00:16:22,342 --> 00:16:24,410

that meant the rest of her book club was on board, too.

00:16:24,411 --> 00:16:25,411

ELIZA: Hi!

00:16:25,412 --> 00:16:27,379

BRYN, EYELET, WREN: Hi!

00:16:27,380 --> 00:16:31,250

ELIZA: Come in. Come in.

00:16:31,251 --> 00:16:32,451

EYELET: How about the peach one?

00:16:32,452 --> 00:16:34,053

BRYN: Ooh!

ELIZA: Oh.

00:16:34,054 --> 00:16:35,354

BRYN: Oh, yeah, I love the peach one,

00:16:35,355 --> 00:16:37,223

but it might be small in the bust.

00:16:37,224 --> 00:16:39,458

ELIZA: Oh, because of these? Oh, no, these aren't real.

00:16:41,393 --> 00:16:43,295

BRYN: Still, it might be tight in the rear.

00:16:43,296 --> 00:16:46,332

ELIZA: Oh, because of this? Oh, no, this isn't real.

00:16:48,033 --> 00:16:50,302

BRYN: Okay. We might be in business now.

00:16:50,303 --> 00:16:52,404

Take a seat.

00:16:52,405 --> 00:16:55,307

Were you planning on doing your own hair and makeup?

00:16:55,308 --> 00:16:58,210

Because I don't think that's a good idea.

00:16:58,211 --> 00:17:01,280

ELIZA: *As Wren cleaned out the litter box of my cat who died six months ago*

00:17:01,281 --> 00:17:04,450

and Eyelet dumped my old lo mein into the trash,

00:17:04,451 --> 00:17:08,450

I had to wonder... is this what friends do for each other?

00:17:10,256 --> 00:17:13,058

BRYN: ♪ Rah, rah, rah-ah-ah ♪

00:17:14,193 --> 00:17:17,129

EYELET: ♪ Roma roma ma ♪

00:17:19,164 --> 00:17:21,500

ELIZA: ♪ Ga-ga-ooh-la-la ♪

00:17:21,501 --> 00:17:24,169

WREN: ♪ Want your bad romance ♪

00:17:24,170 --> 00:17:27,106

BRYN, EYELET, WREN: ♪ I want your love and I want your revenge ♪

00:17:27,107 --> 00:17:30,442

♪ You and me could write a bad romance ♪

00:17:30,443 --> 00:17:32,544

♪ Whoa-oh-oh, oh-oh, ♪ I want your love ♪

00:17:32,545 --> 00:17:34,546

ELIZA: *These girls really knew how to get ready.*

00:17:34,547 --> 00:17:38,183

BRYN, EYELET, WREN: ♪ You and me could write a bad romance ♪

00:17:38,184 --> 00:17:41,120

♪ Oh, whoa-oh, oh-oh ♪

00:17:41,121 --> 00:17:43,322

♪ Oh ♪

00:17:48,327 --> 00:17:51,163

HENRY: Hi.

00:17:51,164 --> 00:17:53,065

ELIZA: Hi.

00:17:53,066 --> 00:17:55,501

HENRY: Wow. You are...

00:17:58,070 --> 00:18:01,040

wearing an enormous amount of fragrance.

00:18:01,041 --> 00:18:02,441

ELIZA: Can't you say anything nice?

00:18:02,442 --> 00:18:05,077

HENRY: Well, had you employed a lighter touch...

00:18:05,078 --> 00:18:07,279

ELIZA: Never mind. Let me just grab the tiniest purse known to man

00:18:07,280 --> 00:18:08,280

and then we can go.

00:18:08,281 --> 00:18:10,149

Whoa.

00:18:11,250 --> 00:18:13,352

HENRY: My, that is wee.

ELIZA: Yeah.

00:18:13,353 --> 00:18:15,454

You don't even want to know where I had to stash my phone.

00:18:15,455 --> 00:18:18,324

HENRY: No phones. No... no... no wedding selfies.

00:18:18,325 --> 00:18:21,060

Today's about focusing on a beauty other than your own.

00:18:23,095 --> 00:18:25,197

Is there something funny?

00:18:25,198 --> 00:18:27,199

ELIZA: You just called me beautiful.

00:18:27,200 --> 00:18:30,002

HENRY: I absolutely didn't.

ELIZA: You indirectly did.

00:18:31,204 --> 00:18:33,172

BOSS: Henry, who is this beautiful girl on your arm?

00:18:33,173 --> 00:18:36,375

HENRY: Sir, this is Eliza Dooley. She works in sales.

00:18:36,376 --> 00:18:38,210

ETHAN: Eliza Dooley.

00:18:39,479 --> 00:18:43,148

Wow. Uh, Eliza, you...you, uh... you look amazing.

00:18:43,149 --> 00:18:44,183

ELIZA: Right?

00:18:44,184 --> 00:18:45,384

HENRY: "Thank you"

ELIZA: Thank you.

00:18:45,385 --> 00:18:47,353

HENRY: "How are you?"

ELIZA: How are you?

00:18:47,354 --> 00:18:49,188

BOSS AND ETHAN: Gooooo!

00:18:51,090 --> 00:18:53,425

PRIEST: And now, in lieu of vows,

00:18:53,426 --> 00:18:57,329

Maureen will recite a poem she wrote for Terrance.

00:18:59,099 --> 00:19:03,001

MAUREEN: If I'm the fire, you're the spark.

00:19:03,002 --> 00:19:06,105

If I'm the nest, you're my lark.

00:19:06,106 --> 00:19:09,441

If I'm the lock, you're the key.

00:19:09,442 --> 00:19:13,345

If I am hook, you are smee.

00:19:13,346 --> 00:19:16,148

ELIZA: Did she say "smee"?

HENRY: Yes, I believe so.

00:19:16,149 --> 00:19:18,350

MAUREEN: If I'm the eye, you're the tear.

00:19:18,351 --> 00:19:22,054

If I am bagel, you're my schmear.

00:19:22,055 --> 00:19:23,188

ELIZA: Why would she be bagel?

00:19:23,189 --> 00:19:24,490

HENRY: It's unclear. Shh!

00:19:24,491 --> 00:19:27,259

MAUREEN: If I'm the dark, you're the light.

00:19:27,260 --> 00:19:30,295

If I'm Ben Franklin, you're my Kite.

00:19:30,296 --> 00:19:33,499

If I am nordstrom, you're the rack.

00:19:33,500 --> 00:19:35,334

If I'm a net...

00:19:35,335 --> 00:19:39,138

ELIZA: *As I listened to Maureen recite those crazy vows, it hit me...*

00:19:39,139 --> 00:19:42,040

I might get thousands of likes and retweets and favorites,

00:19:42,041 --> 00:19:45,277

but it's entirely possible that no one will ever look at me

00:19:45,278 --> 00:19:47,312

the way Terrance was looking at her.

00:19:47,313 --> 00:19:50,082

♪ And I'd give up forever to touch you ♪

00:19:50,083 --> 00:19:53,485

♪ 'Cause I know that you feel me somehow ♪

00:19:53,486 --> 00:19:56,221

So I did what I guess I've always done when I needed...

00:19:56,222 --> 00:19:59,258

to distract myself from my feelings.

00:19:59,259 --> 00:20:02,194

PRIEST: Do you, Terrance, take Maureen

00:20:02,195 --> 00:20:06,465

to be your lawful wedded wife, to have and to ho...

00:20:12,172 --> 00:20:13,439

ELIZA: Sorry.

00:20:13,440 --> 00:20:16,241

S... Thought it was on silent.

00:20:25,151 --> 00:20:28,487

I'm not used to paying attention to super-boring long stuff, okay?

00:20:28,488 --> 00:20:30,355

HENRY: No, it's not okay.

00:20:30,356 --> 00:20:32,191

It's not just yourself you embarrassed.

00:20:32,192 --> 00:20:34,126

I specifically said no phones.

ELIZA: Okay, okay!

00:20:34,127 --> 00:20:36,769

God. Haven't you ever made a mistake before?!

00:20:36,770 --> 00:20:38,430

HENRY: Yeah, I have when I agreed to help you.

ELIZA: Oh, really?

00:20:38,431 --> 00:20:40,299

Are you helping me, or am I helping you?

00:20:40,300 --> 00:20:42,367

Don't think I didn't notice you didn't have a date for this event?

00:20:42,368 --> 00:20:46,038

HENRY: And literally anyone else in the world would have been a better choice.

00:20:46,039 --> 00:20:48,207

ELIZA: So you admit it. Ah. I...

00:20:48,208 --> 00:20:50,275

And it's no surprise you don't have a date,

00:20:50,276 --> 00:20:53,111

because you are an unfun man.

00:20:54,379 --> 00:20:56,415

HENRY: "Unfun" is not a word.

00:20:56,416 --> 00:20:57,883

ELIZA: And according to your ex-girlfriend's blog,

00:20:57,884 --> 00:21:00,486

that's why she broke up with you, so...

HENRY: My ex-girlfriend?

00:21:00,487 --> 00:21:03,255

Did you google me?

Don't you dare google me!

00:21:03,256 --> 00:21:06,091

ELIZA: I was just confirming what I already know...

00:21:06,092 --> 00:21:09,061

you're a holier-than-thou, antisocial, judgmental,
00:21:09,062 --> 00:21:13,031
hypercritical, workaholic...
00:21:14,066 --> 00:21:15,234
Coxcomb!
00:21:15,235 --> 00:21:17,169
HENRY: Oh, I'm a coxcomb?
00:21:17,170 --> 00:21:20,272
Well, you, my dear, are a lost cause.
00:21:22,241 --> 00:21:24,409
ELIZA: Super mean!
00:21:30,991 --> 00:21:34,493
The next day, I decided I was done socializing
00:21:34,494 --> 00:21:37,961
and back to social networking because the real world sucks.
00:21:37,962 --> 00:21:39,531
KEVIN: You have a good night, now.
00:21:39,532 --> 00:21:40,566
ELIZA: You, too, Charmon...
00:21:40,567 --> 00:21:42,368
Oh.
00:21:42,369 --> 00:21:44,370
Hey.
KEVIN: Hey.
00:21:44,371 --> 00:21:45,504
ELIZA: Uh, where's your mom?
00:21:45,505 --> 00:21:48,307
KEVIN: She went to go rinse my lunchbox out.
00:21:48,308 --> 00:21:50,376
ELIZA: You gonna let her get some sleep tonight?
00:21:50,377 --> 00:21:52,444
CHARMONIQUE: No. But you know what?
00:21:52,445 --> 00:21:54,580
We got him one of them sleep-apnea masks.
00:21:54,581 --> 00:21:56,448

Come on, Kevin. Let's go.

00:21:56,449 --> 00:22:00,352

He looks like Bane, but he sleeps like a baby.

00:22:00,353 --> 00:22:02,655

"I was born in the darkness".

00:22:02,656 --> 00:22:05,257

ELIZA: Why'd Bane sound like the Pepperidge Farm guy?

00:22:05,258 --> 00:22:07,459

CHARMONIQUE: I don't know, but he did. Ahahah!

00:22:10,362 --> 00:22:12,271

Hold up. Did we just have

00:22:12,272 --> 00:22:15,087

a friendly exchange that had nothing to do with you?

00:22:15,088 --> 00:22:16,502

ELIZA: I think we did.

00:22:16,503 --> 00:22:19,438

CHARMONIQUE: Well, whatever you're doing with Mr. Man,

00:22:19,439 --> 00:22:21,302

it's working, okay?

00:22:25,245 --> 00:22:27,212

ELIZA: Henry?

00:22:30,449 --> 00:22:33,385

Henry?

00:22:33,386 --> 00:22:35,287

Henry?

00:22:35,288 --> 00:22:36,655

I can see you.

00:22:36,656 --> 00:22:39,391

You live in a glass house.

00:22:40,593 --> 00:22:43,295

Henry!

00:22:43,296 --> 00:22:46,265

Please open this door right now.

00:22:48,634 --> 00:22:51,403

Oh. You opened.

00:22:51,404 --> 00:22:54,473

HENRY: This is the exit for my home. Excuse me.

00:22:54,474 --> 00:22:56,608

ELIZA: Oh, come on. You... you were leaving?

00:22:56,609 --> 00:22:59,311

HENRY: Yes, I was.

00:23:00,646 --> 00:23:03,549

ELIZA: Henry, wait. Wait.

00:23:03,550 --> 00:23:05,617

HENRY: Um...

00:23:05,618 --> 00:23:07,353

ELIZA: I'm not a lost cause.

00:23:07,354 --> 00:23:09,521

What you're doing with me... it's working.

00:23:09,522 --> 00:23:11,523

I wasn't on my phone because I was bored.

00:23:11,524 --> 00:23:13,392

That wedding gave me feels, and...

HENRY: "Feels."

00:23:13,393 --> 00:23:15,394

ELIZA: And that scared me, and I... like, I lashed out

00:23:15,395 --> 00:23:17,429

and I called you a coxcomb,

00:23:17,430 --> 00:23:20,432

which was probably an incorrect use of the word.

00:23:20,433 --> 00:23:22,434

HENRY: No. Uh, I looked it up.

00:23:22,435 --> 00:23:24,670

It's archaic, but it's dead on.

00:23:26,505 --> 00:23:28,640

ELIZA: Okay.

00:23:28,641 --> 00:23:31,276

Sounded a little bit like an apology.

00:23:31,277 --> 00:23:33,312

And...

00:23:33,313 --> 00:23:35,414

I'm sorry, too.

00:23:37,649 --> 00:23:39,585

HENRY: Hey.

00:23:39,586 --> 00:23:41,487

Medium rainfall on roof

00:23:41,488 --> 00:23:43,422

with gentle overspill from gutters...

00:23:43,423 --> 00:23:45,324

It's your favorite, isn't it?

00:23:45,325 --> 00:23:46,458

No. Eliza, don't.

00:23:46,459 --> 00:23:49,461

You think that you're getting it...

00:23:50,629 --> 00:23:52,664

But you are, in fact, missing it.

00:23:54,533 --> 00:23:56,635

ELIZA: And what about you... do you get it?

00:23:56,636 --> 00:23:57,636

HENRY: I get it.

00:23:57,637 --> 00:23:59,238

ELIZA: You don't get it.

HENRY: I get it.

00:23:59,239 --> 00:24:00,472

ELIZA: You don't get it. I don't think you get it.

00:24:00,473 --> 00:24:02,207

HENRY: You don't think that I'm getting it?

00:24:02,208 --> 00:24:04,510

ELIZA: I think I should tell you how to get it!

00:24:04,511 --> 00:24:05,577

HENRY: Oh!

00:24:05,578 --> 00:24:07,446

ELIZA: *Something told me it had been a while*

00:24:07,447 --> 00:24:10,416

since anyone gave Henry a push...

00:24:10,417 --> 00:24:13,385

and sometimes, we all need a push.

00:24:13,386 --> 00:24:15,220

HENRY: See? I get it.

00:24:15,221 --> 00:24:17,289

I get it.

00:24:17,290 --> 00:24:18,490

Oh!

ELIZA: Ahahah!

00:24:21,528 --> 00:24:25,297

HENRY: See, this is exactly the kind of thing that we need to work on.

00:24:25,298 --> 00:24:27,566

It's not funny when someone gets injured.

00:24:27,567 --> 00:24:30,402

ELIZA: Henry, I'm sorry. I'm sorry. You're totally right.

00:24:30,403 --> 00:24:32,171

I'll work on that, I swear.

00:24:32,172 --> 00:24:33,439

HENRY: Ow, ow, ow, ow!

ELIZA: Sorry!

00:24:33,440 --> 00:24:35,541

HENRY: Okay, that's tomorrow's lesson.

ELIZA: Got it.

00:24:35,542 --> 00:24:37,609

HENRY: Showing compassion for others.

ELIZA: Great.

00:24:37,610 --> 00:24:40,512

And after that, you can come with me to Soulcycle.

00:24:40,513 --> 00:24:43,215

HENRY: Yeah, I'm not going with you to Soulcycle.

00:24:43,216 --> 00:24:46,012

ELIZA: Don't you want a rock-hard ass?

HENRY: Uh, no, I don't.

4.2.2 TRANSLATED TRANSCRIPT

00:00:09,651 --> 00:00:13,152

♪ Let me take a selfie ♪

00:00:09,651 --> 00:00:13,152

ELIZA: *La cosa buffa è che la gente mi chiamava "cesso".*

00:00:14,296 --> 00:00:18,052

Nell'annuario della settima classe mi avevano eletto "la più cessa".

00:00:18,649 --> 00:00:21,318

Perciò ho preso esempio da Corynn McWatters:

00:00:21,472 --> 00:00:23,124

mi sono arriciata i capelli

00:00:23,134 --> 00:00:24,765

e ho tirato su le "sorelle".

00:00:24,838 --> 00:00:27,648

Ho corretto i problemi di vista, migliorato l'alimentazione,

00:00:27,858 --> 00:00:30,402

fatto scambi di "Mi piace" e in poco tempo

00:00:30,687 --> 00:00:32,350

sono diventata una star su Instagram.

00:00:32,360 --> 00:00:36,809

Ho 263.000 amici, follower e contatti su Instagram.

00:00:37,085 --> 00:00:39,960

Per non parlare dell'amore e del rispetto dei miei colleghi,

00:00:40,082 --> 00:00:41,312

che sono su questo volo.

00:00:41,322 --> 00:00:43,030

Ho avuto l'upgrade, donne.

00:00:43,313 --> 00:00:45,083

Non essere gelosina, Linda!

00:00:46,591 --> 00:00:48,003

HENRY: *Quella è una dei nostri?*

00:00:48,063 --> 00:00:49,349

ETHAN: *Eliza Dooley?*

00:00:49,932 --> 00:00:52,561

La nostra migliore rappresentante commerciale? Sì.

00:00:52,571 --> 00:00:55,545

HENRY: Lei è la nostra migliore rappresentante commerciale? Non può essere.

00:00:55,555 --> 00:00:58,155

ETHAN: È il potere della minigonna, nessuno ne è immune,

00:00:58,206 --> 00:01:00,000

nemmeno Miller dell'ufficio legale,

00:01:00,010 --> 00:01:01,871

che, per l'appunto, è...

HENRY: Sposato, no?

00:01:01,901 --> 00:01:04,298

ETHAN: Lei non se ne è ancora accorta, è troppo occupata

00:01:04,308 --> 00:01:07,330

ad abbinare il colore del rossetto con quello del perizoma.

00:01:07,658 --> 00:01:09,683

HENRY: Com'è che ne sai così tanto dei suoi rossetti e perizomi?

00:01:09,693 --> 00:01:11,452

ETHAN: La seguo su Instagram.

00:01:11,793 --> 00:01:12,946

HENRY: Che eleganza.

00:01:13,267 --> 00:01:14,941

Cos'è, la sua colazione? Vedi,

00:01:15,125 --> 00:01:19,041

questo è proprio il genere di cose che non sopporto. I social media sono... sono quest'unghia gigantesca

00:01:19,051 --> 00:01:21,975

che solletica la costante voglia di attenzioni di questa donna.

00:01:21,985 --> 00:01:25,485

ETHAN: Unghia gigantesca?

HENRY: Oh, guardatemi, mi è successa una cosa bella! #solocosebelle

00:01:25,508 --> 00:01:28,005

Oh, guardatemi, mi è successa una cosa brutta! #solocosebellemq

00:01:28,015 --> 00:01:31,545

Sono in palestra #palestratime

Sono a lavoro #lavorotime

00:01:31,721 --> 00:01:34,077

Oh, sono vicino a un bambino.

00:01:34,107 --> 00:01:36,910

#bimbotime#cerchiodellavita#solocosebelle

00:01:37,073 --> 00:01:38,411

ETHAN: Stai parlando davvero troppo forte adesso.

00:01:38,421 --> 00:01:41,974

HENRY: Perché la sua generazione sente di dover twittare tutto ciò che si mette in bocca,

00:01:41,984 --> 00:01:44,515

compreso Miller, dell'ufficio marketing?

HOSTESS: Noccioline calde?

00:01:44,525 --> 00:01:45,525

MILLER: Grazie.

00:01:50,741 --> 00:01:53,198

ELIZA: Credevi di potermi sfuggire in prima classe?

00:01:54,854 --> 00:01:56,306

MILLER: Eliza, aspetta.

00:01:56,702 --> 00:02:01,427

ELIZA: So che fa paura innamorarsi di una donna con un forte pavimento pelvico e

00:02:01,493 --> 00:02:04,364

una presenza pubblicitaria sulla sua pagina Facebook...

MILLER: No, no.

00:02:04,374 --> 00:02:05,615

Non è questo.

00:02:05,645 --> 00:02:06,667

ELIZA: E allora cosa?

00:02:06,915 --> 00:02:09,586

HOSTESS: Spegnerne i cellulari, allacciare le cinture.

00:02:16,195 --> 00:02:17,657

ELIZA: *Era... sposato?*

00:02:18,224 --> 00:02:20,084

QUANDO SCOPRI CHE IL TUO BOY NON È IL TUO BOY

00:02:19,021 --> 00:02:22,339

ELIZA: *Avevo proprio bisogno di questo per creare un gif.*

00:02:23,662 --> 00:02:26,510

Nausea, vertigini, un autentico caso di bocca secca.

00:02:26,548 --> 00:02:30,325

Non so se sia stata la turbolenza o il rimorso lancinante o una combinazione delle...

00:02:34,833 --> 00:02:35,989

MILLER: Oh, Dio...è stato, uh...

00:02:38,407 --> 00:02:39,514

stai bene?

00:02:40,911 --> 00:02:43,707

ELIZA: Sposteresti le noccioline, per favore?

MILLER: Certo.

00:02:48,653 --> 00:02:49,720

ELIZA: Sposato.

00:02:50,566 --> 00:02:51,728

Sei sposato.

00:02:54,244 --> 00:02:56,762

Perché questa merda succede sempre a...

00:02:58,984 --> 00:03:00,658

MILLER: Beh, magari faresti meglio...

00:03:00,919 --> 00:03:02,360

ad andare in bagno adesso.

00:03:02,745 --> 00:03:04,898

Credo ci sia un bagno da quella parte.

00:03:13,974 --> 00:03:17,188

♪ One is the loneliest number that you'll ever do ♪

00:03:20,698 --> 00:03:24,567

♪ Two can be as bad as one ♪

00:03:24,568 --> 00:03:28,996

♪ It's the loneliest number since the number one ♪

00:03:34,751 --> 00:03:36,512

ELIZA: *Non saprei dire cosa fosse peggio...*

00:03:36,752 --> 00:03:40,535

essere ricoperta di vomito ad un'altitudine di 11.000 metri

00:03:40,712 --> 00:03:43,908

o vedere quante persone fossero contente di vedermi in quello stato.

00:03:44,977 --> 00:03:46,760

HOSTESS: Tutto bene là dentro?

00:03:49,519 --> 00:03:50,578

ELIZA: Non proprio.

00:03:50,608 --> 00:03:54,318

Il mio nuovo boy è il marito di qualcun'altra. Ho vomitato sul mio paio di Louboutin,

00:03:54,369 --> 00:03:57,602

l'aereo è pieno di colleghi e ora sono bloccata qua dentro,

00:03:57,612 --> 00:03:59,118

nuda e impaurita.

00:04:00,955 --> 00:04:03,804

HOSTESS: Oh... signorina, temo di doverle chiedere di liberare il bagno.

00:04:03,814 --> 00:04:06,178

ELIZA: Va bene, libererò il bagno ma...

00:04:06,420 --> 00:04:08,879

può almeno darmi una divisa in più da hostess?

00:04:09,752 --> 00:04:11,965

Magari non sono interessata alla cravatta,

00:04:11,975 --> 00:04:14,778

ma alla gonna sì e al colletto abbottonato sicuramente.

00:04:15,375 --> 00:04:17,631

E, perché no, certo, al gilet.

00:04:17,661 --> 00:04:21,200

HOSTESS: Signorina, questo non è un negozio, non abbiamo delle divise in più.

00:04:23,916 --> 00:04:26,199

ELIZA: Carol-June, ora, sinceramente, mi dica...

00:04:27,115 --> 00:04:28,746

cosa farebbe al mio posto?

00:04:30,084 --> 00:04:31,736

HOSTESS: Continuerei a fare con quello che sta già facendo...

00:04:31,746 --> 00:04:35,451

cioè, fa Cardio Barre o pilates? Lei è fantastica!

00:04:35,527 --> 00:04:38,027

ELIZA: Grazie. Ma se non volesse mettere in mostra tutto ciò?

00:04:39,040 --> 00:04:42,845

È incredibile cosa si riesca a fare con tre coperte da aereo legate come un Sarong.

00:04:42,747 --> 00:04:45,683

♪ I fly like paper, get high like planes ♪

00:04:45,684 --> 00:04:48,419

♪ If you catch me at the border ♪

♪ I got visas in my name ♪

00:04:48,420 --> 00:04:49,653

♪ if you come around here ♪

00:04:49,871 --> 00:04:53,181

ELIZA: *Ho passato anni a ridere...di stupidi idioti su internet.*

00:04:54,160 --> 00:04:55,160

e adesso...

00:04:55,303 --> 00:04:57,829

la stupida idiota ero io.

00:05:00,340 --> 00:05:02,232

Fermate l'ascensore! Fermi!

00:05:06,923 --> 00:05:09,374

BRYN: Anche se il tuo è un matrimonio privo di passione,

00:05:09,384 --> 00:05:11,580

questo non vuol dire che sia giusto tradire.

00:05:11,871 --> 00:05:13,404

ELIZA: *Sapete per cosa non ero proprio dell'umore adatto?*

00:05:13,414 --> 00:05:15,730

Una lezione dalla mia vicina hipster-critica Bryn

00:05:15,740 --> 00:05:16,901

È la peggiore...

00:05:16,931 --> 00:05:20,334

con la sua nail art, le righe a zig zag, gli occhiali da vista finti

00:05:20,344 --> 00:05:23,001

e le sue migliori amiche che amano il "fai da te", i loro lo chignon alti

00:05:23,011 --> 00:05:25,425

i colletti alla Peter Pan e le borse a tracolla...

00:05:25,628 --> 00:05:29,551

WREN: È strano che definisca sé stessa attraverso la propria sessualità.

00:05:29,657 --> 00:05:32,505

Ma credo sia la cosa meno interessante.

00:05:32,618 --> 00:05:34,612

ELIZA: Ok, per prima cosa non avevo idea che fosse sposato

00:05:34,622 --> 00:05:38,511

quando abbiamo iniziato la nostra lotta corpo a corpo e, seconda cosa...

00:05:38,521 --> 00:05:43,123

quando sono in viaggio sono super-eccitata e non è colpa mia, c'è una ragione scientifica.

00:05:46,142 --> 00:05:48,328

BRYN: Ehm... non stavamo parlando di te.

00:05:49,562 --> 00:05:51,915

EYELET: Stavamo parlando di "Paura di volare".

00:05:52,278 --> 00:05:54,276

WREN: Di Erica Jong.

00:05:55,143 --> 00:05:56,687

EYELET: Siamo un club letterario.

00:05:57,505 --> 00:05:58,505

ELIZA: Lo so.

00:05:59,177 --> 00:06:01,308

Pensate che sia davvero così stupida?

00:06:03,521 --> 00:06:06,524

Provai a mandare un messaggio di SOS ai miei amici.

00:06:04,142 --> 00:06:05,714

PUOI PORTARMI UN GINGER ALE? :(

00:06:05,724 --> 00:06:07,807

BLEAH! NON CI CREDO! CHE CAVOLO HAI MANGIATO? :O

00:06:06,525 --> 00:06:09,443

ELIZA: *Per vedere se qualcuno mi portava un ginger ale.*

00:06:07,817 --> 00:06:10,042

IL MIO BOY MI HA MOLLATA E CREDO DI AVERE UN'INTOSSICAZIONE ALIMENTARE :(

00:06:10,052 --> 00:06:12,085

AHAHAH!!! CHE SCHIFO :|

00:06:10,473 --> 00:06:12,095

ELIZA: *Ma sfortunatamente...*

00:06:12,680 --> 00:06:15,985

C'è un market qui vicino che fa consegne a domicilio?

00:06:16,490 --> 00:06:20,077

SIRI: Ho trovato cinque market. Due di questi sono abbastanza vicini.

00:06:22,861 --> 00:06:25,645

ELIZA: *Quando Siri è l'unica persona lì per te...*

00:06:25,655 --> 00:06:27,205

ti rendi conto che...

00:06:27,271 --> 00:06:30,454

avere l'amicizia di qualcuno non è come avere degli amici.

00:06:36,739 --> 00:06:38,785

ETHAN: Allora, hai già progetti per il weekend?

00:06:38,795 --> 00:06:39,795

HENRY: No.

00:06:40,324 --> 00:06:41,998

ETHAN: Quindi non hai una ragazza.

00:06:42,892 --> 00:06:47,186

Sto solo cercando di capire se è la tua totale mancanza di relazioni personali a renderti...

00:06:47,528 --> 00:06:49,028

così bravo nel tuo lavoro.

00:06:50,068 --> 00:06:52,778

HENRY: Trovo piuttosto facile non creare relazioni personali

00:06:52,788 --> 00:06:55,984

in una città che pensa solo a trovare una rete wi-fi.

00:07:01,511 --> 00:07:03,131

CHARMONIQUE: Buongiorno, come va?

00:07:03,366 --> 00:07:05,549

ELIZA: *Avevo paura di andare al lavoro.*

CHARMONIQUE: Buongiorno, come va?

00:07:05,559 --> 00:07:07,900

ETHAN: Ciao.

ELIZA: *Così ho aspettato di avere via libera,*

00:07:07,910 --> 00:07:10,497

come la pelle di Katy Perry grazie al Proactiv.

00:07:12,191 --> 00:07:14,927

CHARMONIQUE: Oh, me ne ero persa una! Buongiorno, come va?

00:07:15,378 --> 00:07:16,394

ELIZA: Hai saputo?

CHARMONIQUE: No.

00:07:16,404 --> 00:07:19,868

ELIZA: Il mio boy mi ha mollata, ha giocato con me come fossi FlappyBird. Mortificata.com

00:07:19,878 --> 00:07:23,497

poi ho vomitato, ho dormito troppo, ho fatto indigestione di caramelle e ho un autentico alito da criceto.

00:07:24,619 --> 00:07:27,068

E ora sono in ritardo per la riunione dello staff.

00:07:29,282 --> 00:07:31,517

CHARMONIQUE: Ok. Beh, buona giornata!

00:07:32,459 --> 00:07:35,800

ELIZA: *Speravo che tutta l'azienda avesse dimenticato il mio disastro...*

00:07:35,810 --> 00:07:38,779

o che, come minimo, come Elsa in Frozen, si fossero lasciati tutto alle spalle.

00:07:48,826 --> 00:07:50,526

BOSS: Ok, gente, prendete posto.

00:07:52,057 --> 00:07:53,584

Arriviamo al punto.

00:07:53,594 --> 00:07:55,094

Ottimo. Bene.

00:07:55,290 --> 00:07:57,550

Come tutti sapete, l'azienda ha subito un duro colpo

00:07:57,560 --> 00:08:00,699

quando il nostro spray nasale pediatrico più venduto è stato tolto dal mercato

00:08:00,709 --> 00:08:04,251

perché causava allucinazioni sataniche.

LARRY: Presumibilmente.

00:08:04,261 --> 00:08:05,361

BOSS: Presumibilmente è corretto.

00:08:05,866 --> 00:08:08,632

Ciononostante, il prodotto è stato ritirato e riformulato.

00:08:08,642 --> 00:08:12,577

Ma se si fosse potuto o meno riguadagnare la fiducia del mercato era...

00:08:12,663 --> 00:08:13,883

tutto da vedere.

00:08:13,893 --> 00:08:16,398

Ma ora, grazie a un solo uomo...

00:08:16,995 --> 00:08:18,916

si è visto alla grande!

00:08:18,926 --> 00:08:21,159

Henry, matto che non sei altro, alzati! Vieni qui!

00:08:21,169 --> 00:08:22,483

Vieni, sì!

00:08:24,731 --> 00:08:25,948

Noi adoriamo questo ragazzo.

00:08:25,958 --> 00:08:27,987

Tranquillo, non ti bacio mica in bocca!

00:08:30,187 --> 00:08:31,290

Ho mentito.

00:08:31,576 --> 00:08:34,645

Mmm!

00:08:34,937 --> 00:08:37,336

Sai, in un articolo ho letto che gli asiatici

00:08:37,346 --> 00:08:40,151

sono più a proprio agio baciandosi sulla bocca come segno di amicizia.

00:08:41,414 --> 00:08:42,436

HENRY: No, non è vero.

00:08:43,460 --> 00:08:45,178

BOSS: Ok, beh, allora... te lo inoltro.

00:08:45,247 --> 00:08:46,747

HENRY: Grazie.

BOSS: Bene.

00:08:47,070 --> 00:08:48,070

Gente...

00:08:48,375 --> 00:08:50,354

quest'uomo ha fatto l'impossibile.

00:08:50,746 --> 00:08:53,888

Ha preso un prodotto la cui reputazione era stata malamente rovinata

00:08:54,408 --> 00:08:57,963

e gli ha dato una nuova immagine in cui

00:08:58,252 --> 00:09:00,318

i consumatori potevano di nuovo...

00:09:00,471 --> 00:09:01,823

riporre apprezzamento e fiducia.

00:09:02,198 --> 00:09:05,099

ELIZA: *Ok, se quel tipo col gilet è riuscito a dare una nuova immagine al nostro spray nasale,*

00:09:05,180 --> 00:09:07,356

potrebbe sicuramente riuscirci anche con me!

00:09:07,366 --> 00:09:09,921

BOSS: E io ti adoro e mi fido di te.

00:09:11,978 --> 00:09:15,009

HENRY: Anch'io la adoro e mi fido di lei, signore.

BOSS: Sì, sì.

00:09:15,820 --> 00:09:17,770

Dateci un momento.

00:09:18,384 --> 00:09:20,893

Verrai al matrimonio di mia figlia questo weekend, vero?

00:09:20,903 --> 00:09:23,273

HENRY: Non me lo perderei per niente al mondo, signore.

00:09:23,658 --> 00:09:24,958

BOSS: Bene, bene.

00:09:25,414 --> 00:09:26,668

Porta una ragazza.

00:09:26,678 --> 00:09:28,590

Sei sempre da solo, è un po' strano.

00:09:28,600 --> 00:09:31,025

HENRY: Non lo definirei strano.

BOSS: Lo è, lo è.

00:09:34,055 --> 00:09:35,750

HENRY: Che ci fai nel mio ufficio?

00:09:35,760 --> 00:09:37,506

ELIZA: Sono Eliza, lavoro nell'ufficio vendite

00:09:37,516 --> 00:09:40,141

e di recente mi sono accorta di avere pessimo istinto, uno stomaco debole,

00:09:40,151 --> 00:09:42,739

nessun vero amico e di essere...

HENRY: Di facili costumi?

00:09:42,749 --> 00:09:43,949

ELIZA: Ci conosciamo?

00:09:45,864 --> 00:09:49,957

ETHAN: Se ti fanno Vice Presidente Esecutivo ti ammazz... Oh, scusa.

00:09:49,967 --> 00:09:53,076

Vedo che hai compagnia.

HENRY: Se ne stava giusto andando.

00:09:53,176 --> 00:09:56,309

ELIZA: No. Non me ne vado finché non dici che mi aiuterai.

00:09:56,319 --> 00:09:58,469

HENRY: Ma nessuno può aiutarti.

00:09:59,134 --> 00:10:01,885

Sei dipendente dall'appagamento istantaneo

00:10:01,895 --> 00:10:06,285

dato dall'adulazione immeritata di un gruppo di perfetti sconosciuti che ti ostini a chiamare

00:10:06,295 --> 00:10:07,545

"amici".

00:10:07,667 --> 00:10:11,726

ELIZA: Il nostro spray ha provocato allucinazioni sataniche e tu lo hai rimesso apposto

00:10:11,736 --> 00:10:14,004

Dai, voglio solo cambiare la mia immagine.

00:10:14,014 --> 00:10:16,598

HENRY: Vuoi dire essere una persona migliore?

ELIZA: Anche quello.

00:10:16,608 --> 00:10:20,538

Guarda, non sto cercando di muoverti a compassione o qualcosa del genere, ma ho vomitato

00:10:21,003 --> 00:10:24,493

veramente tanto. Del tipo che mi fanno ancora male gli addominali da quanto ho vomitato.

00:10:24,503 --> 00:10:27,830

E non so se uno di voi due ha mai vomitato così tanto... #lalotta

00:10:28,110 --> 00:10:29,923

ma ti fa proprio pensare.

00:10:29,933 --> 00:10:32,783

HENRY: Pensare a cosa? Sto davvero morendo dalla voglia di saperlo.

00:10:33,344 --> 00:10:34,839

ELIZA: Quando stavo male,

00:10:34,849 --> 00:10:37,480

nessuno mi ha chiamata per sapere come stavo.

00:10:37,718 --> 00:10:39,068

E non so perché.

00:10:39,108 --> 00:10:41,710

La gente mi odiava perché ero un cesso.

00:10:41,720 --> 00:10:44,290

ETHAN: La più cessa... esteticamente messa a dura prova.

00:10:44,300 --> 00:10:46,105

ELIZA: Ma ora non sono più un cesso.

00:10:46,122 --> 00:10:50,846

HENRY: Eliza, sicuramente sarai consapevole che è possibile essere belle fuori

00:10:51,460 --> 00:10:52,960

e ancora cesse dentro.

00:10:53,237 --> 00:10:54,787

ELIZA: Come Gwyneth Paltrow.

00:10:56,855 --> 00:10:58,443

HENRY: Ok, te ne devi andare.

00:10:58,473 --> 00:10:59,595

ELIZA: Cosa? No.

00:11:00,023 --> 00:11:01,287

No, ti prego.

00:11:01,633 --> 00:11:03,722

Guarda, lo so. Lo so che non ti piaccio.

00:11:03,752 --> 00:11:05,252

Ma se non ti piaccio,

00:11:05,585 --> 00:11:07,168

allora cambiami.

00:11:07,198 --> 00:11:08,340

Semplicemente cambiami.

00:11:10,916 --> 00:11:12,162

HENRY: Non mi piaci.

00:11:16,461 --> 00:11:17,933

Ma posso cambiarti.

00:11:17,963 --> 00:11:21,065

ETHAN: Ok, per favore, dimmi che non lo stai davvero prendendo in considerazione.

00:11:21,075 --> 00:11:23,728

HENRY: Se cambiamo il tuo packaging...

ETHAN: Il suo "packaging"?

00:11:23,738 --> 00:11:26,795

HENRY: Modifichiamo la sua formula.

ETHAN: Non è mica un prodotto farmaceutico.

00:11:26,805 --> 00:11:29,262

ELIZA: Ssh!!

HENRY: Tuttavia si applicano gli stessi principi.

00:11:29,873 --> 00:11:31,761

Se solo... se smorziamo i suoi colori,

00:11:31,771 --> 00:11:34,416

miglioriamo... il suo gusto, allarghiamo il suo mercato,

00:11:34,426 --> 00:11:37,778

posso trasformare questa... insulsa...

00:11:37,808 --> 00:11:40,728

uh, disprezzata, narcisista, dipendente dai social media,

00:11:40,758 --> 00:11:44,596

in una stimata e rispettata donna di una certa levatura.

00:11:47,258 --> 00:11:48,921

VIA LIBERA AI BACI COREANI!

00:11:48,931 --> 00:11:51,020

ELIZA: Come Linda!

HENRY: Come Linda.

00:11:52,762 --> 00:11:54,025

ELIZA: Solo più carina.

00:11:55,827 --> 00:11:58,738

ELIZA: *Il giorno dopo ci mettemmo a lavorare.*

HENRY: Avrò bisogno della tua completa fiducia.

00:11:58,748 --> 00:12:00,865

Ciò significa che farai qualsiasi cosa io dica,

00:12:00,875 --> 00:12:03,582

anche se non sembra ortodossa.

ELIZA: Certo, ma niente posizioni strane.

00:12:03,592 --> 00:12:05,943

HENRY: Ok, quello... cioè.. vieni qui.

Un'altra cosa...

00:12:05,953 --> 00:12:08,966

Non devi fraintendere il mio interesse professionale per un interesse sentimentale

00:12:08,976 --> 00:12:12,164

perché ti assicuro che non lo è per niente.

ELIZA: Oh, capito. Capito. Siamo solo amici.

00:12:12,174 --> 00:12:15,023

HENRY: Non siamo... non siamo amici. Ed è importante per me che tu lo riconosca.

00:12:15,033 --> 00:12:16,994

ELIZA: Va bene, non siamo amici e tu sei gay.

00:12:17,004 --> 00:12:18,107

HENRY: Io...?

00:12:18,564 --> 00:12:19,841

Io non sono gay.

00:12:21,499 --> 00:12:23,844

Passa la tua giornata come faresti normalmente.

00:12:24,536 --> 00:12:26,178

CHARMONIQUE: Buongiorno, come va?

00:12:26,208 --> 00:12:29,943

ELIZA: Oddio! Oddio! Il pelato del dodicesimo piano ne ha mollata una in ascensore,

00:12:29,953 --> 00:12:33,003

quindi se avverti una traccia di qualcosa è un residuo suo, non mio. LOL.

00:12:33,013 --> 00:12:35,333

HENRY: Posso farti notare qualcosa?

00:12:35,363 --> 00:12:36,363

ELIZA: Sì.

00:12:37,869 --> 00:12:39,631

HENRY: Saluti Eliza ogni giorno, vero?

00:12:39,641 --> 00:12:41,612

CHARMONIQUE: Certo, lo faccio con tutti.

00:12:41,642 --> 00:12:43,397

HENRY: E da quando lavori qui,

00:12:43,432 --> 00:12:45,674

Eliza ti ha mai chiesto una sola volta come stavi?

00:12:49,381 --> 00:12:51,205

Sai almeno qualcosa di questa donna?

00:12:53,357 --> 00:12:54,456

Sai...

00:12:54,809 --> 00:12:56,309

sai perlomeno il suo nome?

00:12:58,947 --> 00:13:00,032

CHARMONIQUE:... Charmonique.

00:13:01,154 --> 00:13:02,952

ELIZA: Cosa?

CHARMONIQUE: Charmonique.

00:13:03,767 --> 00:13:05,267

ELIZA: Ch... Ch...

00:13:05,277 --> 00:13:06,299

CHARMONIQUE: Charmon... Charmonique.

HENRY: Charmonique.

00:13:06,711 --> 00:13:08,729

Come Monique ma con un "Char" davanti.

ELIZA: Ok.

00:13:08,739 --> 00:13:10,678

Ma... in mia difesa...

00:13:11,452 --> 00:13:13,126

non è certo un vero nome.

00:13:13,661 --> 00:13:16,553

CHARMONIQUE: Hmm?!

HENRY: Lezione numero 1: ogni mattina quando passi davanti a Charmonique

00:13:16,563 --> 00:13:18,601

voglio che tu le chieda come sta.

00:13:18,631 --> 00:13:20,009

ELIZA: Certo. Figo.

00:13:20,039 --> 00:13:21,429

Fatto.

HENRY: Iniziamo da adesso.

00:13:21,439 --> 00:13:22,521

ELIZA: Ok.

00:13:23,305 --> 00:13:25,022

HENRY: Apri le labbra e ripeti dopo di me...

00:13:25,032 --> 00:13:26,110

"Come stai?"

00:13:29,136 --> 00:13:30,527

Come stai?

00:13:31,300 --> 00:13:32,635

ELIZA: Come stai?

00:13:33,461 --> 00:13:36,131

CHARMONIQUE: Beeeeene.

00:13:37,227 --> 00:13:39,367

HENRY: Poi, se vorrai, un'ulteriore domanda.

00:13:40,172 --> 00:13:42,102

Per esempio, "Dormito bene stanotte?"

00:13:42,112 --> 00:13:43,436

CHARMONIQUE: Sai una cosa?

00:13:43,466 --> 00:13:44,721

Non molto.

00:13:44,751 --> 00:13:47,342

Ma è perché avevo mio figlio di nove anni nel letto con me.

00:13:47,352 --> 00:13:49,653

Sai, ha apnee notturne, perciò...

HENRY: Hai sentito?

00:13:49,663 --> 00:13:51,588

Metti giù il telefono. Spegnilo.

00:13:51,598 --> 00:13:54,902

A quanto pare Charmonique e suo figlio non hanno dormito bene stanotte.

00:13:55,894 --> 00:13:58,655

Ora è il tuo turno di dire qualcosa di gentile.

00:14:01,445 --> 00:14:03,876

ELIZA: Sono davvero felice di non avere figli.

00:14:08,228 --> 00:14:10,841

Henry: Non stai buttando giù una bibita. Stiamo facendo una piacevole conversazione,

00:14:10,851 --> 00:14:13,325

non siamo... al telefono.

00:14:14,866 --> 00:14:17,074

Ci stiamo guardando negli occhi,

00:14:17,084 --> 00:14:19,749

dando l'uno all'altra la nostra più completa attenzione.

00:14:21,192 --> 00:14:22,192

Bene.

00:14:24,051 --> 00:14:27,638

Vorrei che rispondessi a queste domande il più sinceramente possibile.

00:14:27,743 --> 00:14:29,070

"La cosa che più

00:14:29,089 --> 00:14:30,894

mi conforta nella vita è..."

00:14:32,001 --> 00:14:34,190

ELIZA: Il suono della pioggerellina contro i vetri.

00:14:34,200 --> 00:14:37,961

O della pioggia medio-forte contro il tetto e dello sgocciolio dalle grondaie.

00:14:39,006 --> 00:14:40,870

Ho un'app sulla pioggia sull'iphone.

00:14:40,880 --> 00:14:42,917

HENRY: È patetico. Cancellala per favore.

ELIZA: È gratis.

00:14:43,528 --> 00:14:45,692

HENRY: "La cosa che più mi lascia perplesso è..."

00:14:47,096 --> 00:14:48,920

ELIZA: I jeans attillati per le taglie forti.

00:14:48,930 --> 00:14:50,280

Cioè... perché?

00:14:51,692 --> 00:14:53,513

HENRY: Ok. La lezione è finita.

00:14:57,108 --> 00:14:58,169

Uh, aspetta.

00:14:58,199 --> 00:15:00,338

Aspetta, quasi dimenticavo.

00:15:00,368 --> 00:15:01,977

Ti do un compito.

ELIZA: Ooh!

00:15:04,076 --> 00:15:07,005

HENRY: La figlia di Sam Saperstein si sposa

00:15:07,035 --> 00:15:09,705

e vorrei che tu venissi alla cerimonia con me.

00:15:09,715 --> 00:15:12,413

Penso che sarà l'occasione per mostrare ai superiori un lato di te

00:15:12,423 --> 00:15:14,141

che non sia quello posteriore.

00:15:14,747 --> 00:15:15,993

Scriviti questo.

00:15:18,324 --> 00:15:19,392

ELIZA: Ok.

00:15:22,082 --> 00:15:24,416

HENRY: Make up lucente, abito meno aderente,

00:15:24,426 --> 00:15:26,547

chioma domata, faccia dolcemente incorniciata,

00:15:26,557 --> 00:15:28,697

niente tacchi da pin-up, né seni col push-up.

00:15:28,707 --> 00:15:31,034

Niente di volgare, niente di malmesso

00:15:31,376 --> 00:15:34,094

e portati uno scialle in caso fosse fresco.

00:15:35,322 --> 00:15:37,967

ELIZA: *Con le carte di credito al limite e i miei vestiti troppo da sgualdrina,*

00:15:37,977 --> 00:15:40,593

non potevo far altro che chiedere aiuto a un'amica.

00:15:40,603 --> 00:15:43,744

Ma tutte le ragazze che conoscevo erano ubriache o a fare Soulcycle.

00:15:43,754 --> 00:15:46,168

Quindi rimaneva ...

BRYN: Blocca l'ascensore!

00:15:48,040 --> 00:15:49,068

ELIZA: *Bryn.*

00:15:53,087 --> 00:15:54,972

Bryn, sono davvero fregata.

00:15:55,277 --> 00:15:58,862

Ho un matrimonio di lavoro e non ho niente di adatto da mettere.

00:15:58,872 --> 00:16:00,722

E se mi aiuti, giuro che...

00:16:01,171 --> 00:16:05,253

non farò più reclami anonimi all'amministratore riguardo il tuo club letterario.

00:16:05,283 --> 00:16:07,663

BRYN: Lo sapevo che eri tu!

00:16:12,727 --> 00:16:16,368

Sei fortunata, i look al naturale sono il mio forte.

00:16:19,313 --> 00:16:20,686

ELIZA: *Bryn ci stava!*

00:16:21,054 --> 00:16:22,574

Quello che non avevo capito era che...

00:16:22,584 --> 00:16:25,098

ciò implicava anche il resto del suo club letterario.

00:16:25,108 --> 00:16:27,141

ELIZA: Ciao!

BRYN, EYELET, WREN: Ciao!

00:16:28,103 --> 00:16:29,253

ELIZA: Entrate pure.

00:16:31,524 --> 00:16:33,503

EYELET: Che ne dite di quello color pesca?

00:16:34,067 --> 00:16:37,401

BRYN: Sì, adoro quello color pesca, ma forse è stretto al petto.

00:16:37,411 --> 00:16:39,933

ELIZA: Oh, per via di queste? No, non sono vere.

00:16:42,203 --> 00:16:44,747

BRYN: Potrebbe comunque essere stretto sul posteriore.

ELIZA: Ah, per via di questo?

00:16:44,757 --> 00:16:46,057

No, non è vero.

00:16:48,030 --> 00:16:50,639

BRYN: Ok, ora sì che ci siamo.

00:16:50,846 --> 00:16:51,846

Siediti.

00:16:52,224 --> 00:16:54,024

Stavi pensando di farti

00:16:54,815 --> 00:16:57,918

trucco e acconciatura da sola? Perché non credo che sia una buona idea.

00:16:58,677 --> 00:17:02,070

ELIZA: *Mentre Wren ripuliva la lettiera del mio gatto morto 6 mesi fa,*

00:17:02,080 --> 00:17:04,742

ed Eyelet buttava dei vecchi noodles nella spazzatura,

00:17:04,752 --> 00:17:05,902

mi è venuto da chiedermi:

00:17:06,571 --> 00:17:08,521

è questo che fanno gli amici?

00:17:10,256 --> 00:17:13,058

BRYN: ♪ Rah, rah, rah-ah-ah ♪

00:17:14,193 --> 00:17:17,129

EYELET: ♪ Roma roma ma ♪

00:17:19,164 --> 00:17:21,500

ELIZA: ♪ Ga-ga-ooh-la-la ♪

00:17:21,501 --> 00:17:24,169

WREN: ♪ Want your bad romance ♪

00:17:24,170 --> 00:17:27,106

BRYN, EYELET, WREN: ♪ I want your love and I want your revenge ♪

00:17:27,107 --> 00:17:30,442

♪ You and me could write a bad romance ♪

00:17:30,443 --> 00:17:32,544

♪ Whoa-oh-oh, oh-oh, ♪ I want your love ♪

00:17:32,760 --> 00:17:35,869

ELIZA: *Queste ragazze sì che sapevano come prepararsi.*

00:17:34,547 --> 00:17:38,183

BRYN, EYELET, WREN: ♪ You and me could write a bad romance ♪

00:17:38,184 --> 00:17:41,120

♪ Oh, whoa-oh, oh-oh ♪

00:17:41,121 --> 00:17:43,322

♪ Oh ♪

00:17:50,708 --> 00:17:51,708

HENRY: Ciao.

00:17:51,745 --> 00:17:52,745

ELIZA: Ciao.

00:17:54,283 --> 00:17:55,519

HENRY: Wow, sei...

00:17:59,435 --> 00:18:01,106

in una nuvola di profumo.

00:18:01,471 --> 00:18:03,113

ELIZA: Non sai dire qualcosa di carino?

00:18:03,123 --> 00:18:04,624

HENRY: Beh, se avessi messo un tocco più leggero...

00:18:04,634 --> 00:18:07,948

ELIZA: Non importa, prendo la borsa più piccola del mondo e possiamo andare.

00:18:11,407 --> 00:18:13,127

HENRY: Dio, è davvero minuscola.

00:18:13,147 --> 00:18:16,105

ELIZA: Sì. Non vuoi sapere dove ho dovuto mettere il cellulare.

00:18:16,115 --> 00:18:18,568

HENRY: Niente cellulari. No... no... niente selfie al matrimonio.

00:18:18,578 --> 00:18:22,209

Oggi ci si focalizza su una bellezza diversa dalla tua.

00:18:23,391 --> 00:18:24,457

Qualcosa ti fa ridere?

00:18:25,922 --> 00:18:27,317

ELIZA: Mi hai appena detto che sono bella.

00:18:27,327 --> 00:18:29,543

HENRY: Assolutamente no.

ELIZA: Indirettamente sì.

00:18:30,649 --> 00:18:33,541

BOSS: Henry! Chi è questa bella ragazza al tuo fianco?

00:18:33,617 --> 00:18:36,183

HENRY: Signore, le presento Eliza Dooley, lavora all'ufficio vendite.

00:18:36,606 --> 00:18:37,756

ETHAN: Eliza Dooley.

00:18:40,922 --> 00:18:42,120

Wow, Eliza, stai... sei...

00:18:42,327 --> 00:18:43,510

Sei bellissima.

00:18:43,540 --> 00:18:44,540

ELIZA: Vero?

00:18:44,609 --> 00:18:45,879

HENRY: "Grazie".

ELIZA: Grazie

00:18:45,889 --> 00:18:47,955

HENRY: "Voi come state?"

ELIZA: Voi come state?

00:18:48,155 --> 00:18:49,455

BOSS, ETHAN: Beeeene!

00:18:51,482 --> 00:18:53,624

PRETE: E ora, al posto delle promesse,

00:18:53,876 --> 00:18:57,226

Maureen reciterà una poesia che ha scritto per Terrance.

00:18:59,536 --> 00:19:01,015

MAUREEN: Se io sono il fuoco,

00:19:01,411 --> 00:19:02,911

tu sei l'accendino.

00:19:03,293 --> 00:19:04,743

Se io sono il nido,

00:19:05,062 --> 00:19:06,562

tu sei il canarino.

00:19:06,923 --> 00:19:08,467

Se io sono il susino,
00:19:08,630 --> 00:19:09,980
tu sei la prugna.
00:19:10,130 --> 00:19:11,413
Se io sono Uncino,
00:19:11,815 --> 00:19:13,379
tu sei Spugna.
00:19:14,137 --> 00:19:15,373
ELIZA: Ha detto "Spugna"?
00:19:15,383 --> 00:19:17,587
HENRY: Sì, credo di sì.
MAUREEN: Se sono l'occhio
00:19:17,597 --> 00:19:18,929
tu sei l'occhiale
00:19:18,939 --> 00:19:20,389
Se io sono la birra
00:19:20,582 --> 00:19:22,224
tu sei il boccale
00:19:22,234 --> 00:19:24,631
ELIZA: Perché dovrebbe essere la birra?
HENRY: Non è chiaro. Ssh!
00:19:24,641 --> 00:19:26,091
MAUREEN: Se io sono la notte,
00:19:26,290 --> 00:19:27,617
tu sei la mattina.
00:19:27,838 --> 00:19:29,538
Se io sono Edison,
00:19:29,616 --> 00:19:31,010
tu sei la lampadina.
00:19:31,020 --> 00:19:33,695
Se io sono Dolce, tu sei Gabbana.
00:19:34,157 --> 00:19:35,707
Se io sono la rete...
00:19:35,753 --> 00:19:38,322
ELIZA: *Mentre ascoltavo Maureen recitare quelle bizzarre promesse,*

00:19:38,332 --> 00:19:39,439

capii una cosa:

00:19:39,449 --> 00:19:42,384

potrei anche avere migliaia di mi piace, retweet e preferiti,

00:19:42,426 --> 00:19:45,480

ma è quasi impossibile che qualcuno mi guarderà mai

00:19:45,490 --> 00:19:47,305

nello stesso modo in cui Terrance guardava lei.

00:19:47,313 --> 00:19:50,082

♪ And I'd give up forever to touch you ♪

00:19:50,083 --> 00:19:53,485

♪ 'Cause I know that you feel me somehow ♪

00:19:54,142 --> 00:19:58,350

ELIZA: *Quindi feci quello che suppongo aver sempre fatto per distrarmi dai miei sentimenti.*

00:19:59,684 --> 00:20:01,136

PRETE: Vuoi tu, Terrance,

00:20:01,146 --> 00:20:03,794

prendere Maureen come tua legittima sposa,

00:20:04,816 --> 00:20:06,403

per amarla e...

00:20:13,155 --> 00:20:14,155

ELIZA: Scusate.

00:20:15,273 --> 00:20:17,339

Pensavo di aver messo il silenzioso.

00:20:25,515 --> 00:20:29,144

Non sono abituata a fare attenzione a roba lunga e super-noiosa, va bene?

00:20:29,154 --> 00:20:32,711

HENRY: No, non va bene! Non hai messo in imbarazzo solo te stessa!

00:20:32,721 --> 00:20:35,121

Avevo specificato niente cellulari!

ELIZA: Ok, ok! Dio,

00:20:35,131 --> 00:20:36,863

non hai mai fatto un errore prima d'ora?

00:20:36,895 --> 00:20:38,822

HENRY: Sì, quando ho accettato di aiutarti.

00:20:38,832 --> 00:20:40,649

ELIZA: Oh, davvero? Tu aiuti me o io aiuto te?

00:20:40,659 --> 00:20:42,849

Credi non mi sia accorta che non avevi un'accompagnatrice per questo evento?

00:20:42,859 --> 00:20:46,113

HENRY: E letteralmente chiunque altra al mondo sarebbe stata una scelta migliore.

00:20:46,123 --> 00:20:47,276

ELIZA: Oh, quindi lo ammetti?

00:20:47,723 --> 00:20:48,760

Io...

00:20:49,066 --> 00:20:51,418

E non mi sorprende che tu non abbia una ragazza perché sei

00:20:51,428 --> 00:20:53,179

un uomo indivertente.

00:20:55,144 --> 00:20:56,470

HENRY: "Indivertente" non esiste.

00:20:56,480 --> 00:20:59,925

ELIZA: E secondo il blog della tua ex è il motivo per cui ha rotto con te, perciò...

00:20:59,935 --> 00:21:03,359

HENRY: La mia ex? Mi hai cercato su Google? Non osare cercarmi su Google!

00:21:03,389 --> 00:21:06,071

ELIZA: Stavo solo cercando conferma di ciò che già so...

00:21:06,081 --> 00:21:07,559

sei un presuntuoso,

00:21:07,673 --> 00:21:10,409

asociale, moralista, iper...

00:21:10,576 --> 00:21:12,626

critico, dipendente dal lavoro,

00:21:14,412 --> 00:21:15,608

bellimbusto!

00:21:15,711 --> 00:21:17,342

HENRY: Oh, sono un bellimbusto?

00:21:17,809 --> 00:21:20,163

Beh tu, cara mia, sei una causa persa.

00:21:23,097 --> 00:21:24,237

ELIZA: Super cattivo!

00:21:31,353 --> 00:21:32,899

Il giorno dopo decisi

00:21:33,150 --> 00:21:36,357

che ero stufo di socializzare e che sarei tornata sui social network,

00:21:36,367 --> 00:21:38,205

perché il mondo reale fa schifo.

00:21:38,215 --> 00:21:39,701

KEVIN: Buona serata.

00:21:39,910 --> 00:21:41,052

ELIZA: Anche a te, Charmon...

00:21:42,961 --> 00:21:44,304

Ciao!

KEVIN: Ciao.

00:21:44,751 --> 00:21:46,043

ELIZA: Dov'è la tua mamma?

00:21:46,053 --> 00:21:48,645

KEVIN: È andata a sciacquarmi il cestino del pranzo.

00:21:49,062 --> 00:21:50,855

ELIZA: La farai dormire un po' stanotte?

00:21:50,865 --> 00:21:52,642

CHARMONIQUE: No, ma sai una cosa?

00:21:52,757 --> 00:21:56,562

Gli abbiamo preso una di quelle maschera per le apnee notturne. Dai, Kevin, andiamo.

00:21:57,081 --> 00:21:59,949

Assomiglia a Bane, ma dorme come un bambino.

00:22:00,530 --> 00:22:03,038

"Sono nato nell'oscurità".

00:22:03,068 --> 00:22:05,270

ELIZA: Perché Bane parla come il tizio della Pepperidge Farm?

00:22:05,280 --> 00:22:07,260

CHARMONIQUE: Non lo so, ma è proprio vero! Ahahah!

00:22:10,582 --> 00:22:13,262

Aspetta. Sbaglio o abbiamo appena avuto una conversazione amichevole

00:22:13,272 --> 00:22:15,722

che non aveva niente a che fare con te?

00:22:15,732 --> 00:22:16,801

ELIZA: Penso di sì.

00:22:17,386 --> 00:22:19,623

CHARMONIQUE: Beh, qualunque cosa tu stia facendo col signor Tizio,

00:22:19,765 --> 00:22:21,331

sta funzionando, ok?

00:22:26,171 --> 00:22:27,171

ELIZA: Henry?

00:22:31,027 --> 00:22:32,027

Henry?

00:22:33,686 --> 00:22:34,686

Henry?

00:22:35,569 --> 00:22:36,896

Guarda che ti vedo.

00:22:37,135 --> 00:22:38,766

Vivi in una casa di vetro.

00:22:41,753 --> 00:22:42,753

Henry!

00:22:43,838 --> 00:22:45,947

Per favore apri subito questa porta.

00:22:50,395 --> 00:22:51,395

Oh. Hai aperto.

00:22:51,879 --> 00:22:53,551

HENRY: Questa è l'uscita di casa mia.

00:22:53,561 --> 00:22:54,561

Permesso.

00:22:55,662 --> 00:22:57,245

ELIZA: Oh, dai, stavi andando via?

00:22:57,255 --> 00:22:58,277

HENRY: Sì.

00:23:01,400 --> 00:23:02,944

ELIZA: Henry, aspetta. Aspetta.

00:23:06,372 --> 00:23:07,761

Non sono una causa persa.

00:23:07,771 --> 00:23:09,688

Quello che stai facendo con me sta funzionando.

00:23:09,698 --> 00:23:11,600

Non ero al telefono perché ero annoiata.

00:23:11,610 --> 00:23:13,421

I matrimoni mi danno sentimentalismi e...

HENRY: "Sentimentalismi?"

00:23:13,431 --> 00:23:17,018

ELIZA: E questo mi ha spaventata, ti ho aggredito a parole e ti ho chiamato bellimbusto,

00:23:17,876 --> 00:23:20,507

che forse non era l'uso corretto della parola.

00:23:21,058 --> 00:23:24,117

HENRY: No... l'ho cercata. È arcaica, ma è corretta.

00:23:27,302 --> 00:23:28,302

ELIZA: Ok.

00:23:29,434 --> 00:23:31,500

Sembravano un po' delle scuse.

00:23:32,197 --> 00:23:33,197

E...

00:23:33,745 --> 00:23:35,637

dispiace anche a me.

00:23:38,436 --> 00:23:39,436

HENRY: Ehi.

00:23:39,890 --> 00:23:41,946

Pioggia medio-forte contro il tetto

00:23:41,976 --> 00:23:45,216

e il delicato sgocciolio dalle grondaie...è la tua preferita, vero?

00:23:45,550 --> 00:23:46,964

No, Eliza, non farlo.

00:23:47,002 --> 00:23:48,981

Tu credi di sentirla...

00:23:51,041 --> 00:23:52,550

ma, in realtà, te la stai perdendo.

00:23:55,098 --> 00:23:56,988

ELIZA: E tu? La senti?

00:23:57,715 --> 00:24:00,635

HENRY: La sento.

ELIZA: No, non la senti.

00:23:57,637 --> 00:23:59,238

HENRY: Sì che la sento.

00:23:59,239 --> 00:24:00,472

ELIZA: No che non la senti. Non credo che tu la stia sentendo.

00:24:00,645 --> 00:24:03,787

HENRY: Non credi che la stia sentendo?

ELIZA: Penso che dovrei dirti come

00:24:03,797 --> 00:24:05,425

sentirla!

HENRY: Oh!

00:24:06,259 --> 00:24:10,194

ELIZA: *Qualcosa mi dice che era da un bel po' che qualcuno non dava una spinta a Henry.*

00:24:10,695 --> 00:24:11,838

E a volte...

00:24:12,111 --> 00:24:14,088

tutti abbiamo bisogno di una spinta.

00:24:14,098 --> 00:24:15,251

HENRY: Vedi? La sento.

00:24:15,981 --> 00:24:16,981

La sento!

00:24:17,290 --> 00:24:18,490

Oh!

ELIZA: Ahahah!

00:24:22,634 --> 00:24:25,600

HENRY: Vedi, questo è esattamente il tipo di cose su cui dobbiamo lavorare.

00:24:25,610 --> 00:24:27,653

Non è divertente quando qualcuno si fa male.

00:24:27,663 --> 00:24:29,763

ELIZA: Henry, mi dispiace, mi dispiace.

00:24:29,895 --> 00:24:32,345

Hai completamente ragione, ci lavorerò su, lo giuro.

00:24:33,901 --> 00:24:35,732

HENRY: Ok, è la lezione di domani.

ELIZA: Ricevuto.

00:24:35,742 --> 00:24:37,711

HENRY: Mostrare compassione per gli altri.

00:24:37,721 --> 00:24:40,765

ELIZA: Grandioso. E dopo questo, puoi venire con me a fare Soulcycle.

00:24:41,073 --> 00:24:43,201

HENRY: Sì, io non ci vengo con te a fare Soulcycle.

00:24:43,211 --> 00:24:45,736

ELIZA: Non vuoi un fondoschiena duro come la roccia?

HENRY: No, io no.

CAPITOLO 5

COMMENTO ALLA TRADUZIONE



*“... [the language of Selfie]
a mix of old Hollywood screwball dialogue,
meets arcane English, meets hashtag jargon.”*

(John Cho in an interview for New America Media)

5.1 LINGUA E SOTTOTITOLI: ANALISI DI ALCUNI ASPETTI TECNICI, LINGUISTICI E SCELTE TRADUTTIVE

Come sottolineato già nelle prime righe di questa tesi, l'idea di presentare un esempio di sottotitolo ibrido tra quello amatoriale e quello professionale è stata portata avanti e messa in pratica tramite la sottotitolazione in italiano del pilot della sitcom *Selfie*, riscontrando tuttavia non poche difficoltà.

La serie e l'episodio scelti, seppur molto interessanti ma talvolta complessi dal punto di vista linguistico e traduttologico, sono stati ancora più ostici per alcuni aspetti tecnici (sincronizzazione e messa a video), principalmente a causa della velocità dell'eloquio dei personaggi: lo scambio di battute è fitto, il tono incalzante e i dialoghi ricchi di rime, giochi di parole, riferimenti alla cultura pop attuale (soprattutto da parte di Eliza), canzoni e voci fuori campo; a questo si sommano alcune azzeccate e innovative scelte visive e grafiche d'effetto che richiamano il layout dei più famosi social network, leitmotiv di tutta la serie.

Ciononostante, se la messa a video con sottotitoli italiani è stata resa più complicata da questo genere di fattori (spesso i sottotitoli restano sullo schermo per pochi secondi, ma l'intento è di seguire il dialogo o il pensiero dei personaggi e, pertanto, tale priorità allontana spesso dalla "regola dei sei secondi"⁴⁶), si riscontra comunque un punto di vantaggio nel fatto che i sottotitoli siano abbastanza brevi (in tal caso, infatti, si è potuto quasi sempre evitare di fissare il numero limite dei caratteri⁴⁷, dando bensì precedenza ad una efficace segmentazione, che fosse il più funzionale possibile⁴⁸).

Malgrado le pur ovvie difficoltà, si è comunque cercato di sviluppare una proposta di ibrido a supporto di quanto analizzato nel corso del lavoro di tesi: questo anche perché nell'attuale mondo globalizzato, testo di partenza e testo di arrivo si con-fondono in molteplici maniere, come sottolineato da Díaz Cintas e Remael (2012: 144): "...through fusions of cultures producing hybrid cultural artefacts. Originally, hybridity may have been a feature of postcolonial texts [...] but today it is central to our global age"⁴⁹. La consapevolezza della complessità del TP ha contribuito allo sviluppo sempre crescente di un focus sulla componente creativa di ogni forma di traduzione (Remael 2003) e, non essendo ancora state condotte ricerche sistematiche riguardo lo studio dei sottotitoli esistenti (che risulta essere, in ogni caso, la maniera più efficace per imparare e migliorare), nella stesura di questa proposta la priorità è stata quella di includere quante più informazioni possibili nel sottotitolo⁵⁰, nonché di optare per le convenzioni più funzionali al suo scopo; tale linea è stata seguita prendendo in considerazione quelle che sono le forti esigenze precedentemente analizzate e preferenze dell'audience attiva⁵¹. La strategia di traduzione è una somma di decisioni che dipendono da una molteplicità di fattori ed è raramente pura⁵², ma è comunque opportuno ricercare un certo grado di sistematicità.

⁴⁶ La "regola dei sei secondi" è stata analizzata nel Capitolo 2 (2.2) di questa tesi.

⁴⁷ Il software utilizzato per la creazione dei sottotitoli in questo lavoro di tesi è Subtitle Workshop: le sue caratteristiche principali e una panoramica generale sui software per la sottotitolazione in generale verranno trattate nel paragrafo 5.2 di questo capitolo.

⁴⁸ Il tema della segmentazione e numero limite di caratteri consentiti sono stati trattati nel Capitolo 2 (2.2.1) di questo lavoro di tesi.

⁴⁹ A riguardo, Snell-Horny (2003: 175) parla ormai di un vero e proprio "hybrid text of globalization".

⁵⁰ Sulla base di quanto analizzato nei capitoli precedenti, l'autenticità della traduzione ha l'accezione particolare di essere associata dagli appassionati alla totale trasparenza traduttiva e addirittura all'estrema esplicitazione rispetto all'originale, procedure volte a rendere integralmente e rispettare pienamente i contenuti del prodotto (Scarpa 2005); se il primo dei due aspetti è stato perlopiù rispettato, si è cercato, invece, di non ricorrere a nessuna eccessiva spiegazione nella resa.

⁵¹ Il concetto di "active audience" (analizzato e approfondito in Innocenti e Maestri 2010, Bruti e Zanotti 2014, ecc.) è presentato come uno dei punti chiave di questo lavoro fino dalle prime pagine.

⁵² Berman (1985) parla, infatti, di "asistematicità della scrittura traduttiva".

5.1.1 CONSIDERAZIONI TECNICHE E ALTRE CONVENZIONI

La sottotitolazione ripropone i dialoghi espressi oralmente in forma scritta: la variazione diamesica fa sì che vengano operate delle riduzioni e talvolta delle omissioni⁵³; in generale, si può però dire che quasi niente è stato abbreviato o omesso e che la traduzione risulta essere piuttosto letterale e fedele all'originale. Il fascino e l'autenticità del prodotto, dunque, risiedono nel suo mantenersi esotico (Taylor 2000) e nel trasformarsi così in strumento per la trasmissione culturale (Caffrey 2009). È importante tenere presente che questo avviene regolarmente: il traduttore non dovrebbe abbreviare l'originale a meno che ciò non risulti assolutamente necessario (Díaz Cintas e Remael 2012: 147), sempre considerando che scritto e parlato presentano aspetti diversi di complessità. La lingua scritta, ad esempio, mostra una più alta ricorrenza di parole lessicali che di parole grammaticali ed ha quindi un'alta densità lessicale⁵⁴. Si è cercato, dove possibile, di seguire questa strategia che si colloca tra la lingua scritta e quella parlata, tra la resa in sottotitoli e la fedeltà al parlato dei personaggi e, più in generale, tra il canale sonoro del testo filmico (in questo caso l'episodio pilota di circa 20 minuti di una sitcom americana) e quello visivo⁵⁵.

Inoltre, come appena spiegato, nella sottotitolazione non ci sono regole che determinano l'utilizzo di una o di un'altra tecnica (riduzione, omissione, amplificazione, esplicitazione, ecc.) e spesso questi processi vengono combinati o si fondono nella resa di un sottotitolo migliore. È questo il caso delle riduzioni testuali (es. 1-6, di cui es. 3 dedotto dal contesto), parziali (il testo di arrivo risulta più condensato e conciso) o totali (gli elementi lessicali non necessari ai fini della comprensione vengono omessi) che si mescolano ad amplificazioni o esplicitazioni (es. 7-12, in cui un numero maggiore di parole viene usato per chiarire il senso); si riportano quindi alcuni esempi in cui si mostra come le combinazioni portino il traduttore a riformulare il testo in modo adeguato sia per le restrizioni tecniche che per la lingua verso cui si traduce (Díaz Cintas e Remael 2012: 144-146). Gli esempi 13 e 14 sono casi di, rispettivamente, riformulazione e modulazione: in 13 vediamo come l'aggettivo "costant" riferito nel testo di partenza inglese ad "attention" sia spostato, nella resa italiana, ad essere attribuito di "itch"; in 14 osserviamo come, in questo caso,

⁵³ Tali tecniche sono state analizzate nel Capitolo 2 (2.2) di questa tesi.

⁵⁴ Si è inteso densità lessicale nella definizione di Favretti (1989) come la concentrazione di parole lessicali (o di contenuto) in un testo. Per quanto riguarda l'italiano, il lessico fondamentale racchiude le parole di massima frequenza che corrispondono circa al 90% di tutte le parole utilizzate da un parlante (appartengono a questo gruppo sia le parole funzionali o grammaticali, sia le parole lessicali o di contenuto). Le parole ad alto uso sono meno frequenti (6-7% del lessico utilizzato) e infine quelle di alta disponibilità o di alta familiarità sono essenziali (De Mauro, 1980).

⁵⁵ "Nella sottotitolazione, inoltre, esistono degli elementi che possono condurre a una traduzione più fedele dei dialoghi, o al contrario, possono portare ad allontanarsi dal testo originale. Dato che nella sottotitolazione si mantiene la colonna sonora originale, un motivo per cui si resta fedeli è la conoscenza della lingua dei dialoghi originali da parte del pubblico ricevente." (Ruggiu 2014: 17)

a cambiare sia la prospettiva da cui si fa la domanda (gli elementi lessicali ci sono tutti e da un punto di vista pragmatico il senso non cambia).

1	it's the least interesting thing about her .	Ma credo sia la cosa meno interessante.
2	And in the entire time that you've worked here,	E da quando lavori qui
3	Each and every morning as you pass by Charmonique's desk ,	Ogni mattina quando passi davanti a Charmonique
4	You are wearing an enormous amount of fragrance.	Sei in una nuvola di profumo
5	Never mind. Let me just grab the tiniest purse known to man and then we can go.	Non importa, prendo la borsa più piccola del mondo e possiamo andare.
6	You have a good night, now.	Buona serata.
7	<i>And before long, I was Insta-famous.</i>	<i>E in poco tempo, sono diventata una star su Instagram.</i>
8	this is exactly what I can't stand	questo è proprio il genere di cose che non sopporto.
9	I barfed all over my Louboutins.	Ho vomitato sul mio paio di Louboutin.
10	that's science.	c'è una ragione scientifica.
11	I'm genuinely dying to know.	Sto davvero morendo dalla voglia di saperlo.
12	Don't you want a rock-hard ass ?	Non vuoi un fondoschiena duro come la roccia ?
13	scratching this woman's itch for constant attention.	che solletica la costante voglia di attenzioni di questa donna.
14	For example, " How'd you sleep last night? "	Per esempio, " Dormito bene stanotte? "

Essendo un importante fattore di impatto sulla fruizione di un testo filmico con sottotitoli, particolare rilevanza è stata data, come già precedentemente detto, alla segmentazione: è interessante notare che ci sono moltissime differenze tra il transcript di partenza e quello di arrivo, con segmentazioni e sincronizzazioni diverse tra i sottotitoli inglesi e quelli italiani. Si è cercato in questo, per quanto possibile, di tenere in considerazione teorie come quelle di Moran

(2008) e la ricerca basata sul tracciamento oculare di Caffrey (2009)⁵⁶, nonché la densità lessicale della lingua scritta, in questo caso italiana. Come affermato da Perego e Taylor (2012: 109):

Poiché Moran dimostra che i tempi di lettura del sottotitolo tendono a diminuire se questo contiene parole ad alta frequenza d'uso, ripetizioni di elementi lessicali al posto di forme pronominali, e/o congiunzioni, allora è possibile pensare che i sottotitoli più lunghi e più espliciti siano più leggibili ed efficaci dei sottotitoli che si attengono alle lunghezze standard imposte dai tradizionali vincoli di numero di caratteri per riga [...] Si tratta di un dato particolarmente interessante perché contraddice gran parte della letteratura tradizionale a riguardo secondo la quale una traduzione ridotta è condizione necessaria agli spettatori per consentire di elaborare i sottotitoli in modo efficace.

La segmentazione e contemporanea sincronizzazione sono quindi stati svolti in maniera volutamente svincolata dal TP, con l'unico fine di rendere i sottotitoli chiari, leggibili e dai riferimenti il più possibile trasparenti, in modo che possano essere fruiti dal pubblico quasi in maniera inconsapevole⁵⁷.

Per lo stesso motivo, si è prestata particolare attenzione a quelle che sono le "altre" convenzioni, come ad esempio i simboli o l'uso del corsivo. Si è preferito optare per la più intuitiva e universale nota musicale "♪" in apertura e chiusura dei sottotitoli che riportano i testi delle canzoni, anziché utilizzare il cancelletto "#" (utilizzati, in questo caso, per gli *hashtag* presenti nel testo): entrambi i simboli sono usati nella sottotitolazione per i non udenti, poiché un pubblico normodotato non avrebbe in realtà bisogno di alcun tipo di indicazione, in quanto può anche fruire del canale sonoro. Tuttavia, essendo tali componenti evidenziate anche nella sottotitolazione sia professionale che amatoriale, non solo in quella per sordi, si è deciso, anche in questo caso, di scegliere la soluzione che è sembrata più funzionale. Il corsivo è, infatti, utilizzato dai professionisti per indicare sia canzoni che voci fuori campo⁵⁸: poiché il pensiero di Eliza viene sempre espresso attraverso questa tecnica, si è scelto di usare il corsivo solo in questi casi. Le scritte o cartelli, invece, sono riportate in lettere maiuscole (il titolo di un blog, alcuni messaggi di Whatsapp che spedisce Eliza, il titolo di un articolo di giornale scaricato e stampato dal Web).

♪ Let me take a selfie ♪
♪ One is the loneliest number that you'll ever do ♪
♪ I fly like paper, get high like planes ♪
♪ You and me could write a bad romance ♪

⁵⁶ Caffrey si è occupato di osservare come nuove forme di sottotitolazione non convenzionale influiscano positivamente sugli utenti e successivamente, sugli effetti che possano avere strategie di traduzione tradizionali (per esempio la semplificazione) su utenti particolari come gli apprendenti di una lingua straniera.

⁵⁷ "...the best subtitle is the one the viewer reads unknowingly" (Díaz Cintas e Remael 2012: 185)

⁵⁸ Per l'uso del corsivo e del maiuscolo nei sottotitoli si rimanda al Capitolo 2 (2.2.1) di questo lavoro.

♪ And I'd give up forever to touch you ♪		
1	#blessed	#solocosebelle
2	#gymflow	#palestratime
3	#workflow	#lavorotime
4	#babyflow, #circleoflife, #blessed	#bimbotime #cerchiodellavita #solocosebelle
5	#thestruggle	#lalotta
QUANDO SCOPRI CHE IL TUO BOY NON È IL TUO BOY		
PUOI PORTARMI UN GINGER ALE? :(BLEAH! NON CI CREDO! CHE CAVOLO HAI MANGIATO? :O		
IL MIO BOY MI HA MOLLATA E CREDO DI AVERE UN'INTOSSICAZIONE ALIMENTARE :(AHAHAH!!! CHE SCHIFO :		
VIA LIBERA AI BACI COREANI!		

5.1.2 CONSIDERAZIONI LINGUISTICHE

La giovane e bella Eliza Dooley ha un linguaggio estremamente creativo e audace, da vera *social media-addicted*, in cui si mescolano colloquialismi, gergo giovanile, riferimenti alla cultura pop attuale, ai social network e allo slang di Internet con *hashtag* e acronimi come LOL in mezzo alle frasi. Inoltre, inventa nuove parole che la sua stessa comunità linguistica non sempre comprende e, pertanto, questo tipo di idioletto caratterizza moltissimo il personaggio: oltre a ritmi vivaci, distici e rime che generano botte e risposta spiritosi, Eliza fa spesso allusioni sessuali e doppi sensi, che, con qualche parolaccia qua e là, condiscono il suo slang da tastiera (es. 1-10); è proprio contro questa nuova forma di ignoranza che si scaglia Henry, molto più compito e controllato nell'eloquio. Egli dà priorità alle conversazioni reali anziché a quelle tramite Whatsapp, e alle relazioni interpersonali, senza riuscire neanche a capire come si possa stare continuamente incollati al proprio smartphone. Il suo registro risulta a volte elevato e con qualche espressione o termine antiquato⁵⁹, proprio per enfatizzare il suo disprezzo per i social media e il

⁵⁹ Se il linguaggio di Eliza colpisce fin da subito, quello di Henry verrà poi meglio compreso negli episodi successivi (si riportano solo alcuni dei moltissimi passaggi a supporto di quanto affermato). Ad esempio, l'utilizzo di "courting" anziché "dating" ("Eliza, I present, for your consideration, Julia, the gentlewoman I'm courting", ep. 7) e "to be intimate" per il più usato e colloquiale "to have sex" ("You're already intimate? - 'Intimate'? Is that how old people say 'sex'?", ep. 2); Henry viene schernito da Eliza perché non possiede neanche un profilo Facebook (ep. 3) e il dialogo su quanto lui sia "super-old" e lei "super-famous" dal punto di vista dei social media prosegue con una divertente metafora di ambito balneare, in cui se lei è una tipa da topless in spiaggia ("I am a monokini"), lui è, invece, uno di quelli da costumi da bagno antiquati, lunghi e coprenti ("You would be one of those old-timey long-sleeved bathing costumes"). Si segnala, infine, la maniera molto formale di Henry di rivolgersi al suo capo Sam, il quale, invece, dà decisamente molta confidenza ai propri dipendenti (evidentissimo già dal pilot con la divertente scena del bacio tra i due).

rapporto morboso che la società ha con questi (es. 11-20); utilizza certamente termini *social* (es. 11 “to tweet”, es. 16 “selfies”, es. 18. “to google”), piegandosi in un certo senso, in tal modo, alla modernità, ma sempre con una valenza molto negativa che rafforza la sua posizione fortemente *anti-social*⁶⁰; inoltre, non è mai volgare, al punto tale che dà a volte l'impressione di essere fuori dalla realtà, o appena uscito da un qualche collegio svizzero⁶¹ e le poche parole poco gentili che rivolge a Eliza escono dalla sua bocca in maniera quasi innaturale (es. 14 e 19).

1	<i>The funny thing is, people used to call me butt-ugly</i>	La cosa buffa è che la gente mi chiamava “cesso”.
2	Why does this crap always happen to...	Perché questa merda succede sempre a...
3	<i>and her bffs who love to diy</i>	e le sue migliori amiche che amano il “fai da te”
4	And now I'm hella-late for the staff meeting.	E ora sono in ritardissimo per la riunione dello staff.
5	Totally, just no backdoor stuff .	Certo, ma niente posizioni strane .
6	Oh, my God. Oh, my God. That bald dude from the 12th floor took total fart blanche in the elevator , so if you catch a whiff of something, it's residual him... not me. LOL .	Oddio! Oddio! Il pelato del dodicesimo piano ne ha mollata una in ascensore , quindi se avverti una traccia di qualcosa è un residuo suo, non mio. LOL .
7	Totes. Coolio. Donezo.	Certo. Figo. Fatto.
8	Bryn, I am so screwed .	Bryn, sono davvero fregata .
9	because you are an unfun man.	perché sei un uomo indivertente .
10	you're a holier-than-thou, antisocial, judgmental, hypercritical, workaholic... Coxcomb!	sei un presuntuoso, asociale, moralista, iper... critico, dipendente dal lavoro, bellimbusto!
11	Why does her generation feel compelled to tweet every item that goes into their mouths , including Miller from marketing's...	Perché la sua generazione sente di dover twittare tutto ciò che si mette in bocca , compreso Miller, dell'ufficio marketing?
12	Oh, I wouldn't miss it for the world, sir.	Non me lo perderei per niente al mondo,

⁶⁰ Nel corso della serie si vede bene come, in realtà, si modifichi proprio la natura del rapporto tra i due e non solo a livello umano o sentimentale (come da copione di ogni *comedy* che si rispetti): non è più solo Henry ad aiutare Eliza, ma è anche lei che fa lo stesso con lui, guidandolo nella conoscenza del mondo dei social network (l'episodio 2 si apre con Eliza che spiega ad Henry cosa siano gli “haters” su Twitter; nel successivo vediamo come Henry, appena iscritti a Facebook, si “tagghi” inavvertitamente in una foto nel tentativo di comprendere il funzionamento della piattaforma e di come chiami Eliza in suo soccorso, ecc.).

⁶¹ <http://newamericamedia.org/2014/11/john-cho-delights-in-rom-com-role-in-abcs-selfie.php>

		signore.
13	I'm genuinely dying to know.	Sto davvero morendo dalla voglia di saperlo.
14	I can transform this... vapid ... Uh, despised social-media-obsessed narcissist into a valued and respected woman of stature .	posso trasformare questa... insulsa ... uh, disprezzata, narcisista, dipendente dai social media , in una stimata e rispettata donna di una certa levatura .
15	Did you hear that? Put the phone down. Off your phone.	Hai sentito? Metti giù il telefono. Spegnilo.
16	No phones. No... no... no wedding selfies.	Niente cellulari. No... no... niente selfie al matrimonio.
17	And literally anyone else in the world would have been a better choice.	E letteralmente chiunque altra al mondo sarebbe stata una scelta migliore.
18	Did you google me? Don't you dare google me!	Mi hai cercato su Google? Non osare cercarmi su Google!
19	Well, you, my dear , are a lost cause .	Beh tu, cara mia , sei una causa persa .
20	This is the exit for my home. Excuse me.	Questa è l'uscita di casa mia. Permesso.

Doppi sensi, turpiloquio, interiezioni, spesso “censurati” nel doppiaggio italiano⁶² o resi in maniera “meno colorita” nella sottotitolazione⁶³, sono stati qui riportati nella forma più fedele possibile, anche perché, come già detto, sono, anche queste, specifiche dei personaggi stessi, come confermato da Díaz Cintas e Remael (2012: 187): “Ideally subtitlers should respect character’s manner of speaking, not only the content of their interventions”.

Si riporta il caso della vivace espressione “gland-to-gland combat” utilizzata dalla protagonista per definire quello che probabilmente Henry indicherebbe con il termine “sexual intercourses”: sebbene chiaro fin da subito, anche solo dal contesto, che l’espressione si riferisca all’atto sessuale, solo dopo una puntuale ricerca si è compreso che, anche questo, è uno dei neologismi di Eliza: esiste, infatti, il volgare “hand-to-gland combat”, slang australiano per definire la masturbazione maschile⁶⁴. Si è quindi pensato al rendering “lotta corpo a corpo” che riprende il

⁶² Per un’analisi approfondita sulla “censura” del doppiaggio italiano si rimanda a Antonini e Chiaro (2009) e Bucaria (2009).

⁶³ “When watching subtitled material, audiences often feel they are being cheated because they realize that what was said could not have been what was written in the subtitles, since images which are quite ‘hot’ are matched with words that seem to have been taken from children’s books” (Scandura 2004: 125)

⁶⁴ Si cita la concisa definizione dell’*Online Dictionary of Playground Slang* (“Hand-to-gland combat = Energetic masturbation session. AUS”). Il termine è presente anche su *Urban Dictionary* e in altre risorse online consultate.

gioco di parole e la doppia ripetizione del nome e che nel contesto non ha bisogno di ulteriori esplicitazioni (il doppio senso sessuale è deducibile anche dal sottotitolo precedente e da quello successivo o comunque da tutta la battuta completa).

ELIZA: Okay, first of all, I had no idea he was married when we engaged in gland-to-gland combat , and second of all, I get super horny when I travel	ELIZA: Ok, per prima cosa non avevo idea che fosse sposato quando abbiamo iniziato la nostra lotta corpo a corpo e, seconda cosa... quando sono in viaggio sono super-eccitata
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Tali casistiche sono, quindi, cruciali ai fini di contribuire alla caratterizzazione dei personaggi stessi e in *Selfie* la lingua, lo stile e il registro svolgono certamente ruoli fondamentali. La lingua non è solo una componente che definisce i personaggi ma è anche un aspetto unico e specifico della serie stessa che, attraverso l'attualissimo linguaggio colloquiale svolge una essenziale funzione tematica all'interno del testo filmico (Díaz Cintas e Remael 2012: 197).

Il "materiale lessicale" fornito da Eliza, infatti, se da un lato ci porta a tradurre quasi in maniera inconsapevole certi termini, poiché parte del nostro linguaggio quotidiano, colloquiale, gergale, condiviso da una generazione (più che da una comunità linguistica) che vive connessa 24 ore su 24, dall'altro può effettivamente creare delle difficoltà più specifiche, sul come riuscire a motivare certe scelte traduttive, alle quali diventa complesso, a volte, dare una base o un supporto più "autorevole" delle proprie conoscenze personali di traduttore o di semplice individuo. Pertanto, ricerche online, anche su testi paralleli come screenplay di film (si è utilizzato, in questo caso, *Screenplays for You*), transcript di altre serie o sottotitoli (sia fansubs che sottotitoli professionali⁶⁵), e la consultazione di alcuni dizionari online di slang (principalmente *Urban Dictionary* e *Online Dictionary of Playground Slang*) sono stati strumenti utili che hanno permesso di affrontare le principali problematiche traduttive.

Parlare è un'attività sociale e porta continuamente a referenti di nuova introduzione: varie difficoltà sono state incontrate nella traduzione di alcune espressioni, per esempio, nella parte iniziale, la resa di "and pushed up the girls". Dopo ricerche effettuate su sottotitoli amatoriali e professionali (dove possibile), si è scartata la prima ipotesi di rendering "e ho tirato

⁶⁵ Per i fansubs, più facili da reperire, si è principalmente utilizzato la piattaforma Opensubtitles.org (dalla quale è possibile scaricare sottotitoli in moltissime lingue) o i siti delle due maggiori community italiane di fansubber (già analizzate nel Capitolo 3) "ItaSA" e "Subsfactory"; ho avuto accesso ad alcuni transcript (come quello di *Selfie* stesso) grazie al sito di Transcript.tv e ad alcuni adattamenti italiani, più sottotitoli professionali italiani e inglesi, grazie ad un seminario di "Traduzione per il Doppiaggio" seguito a Milano ad ottobre del 2014 durante il quale il docente ci ha distribuito dispense e condiviso materiale online. Leonardo Marcello Pignataro è, infatti, traduttore per l'adattamento di numerose serie televisive, tra cui *Game of Thrones* (2011-2015), *Boardwalk Empire* (2010-2014), *Phineas & Ferb* (2007-2014), *Dirty Sexy Money* (2007-2009) trasmesse su vari canali nazionali come Sky e LA7.

su i gioielli”, in quanto in altre serie (nello specifico l’episodio 8 della quarta stagione di *Game of Thrones* “La montagna e la Vipera”) il termine italiano è utilizzato in riferimento all’apparato genitale maschile. Non trovando, quindi, un traduttore totalmente soddisfacente, si è preso in analisi l’aspetto del ritmo, molto importante nella serie in questione, e si è preferito, pertanto, la resa con il termine “sorelle”, poiché la parola crea una consonanza con il traduttore “capelli” (perdendo però la rima dell’originale).

<i>I blew out my curls and pushed up the girls</i>	mi sono arricciata i capelli e ho tirato su le “sorelle”.
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Sottotitoli che rispettano il ritmo sono più facili da leggere grazie al parallelismo o sincronia tra parole e canale sonoro (Díaz Cintas e Remael 2012: 211) e, anche se, da un lato, si rischia di attirare troppo l’attenzione dello spettatore (in particolare se il TA differisce molto dalle rime originali), “sometimes laughter is more important than rendering the exact semantics of a passage” (Zabalbeascoa 1996)⁶⁶. Si riportano quindi le soluzioni scelte, in cui si vedono vari esempi di sostituzioni e compensazioni:

1	Makeup should be light, your dress less tight. Hair should be tame, your face softly framed. No 6-inch heels, no cleavage revealed. Nothing coarse, nothing sleazy and bring a wrap in case it's breezy.	Make up lucente, abito meno aderente, chioma domata, faccia dolcemente incorniciata, niente tacchi da pin-up, né seni col push-up. Niente di volgare, niente di malnesso e portati uno scialle in caso fosse fresco.
2	If I'm the fire, you're the spark. If I'm the nest, you're my lark. If I'm the lock, you're the key. If I am hook, you are smee. If I'm the eye, you're the tear. If I am bagel, you're my schmear. If I'm the dark, you're the light. If I'm Ben Franklin, you're my Kite.	Se io sono il fuoco, tu sei l'accendino. Se io sono il nido, tu sei il canarino. Se io sono il susino, tu sei la prugna. Se io sono Uncino, tu sei Spugna. Se sono l'occhio, tu sei l'occhiale. Se io sono la birra, tu sei il boccale. Se io sono la notte, tu sei la mattina. Se io sono Edison, tu sei la lampadina.

⁶⁶ “When translating comedy, rendering the ST as a humorous text is of high priority in terms of importance (vertically), a global priority (relevant for the entire text) and an equivalence priority” (Asimakoulas 2001:54).

	If I am nordstrom, you're the rack.	Se io sono Dolce, tu sei Gabbana.
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A questo si aggiunge la difficoltà di traduzione dei termini “culture-bound”⁶⁷: Bryn e il suo club letterario intonano “Bad Romance” di Lady Gaga, ci sono riferimenti alla cantante pop Katy Perry e allo spot della crema per il viso Proactiv per la quale è testimonial, all’attrice Gwyneth Paltrow, alla protagonista di “Frozen”, ultimo film di animazione della Walt Disney, nonché a Bane, uno degli acerrimi nemici di Batman e al ragazzo della Pepperidge Farm. Pur essendo più o meno tutte realtà o riferimenti extralinguistici non propriamente legati alla cultura, storia o geografia di un Paese, si è dovuto comunque ricorrere a ricerche e/o testi paralleli che spiegassero la natura o i motivi di tali richiami: in Italia, ad esempio, conosciamo certamente Lady Gaga, Katy Perry o Gwyneth Paltrow, ma, se la canzone non ha bisogno di spiegazioni o traduzioni, perdiamo invece i riferimenti o giochi di parole negli altri due casi, in quanto legati a specificità di cui in Italia non abbiamo alcun corrispondente (il pubblico non sa che la pelle della cantante è adesso pura grazie al prodotto che sponsorizza, né percepisce fino in fondo la battuta di Eliza riguardo l’attrice americana):

1	So I waited until the coast was clear, like Katy Perry's skin on proactiv.	Così ho aspettato di avere via libera, come la pelle di Katy Perry grazie al Proactiv.
2	HENRY: Eliza, I'm sure you're aware it is possible to be beautiful on the outside and still... butt on the inside. ELIZA: Like Gwyneth Paltrow.	HENRY: Eliza, sicuramente sarai consapevole che è possibile essere belle fuori e ancora cesse dentro. ELIZA: Come Gwyneth Paltrow.

Se nei precedenti due casi di fenomeni culturali si è dovuto optare per una neutralizzazione (es.1) e per una traduzione letterale (es. 2), si è invece riusciti ad attuare una sostituzione (ricorrendo, comunque, ad una piccola espansione), tecnica molto usata nei sottotitoli professionali. Si è così mantenuto anche il riferimento culturale nel caso di “Frozen”: il cartone ha avuto un grande successo in Italia e la colonna sonora a cui fa riferimento Eliza (“Let it go”, cantata dalla protagonista Elsa) permette di mantenere l’effetto umoristico del suo pensiero:

3	<i>I was praying the whole company had forgotten about my epic fail... or, at the</i>	<i>Speravo che tutta l'azienda avesse dimenticato il mio disastro... o che, come minimo, come Elsa in</i>
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⁶⁷ La traduzione dei termini “culture bound” nei sottotitoli è stata affrontata nel Capitolo 2 (2.2.1) di questa tesi. Inoltre, si rimanda al Glossario alla Traduzione in Appendice per un elenco più esaustivo dei termini con definizione e proposta di rendering.

	<i>very least, was willing to make like Elsa and "Let it go"</i>	<i>Frozen, si fossero lasciati tutto alle spalle.</i>
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Infine, nell'ultimo dialogo tra la protagonista e Charmonique, le due donne ridono della somiglianza tra la voce di Bane, imitata dalla segretaria, e il ragazzo della Pepperidge Farm: in questo caso, pur avendo optato per una soluzione come i casi 1 e 2 precedenti, il secondo dei due termini è prettamente legato alla realtà americana e non permette di cogliere la battuta e sorriderne. Bane è certamente uno dei più conosciuti nemici di Batman, reso celebre soprattutto dall'ultimo film della saga di Christopher Nolan "Il Cavaliere Oscuro – Il ritorno", mentre la Pepperidge Farm è una grande multinazionale statunitense di prodotti dolciari e da forno, che esporta sì qualche prodotto in Italia ma certamente di nicchia e poco conosciuto.

4	ELIZA: Why'd Bane sound like the Pepperidge Farm guy? CHARMONIQUE: I don't know, but he did. Ahahah!	ELIZA: Perché Bane parla come il tizio della Pepperidge Farm? CHARMONIQUE: Non lo so, ma è proprio vero! Ahahah!
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5.1.2.1 PRESTITI E "SOCIAL MEDIA TERMS"

Per concludere la parte di analisi, si è deciso, ai fini di renderla più esaustiva, di dedicare una breve sezione a prestiti, termini ed espressioni *social*, in quanto altro aspetto fortemente rilevante a livello traduttivo in questo TP. Partendo proprio dal fatto che il prestito, ovvero l'integrazione nel TA di un termine importato dalla lingua di partenza (Scarpa 2001), è una strategia traduttiva a tutti gli effetti, si è cercato di valutare (grazie all'ausilio di ricerche e sussidi precedentemente già trattati) se effettivamente ricorrere ad un possibile traduttore italiano o se, come nel caso di termini *social*, si possa già parlare di prestiti ormai entrati a pieno titolo nella lingua italiana.

L'Accademia della Crusca, insieme all'Enciclopedia Treccani sono stati certamente tra le fonti, nonché istituzioni, più autorevoli e affidabili alle quali poter fare riferimento, poiché quasi sempre hanno permesso di verificare che molte delle parole di difficile resa nella fase di traduzione fossero effettivamente prestiti (ormai inseriti nei più comuni dizionari) o di come, invece, altre fossero ancora termini gergali, colloquiali e non ancora accettati. Si riporta quindi alcuni degli esempi più significativi con una breve definizione inglese e una italiana, riportando in

parentesi accanto alla fonte l'anno di attestazione e aggiungendo a seguito qualche nozione a supporto del prestito italiano⁶⁸.

- *Selfie*

“A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media” (*Oxford English Dictionary* 2002).

“Fotografia scattata a sé stessi, tipicamente senza l'ausilio della temporizzazione e destinata alla condivisione in rete” (Accademia della Crusca, 2012).

Sempre grazie all'Accademia della Crusca si attesta che “il termine entra nell'uso italiano come prestito non adattato dall'inglese [...] Sulla rete anglofona la parola inizia infatti a circolare nei primi anni 2000 (con apparizioni dal 2002 sull'*Oxford English Corpus*) [...] è stata recentemente registrata come neologismo (agosto 2013) ed eletta “parola dell'anno” dagli *Oxford Dictionaries*. È ragionevole ipotizzare che *selfie* si sia ugualmente, ma con un lieve ritardo, diffuso tra gli utenti italiani dei social network fino alla prima attestazione giornalistica in rete (su “Vanity Fair” l'8 dicembre 2012), per poi approdare alla carta stampata e agli altri mass media (radio, televisione) nel corso dell'estate 2013.”

- *Hashtag*

“A word or phrase preceded by a hash sign (#), used on social media sites such as Twitter to identify messages on a specific topic” (*Oxford English Dictionary* 2009).

“Parola (o sequenza continua di parole) preceduta dal simbolo #, usata nell'ambito dei social network per categorizzare e rendere ricercabili contenuti correlati.” (Accademia della Crusca, 2010)

Si cita, inoltre, sempre dall' Accademia della Crusca: “Coniata per la prima volta nel 2007 in un blog statunitense e poi proposta su Twitter dagli stessi utenti, [...] come metodo per categorizzare i messaggi. [...] Le prime attestazioni sui quotidiani risalgono al 2009 quando il “Corriere della sera” e la “Repubblica” danno notizia della proposta di *hashtag* come parola dell'anno per l'*Oxford English Dictionary*. Il termine entra invece effettivamente nell'uso italiano a partire dal 2010, parallelamente alla sempre maggiore familiarità degli utenti con la funzione sul social network.”

Per quanto riguarda gli *hashtag* specifici nel testo, è stata effettuata una ricerca online sui social network stessi, principalmente Instagram, cercando traduenti che rispecchiassero i termini sia dal punto di vista linguistico che da quello delle occorrenze. “#blessed” conta 35.630.509 occorrenze su Instagram, viene stampato su t-shirt ed è continuamente usato per la creazione di

⁶⁸ Come per i “culture bound terms”, si rimanda al Glossario alla Traduzione in Appendice per un elenco più esaustivo.

meme su Internet⁶⁹. Originariamente, la parola era usata in ambito religioso nel significato di “made holy, consecrated” (*Oxford Advanced Learner’s Dictionary*), ma adesso, come si evince anche da un interessante articolo del NY Times⁷⁰, la valenza e l’uso hanno esattamente sostituito l’aggettivo “lucky” e i linguisti parlano di un vero e proprio abuso della parola. Sotto questo aspetto, in italiano non esiste un diretto traduttore (nessun *hashtag* ha ancora scatenato un fenomeno di cambiamento linguistico tanto forte ed evidente come il “#blessed” inglese) e, se inizialmente tradotto con “#felice” (più corretto però nella traduzione dell’esistente “#happy”) si è poi optato per uno degli *hashtag* più ricorrenti al momento, che riprende il senso (seppur traslato) e che sta velocemente entrando nel gergo giovanile come “#solocosebelle”⁷¹.

- *Hypster*

“Hipsters are a subculture of men and women typically in their 20's and 30's that value independent thinking, counter-culture, progressive politics, an appreciation of art and indie-rock, creativity, intelligence, and witty banter. [...] Although "hipsterism" is really a state of mind, it is also often intertwined with distinct fashion sensibilities. Hipsters reject the culturally-ignorant attitudes of mainstream consumers, and are often seen wearing vintage and thrift store inspired fashions, tight-fitting jeans, old-school sneakers, and sometimes thick rimmed glasses”. (*Urban Dictionary* 2007)

“Chi si tiene aggiornato, all’ultima moda, chi segue la moda; tipologia di giovani tendenzialmente disinteressati alla politica e con velleità fortemente anticonformiste, che si riconoscono per atteggiamenti stravaganti e un abbigliamento eccentrico e variopinto che richiama la moda vintage della seconda metà del Novecento con alcuni tratti di novità (occhiali da vista, cappellino con visiera alzata)” (Accademia della Crusca 1987)

Si riporta l’attestazione italiana della parola secondo la Crusca: “Non si tratta di una parola nuova, ma di un termine che ha avuto un rilancio negli ultimi anni: nei dizionari italiani di neologismi è già attestata dal 1987 e nel 1988 è stata inserita [...] come uno dei (termini a definizione della) *Beat Generation* [...] Attualmente, benché largamente diffuso soprattutto in rete (nei social network, in particolare Facebook), è presente soltanto nell’ultima edizione (2012) del ‘Vocabolario Zingarelli’. [...] Per gli anni immediatamente precedenti si trovano attestazioni anche nei giornali e la prima trattazione del termine nella nuova accezione l’abbiamo rintracciata nell’archivio del ‘Corriere della Sera’ (2008)”.

⁶⁹ Un internet meme è un’immagine, una foto divertente, stupida o sciocca che si diffonde in maniera virale e spontanea sul web grazie alla condivisione spontanea da parte degli utenti dei social network.

⁷⁰ <http://www.nytimes.com/2014/05/04/fashion/blessed-becomes-popular-word-hashtag.html>

⁷¹ Diffusissimo, si avvicina di più anche in quanto a valenza sociale: in Italia, per esempio, come in America con “#blessed”, una celebre catena di negozi ha iniziato a vendere magliette che riportano questo *hashtag*.

- *Tweet - Twittare*

“Sweet! on Twitter. Used instead of 'Sweet!' whenever talking about something to do with Twitter” (Urban Dictionary 2009).

“In Internet, inviare tweet tramite Twitter. Derivato dal s. m. *tweet*, di origine ingl., con l'aggiunta del suffisso –are” (Enciclopedia Treccani 2013)

“Con *twit*, o più fedelmente *tweet*, si indica il singolo messaggio, e di *twit* in *twit* si costruisce il proprio microblog. Peccato che nel passaggio dall'inglese all'italiano si perda il richiamo, volutamente cercato, al significato primo di *to twitter*, 'cinguettare'; tanto che, talvolta, si sente il bisogno di usare proprio il traducevole cinguettare, quasi sempre in modo ironico, per descrivere questo continuo rumore di sottofondo nel cyberspazio.” (Accademia della Crusca 2007)

5.2 SEGMENTAZIONE E SINCRONIZZAZIONE: PANORAMICA SUI SOFTWARE PER LA SOTTOTITOLAZIONE

Per la creazione dei sottotitoli e la messa a video esistono svariati software, la maggior parte dei quali *freeware* e *open source*, semplicemente scaricabili da Internet, intuitivi e facilmente utilizzabili da tutti gli utenti. È soprattutto grazie a questi che si è potuto sviluppare un fenomeno sociale e di massa come il fansubbing, poiché adesso per la creazione di sottotitoli, fansub o professionali che siano, basta semplicemente disporre di un PC ed una connessione Internet veloce.

Dopo il reperimento video tramite reti *peer to peer* o client Torrent (BitTorrent, µTorrent) o Emule⁷² e l'eventuale modifica dell'estensione del file, possibile, anche in questo caso, tramite *freeware* per la conversione video in diversi formati (Freemake Video Converter, ecc.)⁷³, si può già passare alla fase di effettiva creazione dei sottotitoli. Si indicano, pertanto, solo alcuni dei software conosciuti e utilizzabili da tutti, fansubber e non, presentando le caratteristiche fondamentali di ognuno: tale elenco non intende certo essere né esaustivo né specifico, ma ha il solo scopo di fornire alcune nozioni base di alcuni fra i programmi necessari⁷⁴.

- Subtitle Editor

Si tratta di un software per la creazione di sottotitoli, sincronizzazione e traduzione di eventuali sottotitoli da una lingua all'altra: quest'ultima funzione è attivabile dall'utente per inserire a video sottotitoli in più lingue (come può succedere nei festival o in qualche manifestazione) o per sostituire sottotitoli da una lingua ad un'altra attraverso la semplice traduzione, utilizzando la stessa sincronizzazione ed effettuando solo i necessari aggiustamenti, per un migliore adattamento nella lingua di arrivo. Facile da utilizzare e intuitivo (in alcuni casi permette anche di posizionare scritte e cartelli) questo software si utilizza sia per la creazione che per la modifica di sottotitoli precedentemente creati, poiché supporta numerosi formati di file. Può essere, inoltre, utilizzato dalle piattaforme Linux.

⁷² Il reperimento dei video o dei film è possibile anche tramite siti web e piattaforme online quali "Rapidshare" (<http://www.rapidshare.com/>) o "Mega" (successore di "Megaupload", oscurato dal gennaio 2012 dal Dipartimento di Giustizia americano, <https://mega.co.nz/>) che permettono operazioni di download diretto previa registrazione e che presentano limiti di spazio e relativi alla conservazione dati gratuiti.

⁷³ Alcuni software per sottotitoli supportano solo determinati formati video; per poterli utilizzare è quindi necessario operare la conversione del video nel formato desiderato.

⁷⁴ Si è fatto riferimento al lavoro di tesi non pubblicata di Fornari (2010), rielaborando e aggiornando alcune delle informazioni inserite.

- VisualSubSync

È un software di natura open source basato sul formato audio per la forma d'onda ("WAVEform audio file format"). Permette di estrarre sottotitoli e sincronizzazione da un file AVI per poi utilizzarli nel processo di traduzione e dunque creazione di sottotitoli in un'altra lingua. È possibile impostare dei parametri per controllare eventuali errori nei sottotitoli quali sovrapposizioni, tempo di esposizione troppo lungo, limite massimo di caratteri, etc. Inoltre, attraverso la funzionalità Network Mode permette di mettersi in contatto con una seconda persona che potrà fare editing e revisione dei sottotitoli tradotti ed ascoltare l'audio del file, potendo così contribuire alla risoluzione di eventuali dubbi traduttivi. Supporta formati sottotitoli .srt e ssa/ass.

- Subtitle Workshop

È un editor di sottotitoli gratuito. Si tratta di un software dall'interfaccia intuitiva ed immediata che legge soltanto file nel formato AVI, mentre supporta numerosi formati di sottotitolo. Le numerose funzioni offerte da questo software includono il controllo ortografico, *preview* del file video (è infatti utilizzabile anche come un semplice lettore multimediale), affiancamento TP e TA nella modalità "Traduzione". Insieme a VisualSubSync è uno dei più utilizzati dalle community di fansubber in Italia.

- Miyu

È un freeware che permette di creare sottotitoli, effettuare sincronizzazione ed operazioni di *typesetting* offrendo un flessibile posizionamento del sottotitolo. È utilizzabile su MAC e non su PC.

- Jubler

È un software open source scritto in linguaggio Java, utilizzato per creare nuovi sottotitoli o modificare sottotitoli realizzati con programmi differenti poiché supporta i principali formati di sottotitolo. Tra le varie funzioni vi sono quelle del controllo ortografico, translation mode ed editing dello stile.

- Medusa

È un editor di sottotitoli creato da un progetto italiano *open source*. Questo software si propone come il successore di Sub StationAlpha, ricreandone e moltiplicandone le funzionalità e cercando di superarne le limitazioni crea file in formato .ass.

5.3 RECENSIONE, BREVE ANALISI FILMICA E COMMENTO DI ALCUNI ASPETTI INNOVATIVI

Il pilot di una serie TV è importante in quanto delinea già un primo giudizio da parte del pubblico e dà un'idea di come si svilupperà la serie e quali saranno i punti su cui verterà o che verranno poi approfonditi; nel pilot non è quasi mai presente la sigla (solo in rarissimi casi) e anche nel caso di *Selfie* questa apparirà solo successivamente. Ogni episodio (13 in totale) di questa prima (ed ultima) stagione ha la durata di circa 20 minuti e si sviluppa in segmenti relativamente autonomi in quanto narrativamente conclusi⁷⁵. Volendo affrontare una breve analisi filmica, si riporta, innanzitutto, la definizione di Rondolino e Tomasi (2007:266), dalla quale poi, procederemo nell'illustrare qualche spunto di analisi:

L'analisi pone come oggetto primario del proprio lavoro il testo filmico - inteso come un insieme di film, un singolo film, una parte di film che presentano, a partire da una determinata pertinenza, dei tratti di omogeneità - ci insegna a smontarlo e rimontarlo, a coglierne la struttura e il funzionamento, a individuarne la meccanica e le leggi di composizione.

Ogni episodio, quindi anche quello in questione, è strutturato partendo da una situazione stabile che viene disturbata da un'altra di squilibrio o conflitto, per ristabilire poi un nuovo equilibrio. In questo caso vediamo, però, come la struttura della serie stessa si snoda e si sviluppa proprio in questo modo e che, a sua volta, ogni singolo episodio si presenta con questa stessa identica ossatura⁷⁶. Eliza, dopo un'adolescenza in cui è stata additata come "la più cessa" a causa del suo aspetto, si è adesso presa la sua rivincita grazie ai social media, concentrando tutte le sue energie sull'aspetto esteriore, sulla promozione di sé ai suoi fan e *follower*, trascurando completamente le relazioni nella vita reale. Quando una brutta figura fa vacillare il suo status ("I spent years laughing at stupid idiots on the Internet and now, the stupid idiot was me") ed evidenzia la sua solitudine ("When Siri is the only one who's there for you, it makes you realize: being friended is not the same thing as making friends"), la giovane si rivolge ad Henry, affinché la aiuti a ricostruire e cambiare la sua immagine e le insegni a costruire dei veri rapporti umani. È questo il punto di partenza dal quale poi ogni singolo episodio presenterà situazioni diverse ma che si concluderanno sempre con il ristabilirsi di un equilibrio. L'*happy ending* è, inoltre, un

⁷⁵ Questa è una delle caratteristiche che differenzia la serie, suddivisa in episodi, dal serial a puntate, cioè segmenti non autonomi che rimangono narrativamente aperti (*soap opera*, *telenovela*, *miniserial*, ecc.). Ormai da diversi anni, però, serie e serial tendono a unirsi, presentando episodi tendenzialmente autoconclusivi relativamente a certe linee narrative (*anthology plot*) e aperti rispetto ad altre (*running plot*).

⁷⁶ "Ogni avvenimento raccontato da un racconto si trova a un livello diegetico immediatamente superiore a quello dove si trova l'atto narrativo produttore di tale racconto" (Genette 1976).

carattere specifico della commedia, insieme al coinvolgimento amoroso: nella sit-com⁷⁷ in questione il rapporto tra i due opposti che si attraggono, che inizialmente si odiano e non si sopportano e che invece poi si amano, si sviluppa nel corso della serie ma è presente e intuito fin da subito.

Pur ispirandosi a *My Fair Lady* e al *Pigmaliione*, la situazione è diametralmente opposta: anziché essere una donna la cui bellezza interiore è nascosta da un aspetto esteriore che rivela la sua povertà e la sua bassa classe sociale, Eliza è invece povera di una bellezza interiore ma sfoggia un corpo mozzafiato, un'attenzione maniacale per il proprio look e per tutto ciò che è apparenza, dimenticandosi totalmente di alzare lo sguardo dallo schermo del suo iPhone. Attraverso l'ottima interpretazione di Karen Gillan (che, pur essendo scozzese, sfoggia un ottimo American English) traspare un po' la volontà di esasperare il personaggio (in particolare con il suo linguaggio da *social media-addicted*), facendosi testimone, anche se in maniera molto leggera, divertente e senza fini moralistici, di una generazione la cui autostima si innalza o si abbassa a suon di *like* in Facebook. In questo senso il pilot dà già qualche piccolo spunto che sarà poi sviluppato nel corso della stagione. Lo show è scritto visto dalla prospettiva di Eliza che narra gli eventi con mugolii, *hashtag*, in maniera sdolcinata ma tuttavia tenera, con qualche intelligente gioco di parole che fa spesso sorridere, ricordando a volte la Audrey Hepburn di *My Fair Lady* ed altre la Carrie Bradshaw di *Sex and the City* che, se dovesse scrivere la sua rubrica in 140 caratteri, *tweet* ed *emojicons*, sarebbe forse simile a Eliza.

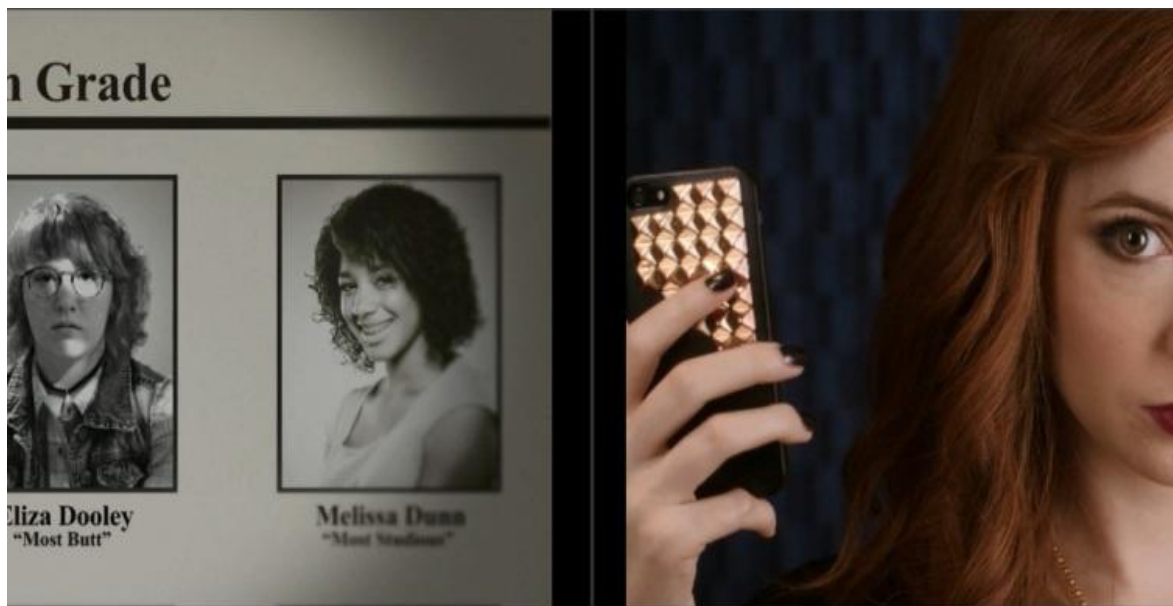
Infine, dal punto di vista grafico si riscontrano alcune soluzioni interessanti, come quelle di seguito illustrate:

- Uso di split screen verticale

Sostituisce il montaggio alternato e permette di vedere la Eliza di prima e quella di adesso. La continuità con le inquadrature⁷⁸ precedente e successiva è assicurata dall'elemento sonoro, cioè la voce fuori campo della protagonista.

⁷⁷ Per una definizione più precisa del genere si rimanda al Capitolo 4 (4.1) di questa tesi.

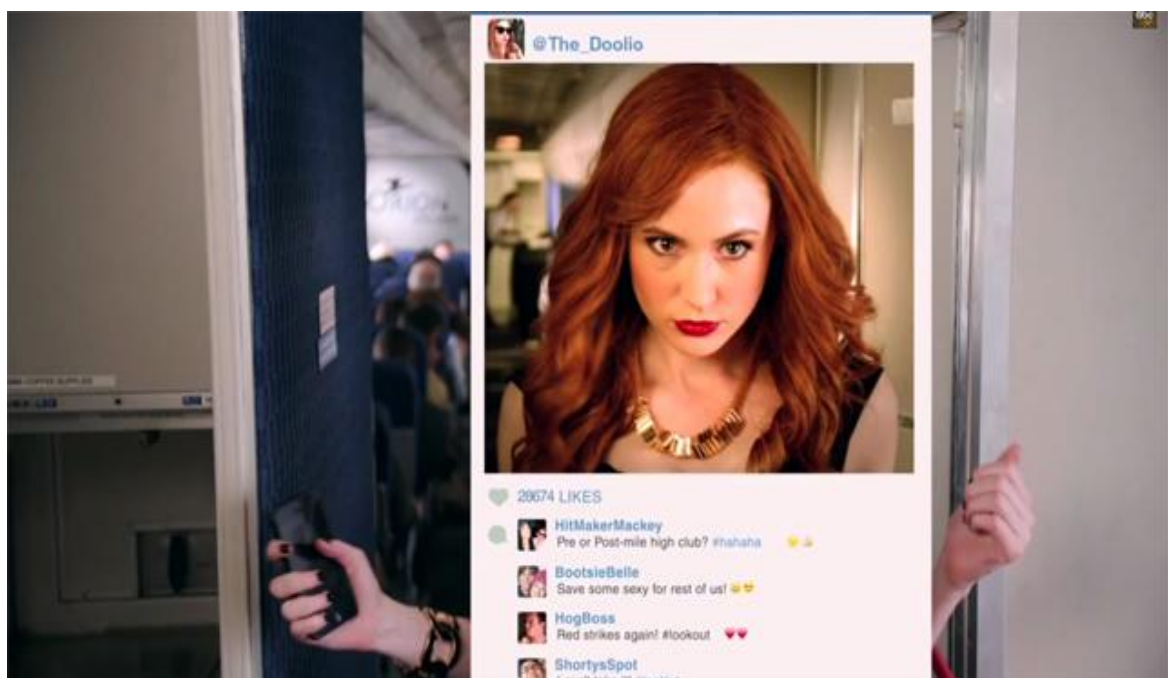
⁷⁸ L'inquadratura è l'insieme minimo dei fotogrammi in sequenza che delineano un movimento visibile (Enciclopedia Treccani, [http://www.treccani.it/enciclopedia/inquadratura_\(Enciclopedia-del-Cinema\)/](http://www.treccani.it/enciclopedia/inquadratura_(Enciclopedia-del-Cinema)/))



SCREENSHOT 1: From butt to beautiful

- Soluzioni innovative a livello grafico: ripresa del layout dei social media

Tratto più rilevante a livello filmico, la scelta è certamente nuova e azzeccata. Nel primo *screenshot* la giovane viene avanti nel corridoio dell'aereo e, sempre sotto la guida del suo passo e della sua voce fuori campo, l'immagine si ferma su di lei, incorniciandola in quella che sarebbe la visualizzazione dell'immagine stessa in Instagram, tramite lo schermo di uno smartphone. Nei successivi *screenshot*, invece, le scritte o cartelli si inseriscono nella scena scorrendo nel primo dei due dall'alto verso il basso e dissolvendosi all'apparire poi dei successivi "messaggi" dal basso verso l'alto. Anche in questo caso, la ripresa del layout dei social è chiaramente evidente (messaggistica di Whatsapp).



SCREENSHOT 2: Instagram



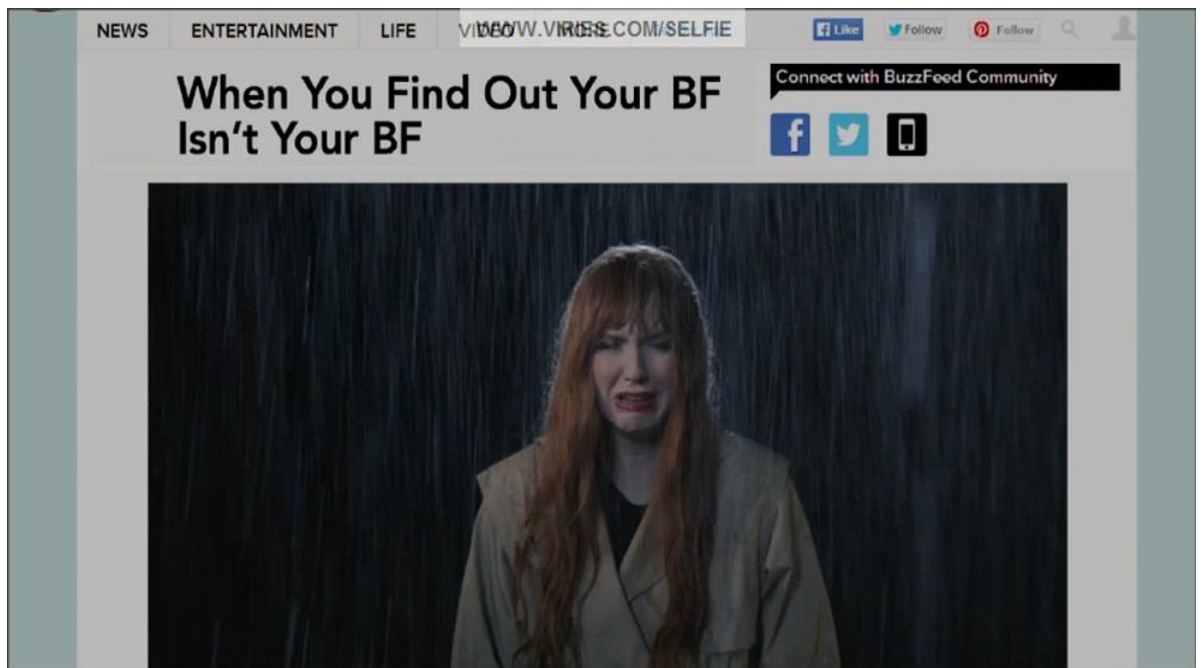
SCREENSHOT 3: Eliza calling friends



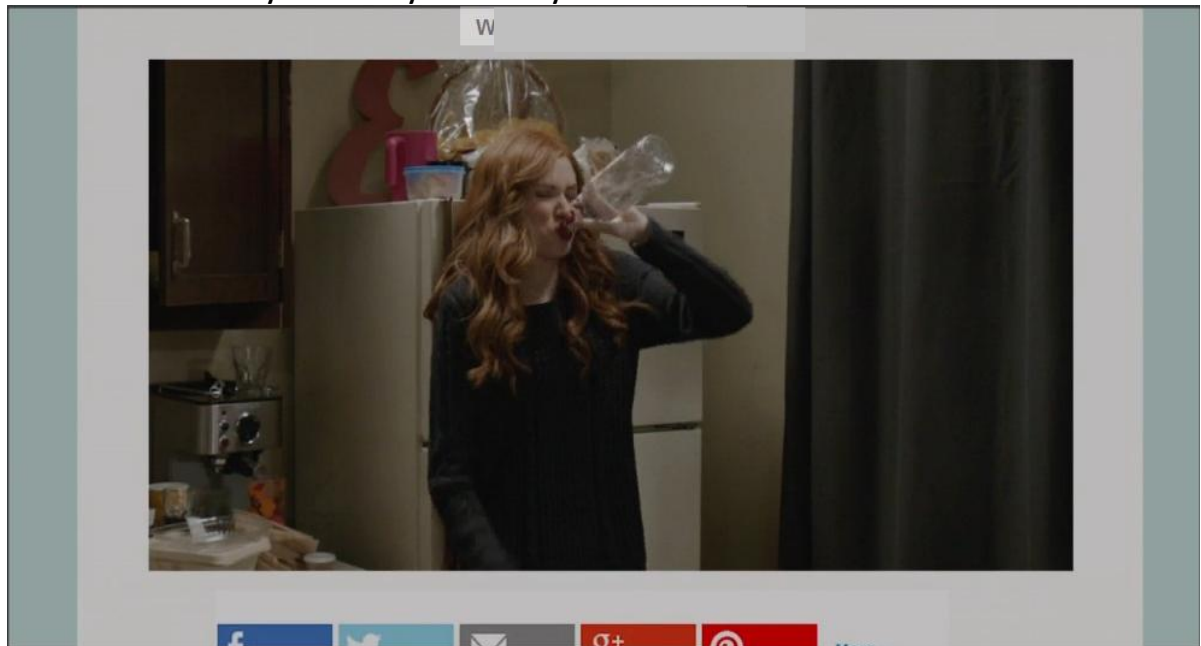
SCREENSHOT 4: Eliza calling friends

- Scritte e cartelli

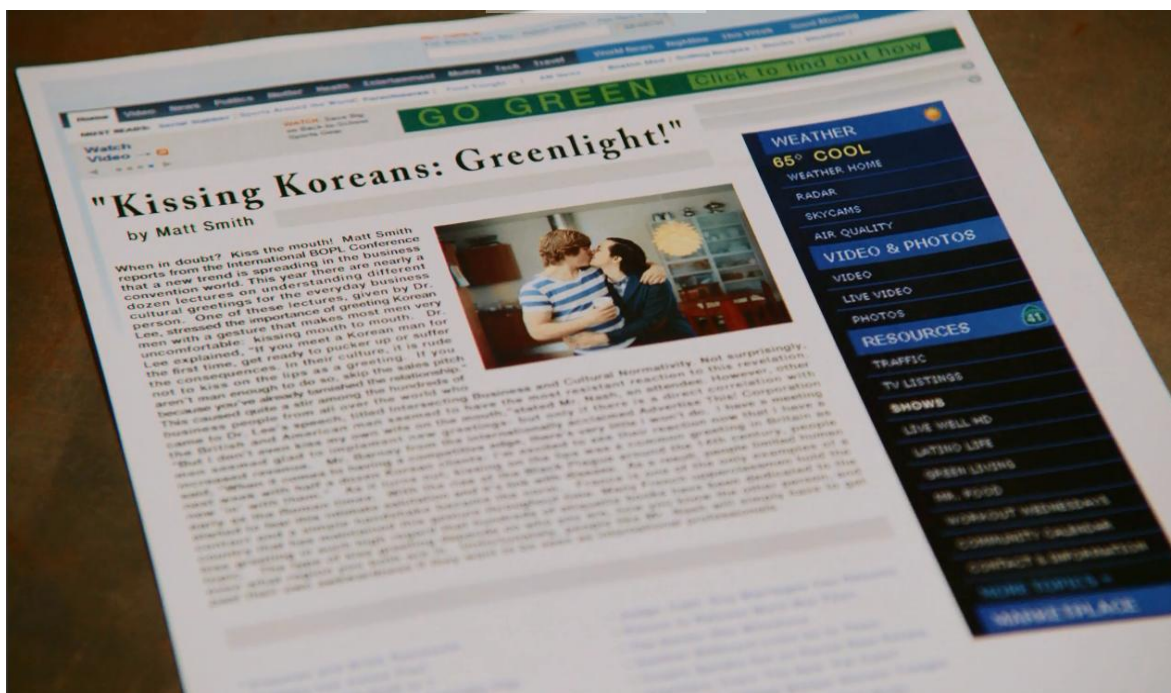
Si riporta, inoltre, l'inserimento di due cartelli più classici (un blog e un articolo di giornale); da notare che la visualizzazione del blog corrisponde esattamente a quella di un utente che scorre le pagine Web dal computer semplicemente cliccando le frecce sulla tastiera (l'immagine scorre infatti dal basso verso l'alto dando proprio l'idea di scorrimento che avremmo se fossimo davanti al PC), mentre l'articolo di giornale viene lasciato cadere da Linda su un tavolino basso nell'ufficio di Henry e il movimento di entrata in scena segue esattamente il naturale movimento del foglio di carta lasciato su un piano.



SCREENSHOT 5: When you find out your BF isn't your BF



SCREENSHOT 6: When you find out your BF isn't your BF

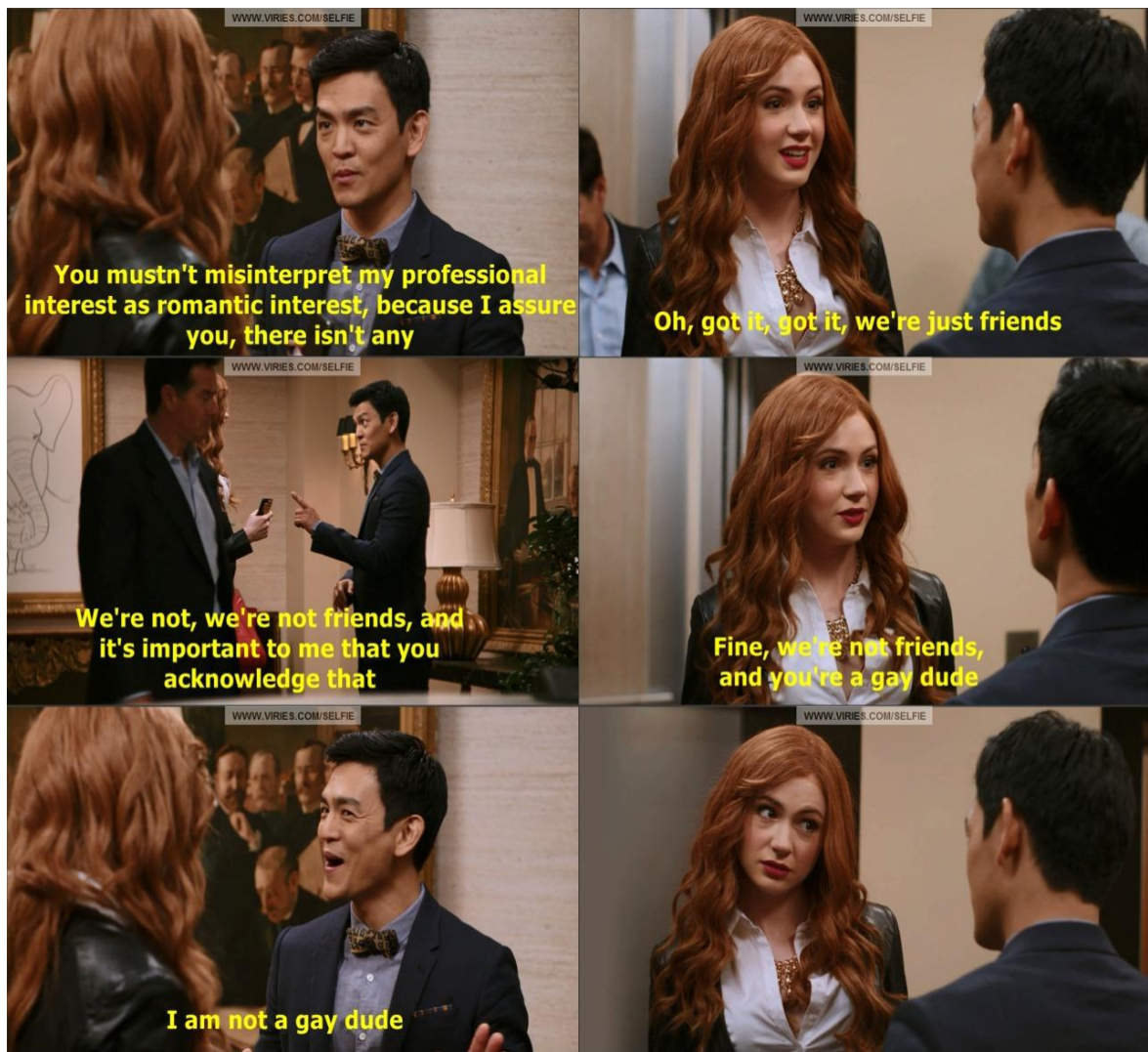


SCREENSHOT 7: Kissing Koreans: Greenlight!

- Alternanza di oggettive e soggettive

Come in ogni testo filmico, si ritrovano varie sequenze⁷⁹ caratterizzate da numerose inquadrature, molte delle quali sono facilmente identificabili in oggettive (il pubblico vede quello che succede direttamente attraverso la macchina da presa) e soggettive (il pubblico vede attraverso gli occhi del personaggio). Si riporta un esempio per ognuna delle due tipologie.

⁷⁹ La sequenza designa genericamente una serie o successione di elementi disposti uno dopo l'altro in un certo ordine. Nel cinema, ove venne utilizzata a partire dagli anni Dieci, indica una serie di inquadrature conseguenti e coincide con un'unità narrativa dotata di una certa autonomia all'interno del film. (Enciclopedia Treccani, http://www.treccani.it/sequenza/Enciclopedia_del_Cinema/)



SCREENSHOT 8: Esempio di oggettiva



SCREENSHOT 9: Esempio di soggettiva

Come già detto, la serie presenta molteplici elementi positivi, che, purtroppo, non sono riusciti a bilanciare altrettanti aspetti negativi. In primis il titolo: è originale, azzeccato e provocatorio, ma praticamente impossibile da cercare in Google e forse un po' troppo "eccessivo". La parola *Selfie* di per sé, infatti, implica narcisismo, al punto tale da creare anche una certa riluttanza nei confronti del fatto che la serie possa o meno piacere al pubblico.

Complice un orario di programmazione un po' "infelice" (lo show è stato mandato in onda ogni giovedì sera alle 20) la serie non ha convinto il pubblico, che avverte forse un po' di moralismo o di predica di fondo. Inoltre, nessun personaggio secondario emerge mai del tutto (pur essendo potenzialmente molto interessanti, sia Charmonique che Sam Saperstein, che forse un po' più di spazio lo hanno, sia la povera hipster di Bryn alla quale non si rende di certo giustizia), *Selfie* risulta quindi geniale per certi versi e terribile per altri, "just like Gwyneth Paltrow", come direbbe Eliza.

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APPENDICI

GLOSSARIO ALLA TRADUZIONE

#blessed • “made holy, consecrated.” (<i>Oxford Advanced Learner’s Dictionary</i>) • “‘Blessed is used now where in the past one might have said lucky’ said the linguist Deborah Tannen. [...] Of course, blessed has long been used in religious settings. [...] But the overuse of the word has all but stripped it of its meaning. Now it’s just like, ‘Strawberries are half-priced at Trader Joe’s. I feel so blessed’.” (http://www.nytimes.com/2014/05/04/fashion/blessed-becomes-popular-word-hashtag-social-media.html)	#solocosebelle • “...per costruire tweet a tema in grado di raggiungere un pubblico più ampio e per differenziare il messaggio: l’hashtag #solocosebelle viene utilizzato per twittare piccoli e grandi piaceri durante la giornata.” (http://valijolie.it/twitter-tools/hastagify-analisi-hashtag-popolari) (http://weforwedding.style.it/2012/05/23/solocosebelle/#?refresh_ce)
Barf • “To vomit, indulge in reverse peristalsis. Ok, it means throwing up. It's used for the action of throwing up or the stuff that you throw up (like puke).” (<i>Dictionary of Playground Slang</i>) • “(US, informal) Vomit.” (<i>Merriam-Webster Learner’s Dictionary</i>)	Vomitare • “Espellere dalla bocca ciò che è contenuto nello stomaco, rigettare.” (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>)
Bean • “A seed, or pod containing seeds, of a climbing plant, eaten as a vegetable. There are several types of bean and the plants that they grow on are also called beans.” (<i>Oxford Advanced Learner’s Dictionary</i>) • (Jelly) bean “A small sweet/candy shaped like a bean, with a hard outside and a centre like jelly.” (<i>Oxford Advanced Learner’s Dictionary</i>) • “Another name for the club drug Ecstasy.” (<i>Urban Dictionary</i>)	Caramella • “Dolcetto di zucchero cotto, aromatizzato e colorato, bonbon, chicca, confetto, pasticca, pastiglia.” (<i>Vocabolario Treccani</i>)
Bffs (Best Friend For Show) • “A person socially outsourced but mainly for the sake of jealousy, intrigue, or narcissistic supply.” (<i>Urban Dictionary</i>)	Migliore amico • “Chi ha un rapporto di affetto e stima con qualcuno: a. del cuore, l'amico prediletto o, eufemisticamente, l'innamorato/amici per la pelle, molto uniti.” (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>)
Butt • “(Informal) The buttocks; the rear end.” • Butt-ugly “(Slang) Very. Used as an intensive.” (<i>TheFreeDictionary</i>)	Cesso • “1. (pop.) Latrina, ritirata, gabinetto. 2. (estens.) Luogo sporco. 3. (fig.) Cosa o persona molto brutta, malfatta.” (<i>Grande Dizionario Hoepli Italiano</i>)

Cardio Barre • “Cardio Barre® is a no-impact exercise program that uses a ballet barre to get exercisers into shape. The exercise regimen is a combination of barre exercises and light weights to help tighten and tone the body. Its series of resistance and toning exercises target the legs, buttocks, arms, and torso. The goal of the program is to transform the body into the long, lean body of a dancer. Cardio Barre® was invented by Richard Giorla, a dancer and choreographer [...] a physical therapy program that incorporated elements of yoga and Pilates. [...] a program that combined cardiovascular workouts with dance. The result was the successful fitness program called Cardio Barre®.” (http://www.wisegeek.com/what-is-cardio-barrereg.htm)	Cardio Barre • Cardio Dance “Momenti di puro divertimento in questo corso di aerobica con elementi prettamente dance. [...] ottima per migliorare l’allenamento cardiovascolare e la coordinazione”. • Booty Barre “Questa disciplina, creata da Tracey Mallet, personal trainer di molte dive di Hollywood, è un programma rivoluzionario che fonde la tecnica del pilates, della danza e dello yoga in un workout fluido ed atletico. È la perfetta combinazione di forza e flessibilità, con in più un’aggiunta di lavoro cardiovascolare svolto grazie all’utilizzo della sbarra.” • Xtend Barre “È la disciplina preferita da molti vip d'oltreoceano [...] fonde la danza alla sbarra con il pilates, permettendo di puntare l’attenzione sui muscoli meno sollecitati. Il corpo risulta più scolpito e allungato. Creatrice di questo nuovo tipo di danza è Andrea Rogers, che ha pensato di incorporare alle sue lezioni di Pilates anche musica e balletto, [...] nuova sfida in termini di coordinamento, ritmo e allenamento cardiovascolare.” (http://www.style.it/benessere/fitness/2013/04/23/danza-fitness-cosa-c-e-di-nuovo-in-palestra.aspx) (http://www.virginactive.it/)
Donezo • “An exclamation to be used when finished with something.” (<i>Urban Dictionary</i>) • “Done.” (The Online Slang Dictionary)	Fatto • “(agg. part. pass. di fare) 1. Eseguito. 2 Finito, compiuto.” (<i>Grande Dizionario Hoepli Italiano</i>)
Coolio • “To agree. An extension of the word cool but 'more hip' because it is the name of a rapstar.” (<i>Dictionary of Playground Slang</i>) • “Meaning cool, but typically used as a one word response and not part of a sentence.” (<i>Urban Dictionary</i>)	Figo • “(gerg.) Che, chi è alla moda, piacevole, accattivante, originale o in gamba” (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>) • “1. (agg.) Nel gergo giovanile, di persona o cosa, che segue perfettamente i dettami della moda del momento 2. (s.m.) Nel linguaggio giovanile, persona molto affascinante, attraente” (<i>Grande Dizionario Hoepli Italiano</i>)
Gif • “(Computer Science) A standard compressed file format used for pictures/ A picture held in this format [from g(raphic) i(nterchange) f(ormat)].” (<i>Collins English Dictionary</i>) • “Graphics Interchange Format. GIFs are image	Gif • “Sigla di <i>Graphic interchange format</i>, formato per immagini digitali di tipo raster, creato nel 1987 da ‘CompuServe’ (azienda di servizi informatici statunitense) per facilitare il download di immagini a colori via Internet. Le

files that are compressed to reduce transfer time [...] It can also use multiple images for animated effects (animated GIFs).” (<i>Urban Dictionary</i>)	immagini in formato GIF occupano poca memoria e possono essere scaricate velocemente con connessioni lente. La tecnica di compressione dei colori le rende adatte a immagini grafiche, con tinte piatte e pochi dettagli.” (<i>Enciclopedia Treccani</i>)
Hashtag • “A word or phrase preceded by a hash sign (#), used on social media sites such as Twitter to identify messages on a specific topic.” (<i>Oxford English Dictionary</i>)	Hashtag • “Parola (o sequenza continua di parole) preceduta dal simbolo #, usata nell'ambito dei social network per categorizzare e rendere ricercabili contenuti correlati.” (<i>Vocabolario dell’Accademia della Crusca</i>)
Hipster • “Hipsters are a subculture of men and women typically in their 20's and 30's that value independent thinking, counter-culture, progressive politics, an appreciation of art and indie-rock, creativity, intelligence, and witty banter. [...] Although "hipsterism" is really a state of mind, it is also often intertwined with distinct fashion sensibilities. Hipsters reject the culturally-ignorant attitudes of mainstream consumers, and are often seen wearing vintage and thrift store inspired fashions, tight-fitting jeans, old-school sneakers, and sometimes thick rimmed glasses.”. (<i>Urban Dictionary</i>)	Hipster • “Chi si tiene aggiornato, all’ultima moda, chi segue la moda; tipologia di giovani tendenzialmente disinteressati alla politica e con velleità fortemente anticonformiste, che si riconoscono per atteggiamenti stravaganti e un abbigliamento eccentrico e variopinto che richiama la moda vintage della seconda metà del Novecento con alcuni tratti di novità (occhiali da vista, cappellino con visiera alzata)” (<i>Vocabolario dell’Accademia della Crusca</i>)
Hurl • “hurl something/somebody + adv./prep.: to throw something or someone violently in a particular direction.” (<i>Oxford English Dictionary</i>) • “(US slang) vomit.” (<i>Merriam Webster Learner’s Dictionary</i>)	Vomitare • “Espellere dalla bocca ciò che è contenuto nello stomaco, rigettare.” (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>)
Jelly • “Being jealous, or hating.” (<i>Urban Dictionary</i>) • “(Brit) A slang name for gelignite (gelatin dynamite) a high explosive consisting of a gelatinized mass of nitroglycerin with cellulose nitrate added. (<i>Collins English Dictionary</i>)	Gelosino • “Che prova avversione e invidia contro chi gli viene preferito.” (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>)
LOL • “(abbr.) laughing out loud.” (<i>American Heritage Dictionary of the English Language</i>) • “Abbreviation for (Telecommunications) laughing out loud.” (<i>Collins English Dictionary</i>)	LOL • “(colloq) (used in e-mail messages, etc.) laughing out loud (sto ridendo a crepapelle).” (<i>Dizionario Sansoni Inglese- Italiano</i>) • “D’altronde avrebbe mai potuto esimersi, la Crusca, dal fornire una conoscenza storica della nostra lingua e una coscienza critica della sua evoluzione presente lontano dai social network? La domanda, puramente retorica, ha già una risposta: no. I social network, di fatto, non sono altro che una delle tante facce della realtà linguistica in cui siamo immersi, rappresentando un nuovo

	spazio d'azione per le molteplici attività portate avanti dall'Accademia. Lo sbarco sui social network da parte dell'istituzione per antonomasia della lingua italiana si spiega a partire da un dato di fatto: l'uso dei social network sta influenzando il modo in cui viviamo e ci relazioniamo agli altri. Questo significa che anche le modalità e le dinamiche del nostro comunicare stanno andando incontro ad un'evoluzione. [...] LOL (laugh out loud), OMG (oh my God), TTYL (talk to you later) sono solo alcuni acronimi che dimostrano come i social network abbiano velocizzato il nostro modo di comunicare, riducendo l'esigenza di scrivere frasi più lunghe nella nostra amata lingua italiana.” (http://www.wired.it/internet/social-network/2014/11/07/accademia-della-crusca-e-social-network-laccoppiata-vincente-che-non-ti-aspettavi/)
Louboutin • “Fashion designer Christian Louboutin has developed an international following for his distinctive red-soled footwear.” (http://www.biography.com/people/christian-louboutin) • “Without a doubt, when a celebrity need to be as glamorous as possible, she reaches for her Louboutins.” (http://www.retrowaste.com/1990s/fashion-in-the-1990s/christian-louboutin-fashion-designer-facts-history-pictures/)	Louboutin • “Christian Louboutin, da vent'anni creatore di sogni su tacco a spillo [...] Le sue celebri scarpe riconoscibili, oltre che per il loro stile inconfondibile, anche grazie alla celebre suola rossa sono ai piedi delle donne più celebri del mondo, prima fra tutte Christina Aguilera che ne ha già collezionate oltre 300.” (http://mylittledowntown.blogspot.it/2012/10/christian-louboutin-il-segreto-per.html) • “Le décolleté “Pigalle” di Christian Louboutin compiono 10 anni, 10 di successi il cui il modello diventato simbolo della capacità creativa dello shoe designer ha visto tantissime rivisitazioni sempre più particolari nel corso delle stagioni. Le splendide pumps con suola rossa pensate sin dal principio con punta stretta molto chic sono state declinate in colori e materiali per tutti i gusti, una famiglia di décolleté che ha accolto di recente anche ballerine nella stessa forma e pumps platform più alte.” (http://shoes.stylosophy.it/s/christian-louboutin/)
O.D.'D • “Overdose on a drug” (<i>Urban Dictionary</i>) • “1. To take an overdose. 2. To have or experience too much of something; overindulge.” (<i>TheFreeDictionary</i>)	Indigestione • “1 (MED) Disturbo dell'apparato digerente dovuto ad eccessiva ingestione di cibo e bevande, o alla cattiva qualità degli alimenti. 2 (estens., pop.) Mangiata, scorpacciata.” (<i>Grande Dizionario Hoepli Italiano</i>)

Peter Pan collars • “The Peter Pan collar—that girlishly rounded slip of a collar you may have noticed encircling the neck of your local ingénue this winter—is officially back. [...] The name has nothing to do with the 1953 animated Disney movie or the 1955 NBC telecast starring Mary Martin [...] The costume that launched the trend was designed way back in 1905, for the first American stage production of J.M. Barrie’s play.” (http://www.slate.com/blogs/browbeat/2012/01/20/peter_pan_collar_where_it_came_from_and_why_it_s_back.html) • “A Peter Pan collar is a specific type of shirt collar, usually found on women's and girl's clothing. [...] The shape and name of the Peter Pan collar appear to have originated in the mid-20th century. The design became very popular for school uniforms, and began to spill over into popular culture. [...] Several things distinguish a Peter Pan collar from other types of shirt collars. The [...] most distinctive, is the rounded edges.” (http://www.wisegeek.com/what-is-a-peter-pan-collar.htm)	Colletti alla Peter Pan • “Da qualche tempo è tornato di moda il colletto staccabile, un accessorio ideale per trasformare un top o una maglia e valorizzare una mise senza spendere molto. Si trova ogni genere di colletto, dal più moderno al più antico, unito, con stampe, a volte reversibile.” (http://www.rossoanticoaperitivo.it/magazine/colletti-alla-peter-pan/)
Sarong • “A long piece of cloth wrapped around the body from the waist or the chest, worn by Malaysian and Indonesian men and women.” (<i>Oxford English Dictionary</i>) • “A long wide piece of cloth that is tied around the waist to make a skirt or at the shoulder to make a dress. It is worn by men and women in Malaysia and some other countries.” (<i>MacMillan Dictionary</i>)	Sarong • “Tradizionale veste maschile e femminile della Malesia e dell’Indonesia. È formata da un taglio di tessuto di seta o di cotone (5-7 m) che viene avvolto e allacciato intorno alla vita, o sopra al seno dalle donne, ricadendo fino alle caviglie. Il tessuto, suddiviso in strisce e vivacemente colorato, presenta spesso disegni geometrici.” (<i>Enciclopedia Treccani</i>) • “(ABBIGL.) Veste nazionale, maschile e femminile, delle popolazioni malesi e indonesiane, costituita da una semplice fascia di stoffa di cotone o di seta, generalmente a colori vivaci, che le donne si avvolgono intorno al corpo all'altezza del seno e gli uomini intorno alla cintura, facendola ricadere fino alle caviglie.” (<i>Grande Dizionario Hoepli Italiano</i>)
Selfie • “A photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media.” (<i>Oxford English Dictionary</i>)	Selfie • “Fotografia scattata a sé stessi, tipicamente senza l’ausilio della temporizzazione e destinata alla condivisione in rete” (<i>Vocabolario dell’Accademia della Crusca</i>)
Siri • “Siri is the intelligent personal assistant that helps you get things done just by asking. It	Siri • “Siri è l'assistente personale intelligente che aiuta a fare tutto: basta solo chiedere.

allows you to use your voice to send messages, schedule meetings, place phone calls, and more. But Siri isn't like traditional voice-recognition software that requires you to remember keywords and speak specific commands. Siri understands your natural speech, and it asks you questions if it needs more information to complete a task.” (http://www.apple.com/)	Usando la tua voce puoi inviare messaggi, fissare riunioni, telefonare e molto altro ancora. Non si tratta di un software di riconoscimento vocale che ti obbliga a usare parole chiave e comandi specifici. Siri ti capisce quando parli con naturalezza e fa domande se ha bisogno di più informazioni per soddisfare una richiesta.” (http://www.apple.com/it/)
Soulcycle • “Soulcycle is indoor cycling re-invented. Forty-five minutes is all it takes to transform the way you look and feel. Get ready for fat-burning cardio, a full-body workout (we use hand weights!), and choreography to work your core.” (https://www.soul-cycle.com/)	Soulcycle • “Uno spinning a lume di candela, istruttori che sono guru, allievi (anche vip) che diventano una community: la disciplina che tonifica il corpo e purifica la mente fa impazzire New York.” (http://d.repubblica.it/attualita/soulcycle_cardio_yoga/)
Throw up • “To vomit.” (<i>TheFreeDictionary</i>) • “To vomit.” (<i>MacMillan Dictionary</i>) • “(Med) vomit.” (<i>Merriam Webster Dictionary</i>)	Vomitare • “Espellere dalla bocca ciò che è contenuto nello stomaco, rigettare.” (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>)
Totes • “A shorter more convenient form of the word: totally. This word is most commonly used by teenage girls. The most obvious advantage of using this word is the time saved. Data collected at a prestigious university found that every syllable spoken takes approximately 0.14 seconds. The same prestigious university also found that the average valley girl says the word totally around 190 times a day.” (<i>Urban Dictionary</i>)	Certo • 1. Assodato, sicuro 2. Soggettivamente convinto, persuaso 3. Preciso, definito (<i>Il Sabatini Coletti, Dizionario della Lingua Italiana</i>)
Tweet • “Sweet! on Twitter. Used instead of 'Sweet!' whenever talking about something to do with Twitter” (<i>Urban Dictionary</i>)	Twittare • “In Internet, inviare tweet tramite Twitter. Derivato dal s. m. tweet, di origine ingl., con l'aggiunta del suffisso -are” (<i>Enciclopedia Treccani</i>)

Guida per nuovi traduttori Itasa

Questa guida vuole essere un aiuto per i nuovi traduttori che si apprestano a compiere i primi passi nel mondo di ITA-SA e nel mondo delle traduzioni, ma anche per quelli che sono con noi da un po' e vogliono chiarimenti sulle regole da rispettare nelle traduzioni.

1) Programmi da utilizzare: Si utilizzano i seguenti programmi per la traduzione, il sync e la creazione di sottotitoli.

a) Windows

- Visual Sub Sync ITASA Mod, VSS per gli amici

(http://www.italiansubs.net/index.php?option=com_smf&Itemid=26&topic=45325.0)

indispensabile per una traduzione e un sync perfetto.

- Subtitle Workshop (<http://www.urusoft.net/download.php?lang=1&id=sw>) comodo per tradurre perché permette di affiancare il testo in inglese con quello italiano.

b) Macintosh

- Jubler (<http://www.jubler.org/>)

c) Linux

- Subtitle Editor (<http://sourceforge.net/projects/ksubeditor/>)

d) Per tutte le piattaforme

- Jubler (<http://www.jubler.org/>)

2) Organizzazione traduzioni: ovvero, come orientarsi nelle area privata del forum.

a) Il forum: l'area privata e' formata da 4 sezioni:

-> "Piazza del Traduttore": Questa sezione e' dedicata alle comunicazioni interne tra i tuoi nuovi colleghi, è fonte di ottimi consigli per una migliore traduzione. Ma e' anche qui dove potete proporre voi stessi delle serie da tradurre, e vedere se qualcuno e' disposto ad aiutarvi

->"Angolo Indefinito": Questa è l'area dedicata al cazzeggio dei traduttori. Qui ci si conosce, si organizzano le serate e i meeting tra i componenti dello staff.

-> "Traduzioni": Qui decidiamo cosa tradurre, e' qui che potete lasciare la vostra disponibilità per una serie nuova o che necessita traduttori.

--> Guide e Link utili:

---> 1) Guida ai termini medici: <http://www.italiansubs.net/forum/index.php?topic=5054.0>

---> 2) Guida ai termini legali: <http://www.italiansubs.net/forum/index.php?topic=5424.0>

---> 3) Guida ai termini militari, polizieschi: <http://www.italiansubs.net/forum/index.php?topic=5053.0>

---> 4) Errori comuni: <http://www.italiansubs.net/forum/index.php?topic=2342.0>

---> 5) Consigli per evitare errori di battuta e di forma:

<http://www.italiansubs.net/forum/index.php?topic=6030.0>

-> "Traduzioni Senior": E' la sezione dedicata alla traduzione delle serie con un maggiore richiamo di pubblico.

-> "Traduzioni Junior": E' la sezione dedicata alla traduzione di tutte le restanti serie. Per la mole considerevole di lavoro, sono state create 8 sottosezioni: Anime, Cartoon, Comedy, Crime, Documentary, Drama, Film, Mystery, SciFi. Quindi ricordatevi di navigare nelle sottosezioni per raggiungere il topic voluto.

b) Le divisioni

Organizzazione interna per le traduzioni.

Mettiamo caso che il telefilm da sottotitolare sia Rome, che la serie sia la 1a e la puntata sia la 01. Per prima cosa, l'organizzatore del team aprirà un nuovo topic nella sezione "Drama" in "Traduzioni Junior", chiamandolo "Rome 1x01". Aperto il topic, si passa alla conta delle persone disponibili. Ricordatevi di partecipare! In generale un team sarà composto da 6 o 7 membri per le puntate "normali" (durata 40-45) e 4 o 5 per le comedy o i cartoni (durata 20-23), anche se sono ammesse delle eccezioni per serie che presentano un alto numero di battute, per evitare che un traduttore si trovi a dover tradurre in breve tempo più di 150 battute. Una volta che tutti hanno dato

la propria disponibilità, si passa alla divisione delle parti, fatta solitamente dal revisore, che indicherà anche la versione video su cui tradurre. Mettiamo che la divisione sia questa:

- Gino: 1-100
- Pino: 101-200
- TUONOME: 201-300
- Lino: 301-fine

In questo caso, quello che dovrai fare è scaricare il file allegato al post della divisione, che non sono altro che i sottotitoli dai quali tradurre, e ritagliare da essi la parte a te assegnata, ossia dalla battuta 201 alla battuta 300. Elimina il resto, non lasciarlo nel file finale. Ora potrai lavorarci, utilizzando i programmi sopracitati, usando anche la traccia video per tradurre. Questo è molto importante, non tradurre solo basandoti sui sottotitoli: sono spesso fatti male e di bassa qualità.

Una volta finita la traduzione, salvala in formato SubRip (.srt), col nome rome.s01e01.TUONOME.201-300.srt. Salvato il file, ora dovrai tornare al topic di riferimento, in questo caso "Rome 1x01", e scrivere una risposta allegando il file con la tua parte di traduzione.

Ricordati di spuntare la casellina "Spunta questa casella per consegnare".

3) REGOLE TECNICHE

a) Massimo 45 caratteri per riga, massimo 2 righe, totale max 90 caratteri, sia che si tratti di dialogo (quindi con - e spazio prima) sia che no. Se la battuta ha meno di 40 caratteri, non va divisa:

Citazione

5

00:00:25,405 --> 00:00:29,352

Ciao,
come stai?
diventa:

Citazione

5

00:00:25,405 --> 00:00:29,352

Ciao, come stai?

b) I corsivi vanno inseriti nei seguenti casi:

- "Parla" un mezzo di comunicazione: radio, TV, sveglia.
- Monologhi interiori.
- Cellulari o telefoni quando la persona che parla non è quella inquadrata, ma quella dall'altra parte del filo.
- Narratore fuori campo. (es: flashback)

c) Testi scritti (computer, sms,...):

- Se un personaggio legge ad alta voce alcune frasi scritte su un computer (inquadrato mentre il personaggio parla), il testo va scritto normale, non corsivo. Virgolette che si aprono alla prima battuta e si chiudono all'ultima battuta, anche quando le frasi coprono più battute a singola o doppia riga.

Citazione

00:40:30,365 --> 00:40:32,913

"Testo testo testo testo
testo testo testo."

- Se bisogna tradurre una frase scritta su un foglio di carta o su un muro o dove volete (ovviamente funzionale alla storia), il testo va scritto in maiuscolo, ma non in corsivo.

Citazione
TESTO TESTO TESTO

In caso di sms, il formato è:

Citazione
MITTENTE: "Testo sms."

- Se si traduce una breve frase sovrainpressa nel filmato originale, si usa lo stesso stile usato nella frase sovrainpressa.

Esempio tratto da "The Loop":

Citazione
(monday morning) -----> (lunedì mattina) Si mantengono parentesi, corsivo e tutto minuscolo.

d) Le canzoni vanno contrassegnate con # Testo. # nel caso vi fossero due righe:

Testo, testo #
testo, testo.

Il testo è in corsivo. Questa regola viene applicata nel caso in cui si tratti di un musical, o una canzone venga cantata da un personaggio, per cui tradurre il testo diventa fondamentale. La regola non si applica nel caso in cui la canzone è in sottofondo.

e) Punti di sospensione

Se la frase viene lasciata in sospeso i puntini di sospensione sono sempre 3, sempre attaccati alla parola che precede e spaziati da quella che segue. Se i 3 puntini sono alla fine del sottotitolo, di norma si ricomincia con la maiuscola se la frase dopo non c'entra con quella prima, o se si tratta di una proposizione diversa, con la minuscola se è la continuazione della frase precedente. Non mettete i tre puntini all'inizio della frase.

f) LA PUNTEGGIATURA!!

Lasciare sempre uno spazio dopo (e non prima!) ogni , . : ; ' e qualsiasi segno! (tranne dopo l'apostrofo degli articoli)

Esempio:

Citazione
47
00:02:55,649 --> 00:02:59,481
Signor Skinner, mi dica...
Cosa non le piace di se stesso?

g) Lunghezza battute: NON LASCIARE CHE LE BATTUTE siano troppo lunghe né su tre righe

Esempio:

Citazione
5
00:00:25,405 --> 00:00:29,352
Non potrà mai stare in pubblico senza essere fissato dagli estranei.

Deve diventare:

Citazione
5
00:00:25,405 --> 00:00:29,352
Non potrà mai stare in pubblico senza

essere fissato dagli estranei.

Oppure:

Citazione

529

00:40:30,365 --> 00:40:32,913

E non hai ancora

vissuto finche'

non vedi il nostro tramonto.

in:

Citazione

529

00:40:30,365 --> 00:40:32,913

E non hai ancora vissuto finche'

non vedi il nostro tramonto.

Su SW esiste la funzione ctrl + e per dividere le battute. Usatela, ma poi sistemate sempre a mano la divisione se vi sembra che risulti pesante per la lettura:

Citazione

5

00:00:25,405 --> 00:00:29,352

Non potrai mai stare in

pubblico senza essere fissato dagli estranei.

Diventa:

Citazione

Non potrai mai stare in pubblico

senza essere fissato dagli estranei.

Oppure:

Citazione

5

00:00:25,405 --> 00:00:29,352

Non riesco a

passare molto tempo da sola.

Diventa:

Citazione

5

00:00:25,405 --> 00:00:29,352

Non riesco a passare

molto tempo da sola.

h) Parole accentate: Per le parole accentate si usa questo simbolo: ' Le vocali accentate, quindi, da àèìùò, diventano a'e'i'o'u'

i) CREDITS, Ecco come devono apparire:

Citazione

88

00:08:26,786 --> 00:08:29,921

Nome della serie - Season XX

Episode XX - "Titolo dell'episodio" FACOLTATIVO

89

00:08:32,792 --> 00:08:37,047

Traduzione: emicad, Yossarian, Linus,
LucasCorso, TutorGirl, chiarachi, Sparrowrulez
90

00:08:39,871 --> 00:08:44,919

Revisione: SmokingBianco, PILØ
91

00:08:45,871 --> 00:08:449,919

::Italian Subs Addicted::

[www.italiansubs.net]

I nick devono essere scritti esattamente come sono scritti sul forum, fate attenzione a minuscole e maiuscole.

j) Ogni sub in cui la frase finisce va chiuso con un punto, e nel sub dopo si comincia con la maiuscola, mentre se il sub finisce con una virgola o senza punteggiatura, quello dopo parte con la minuscola.

k) Dialogo misto: Quando due persone parlano nello stesso sottotitolo, le battute si segnalano così:

Citazione

91

00:08:45,871 --> 00:08:449,919

- Dov'eri?

- A fare la cacca.

Dialoghi del tipo:

Citazione

91

00:08:45,871 --> 00:08:449,919

- Ieri sono andato a cena con una supergnocca e poi siamo andati a casa sua! - Davvero?

non sono ammessi. Se la prima battuta del dialogo è troppo lunga si spezza la battuta.

Citazione

1

00:08:45,871 --> 00:08:49,919

Ieri sono andato a cena con una supergnocca

2

00:08:50,000 --> 00:08:52,919

- e poi siamo andati a casa sua!

- Davvero?

l) Parte consegnata: la parte che consegnate dev'essere rinominata nel modo seguente:

Nome serie. Numero Puntata. Nome traduttore. Parte

Citazione

LilBush.s01e04.Boby.126-257

m) Segnalazione incertezze e/o parti non tradotte:

Non fate i saccenti. Se vi capita una frase di cui non capite il senso o che non sapete rendere, non sparate a caso la traduzione facendo finta di niente. Provate a tradurla, ma segnalatela o nel topic o con degli ???/***, magari anche lasciando la versione inglese. Questo semplicemente perché in revisione potrebbero sfuggire errori colossali.

n) Synch: Guida completa al sync e resync con VSS disponibile in questo topic

4)REGOLE (basiche) DI TRADUZIONE

a) ESCLAMAZIONI

Le esclamazioni sono ehi, ah, oh, ehm, eh... niente hey, niente bho, niente uhm.

b) MINUSCOLE E MAIUSCOLE!!

Dopo ogni punto va la maiuscola, i nomi propri hanno la maiuscola, i mesi e i giorni della settimana vogliono la lettera iniziale minuscola.

c) ABBREVIAZIONI:

Mr., Mrs., Miss, Dr. si traducono rispettivamente con signor(e), signora, signorina, dottor(e).

Quindi, preferibilmente, niente sig. o sig.ra o dott. (che vanno comunque messi sempre MINUSCOLI), a meno che non ci siano problemi di spazio/troppi caratteri all'interno delle battute/durata breve della battuta.

d) GRAMMATICA:

Su qui e qua l'accento non va. Qual e' si scrive senza apostrofo. Le parole contenenti "zio" e "zia" non raddoppiano mai la Z. Controllate sempre un dizionario di italiano se avete dei dubbi. Non si dice "sparare una persona"(a meno che non sia la donna cannone!), ma "sparare a una persona", per cui "lo hanno sparato" è errato!!! E' invece corretto "gli hanno sparato".

e) INTERIEZIONI

Se c'è una battuta contenente solo un Hey, un uhm o altre espressioni senza alcun significato, eliminatele. Se non servono a dare un senso diverso da quello che si capisce dal testo+audio insieme è meglio non metterle.

f) ACCURATEZZA

Un minimo di buona volontà se la traduzione di una frase non e' cosi' immediata.

Ecco alcuni siti che ti salveranno in moltissime situazioni, durante le tue prossime traduzioni:

-> Word Reference: Ottimo dizionario inglese-italiano <http://www.wordreference.com/it/>

-> Urban Dictionary: Grandioso dizionario per lo slang: <http://www.urbandictionary.com/>

-> Traduttore Google: Per aiutarvi nelle traduzioni da sottotitoli spagnoli/portoghesi

http://www.google.it/language_tools?hl=it

-> Italian Verbs: Per ogni dubbio di coniugazione: <http://www.italian-verbs.com/verbiitaliani.htm>

-> Cambridge Dictionary: Ottimo dizionario: <http://dictionary.cambridge.org>

-> Answers.com: Famosissimo sito per tutti i dubbi: <http://www.answers.com>

-> Peevish: Per lo slang del British English: www.peevish.co.uk/slang/g

CORREZIONI

Non e' detto che qualsiasi modifica effettuata dal revisore sulle parti consegnate dai traduttori sia da considerarsi a correzione di un errore.

h) ADATTAMENTI

Gli adattamenti sono vere chicche del mestiere; perciò se qualcuno vi cambia la vostra perfetta traduzione letterale in una meno letterale, ma che ricrea magari un complicato gioco di parole, non abbiatevene a male!

i) CARATTERIZZAZIONE

Ogni personaggio ha i suoi modi dire, il suo linguaggio, le parolacce per esempio stanno in bocca ad uno alla perfezione, mentre in bocca a un altro stonano come un cavallo in una pasticceria. Per questo sono d'accordo che la revisione, oltre ad essere fatta conoscendo bene la lingua di partenza ma ancor più la lingua d'arrivo, dovrebbe saper prendere le parti di un mosaico "traduttivo" e saperle fondere come in una vetrata policroma d'un rosone del Trecento.

l) CONTROLLO

Effettuare SEMPRE il controllo ortografico a fine traduzione per evitare refusi banali.

b)m) PREVIOUSLY[/b]/[u]

Il previously, il riassunto degli episodi precedenti, va SEMPRE copia/incollato dai sottotitoli degli episodi in cui sono comparse le battute in questione. Non va mai ritradotto da zero.

5) Visual Sub Sync

Alcune dritte per il programma più usato. (Hotkeys dell'ITASA mod, parametri personalizzabili)

Leggere comunque la guida per maggiori dettagli (http://www.italiansubs.net/index.php?option=com_smf&Itemid=26&topic=34107.0)

- A) Selezionando due o più battute e premendo ctrl + w si uniscono le battute in questione.
- B) ctrl + 2 corregge automaticamente tutti gli errori (sync, split righe)
- B) ctrl + r split righe
- D) ctrl + d per ritardare o anticipare uno o più sottotitoli di tot tempo
- Si può scegliere di spostare in avanti o indietro
 - tutti i sottotitoli
 - quelli dal cursore in poi.
 - quelli selezionati.
- E) Ctrl + f trova le parole che cercate tra i sub. (possibilità di fare anche trova e sostituisci)
- F) Ctrl + h: Fix typos (sostituisce le lettere accentate e tutti i caratteri non ammessi).
- G) Ctrl + 1 Check error. Apre una finestra che segnala gli eventuali errori
- H) Ctrl + 3 Lancia il controllo ortografico.
- I) Ctrl + i testo in corsivo.
- L) Ctrl + b testo in grassetto.
- M) Ctrl + q elimina i tag.
- N) Ctrl + à aggiunge # per testi canzoni.
- O) Ctrl + s salva.

6) REGOLE IMMAGINI NEWS - Guida Creazioni News di Metalmarco

- a) Le immagini delle news regolari non devono superare i 100k.
 - b) Le immagini di premiere, season finale, series finale, film e top series possono superare il limite, cercando comunque di mantenersi attorno ai 300k.
 - c) In occasioni particolari e molto rare, sono ammesse immagini superiori ai 300k. In questi casi richiedere sempre l'approvazione da parte di un admin.
 - d) Tutte le immagini devono essere uploadate nel repo delle immagini di itasa, mai su siti come imageshack. Le news che non rispettaranno queste regole verranno cancellate.
- Queste regole possono cambiare, sarete avvertiti quando questo accadrà, ma siccome un post può sempre sfuggirvi, ogni tanto ripassate in questo topic per un ripasso di tutte le regole.

bbc.co.uk

**Online Subtitling
Editorial
Guidelines V1.1**

Compiled and Edited by:

Gareth Ford Williams – Senior Content Producer, Accessibility

05th January 2009

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INTRODUCTION

The following guidelines outline BBC Subtitling's requirements for bbc.co.uk. This document is intended for use in subtitle production for BBC Commissioned AV content only

Good subtitling is a complex balancing act - you have to survey the range of subtitling guidelines on offer, and then match them to the style of the content. It will never be possible to apply all of the guidelines all of the time, because in many situations they will be mutually exclusive.

It is particularly important to understand that different types of content, different items within an AV clip, and even different sections within an item, will require different subtitling approaches.

The Content Producer's task is to judge which practices need to be given precedence over others. It would be tempting to try to present a hierarchy of guidelines, ranking the guidelines in order of importance. Unfortunately, subtitling is not a science - the hierarchy shifts from clip to clip. Sometimes it will be necessary to pay greater attention to speaker identification and language register (for instance, in a multi-character drama); at other times, there might be heavier emphasis on access to visuals (for instance, in a sports report in a news clip). In order for the BBC to deliver a consistent user experience across all digital platforms, these guidelines are closely based on the broadcast subtitle guidelines published by the BBC for linear broadcast subtitling in 1998 and industry best practice. Additional sources of information used in the compilation of this document include;

ITC and BBC co-funded research into the use of subtitles, conducted by the Centre for Deaf Studies at Bristol University, research on children's subtitles, **Dial 888**; **Subtitling for Deaf Children**, conducted by Dr Susan Gregory and research on news subtitles,

Good News for Deaf People, conducted by IFF Research Ltd

EDITING

1. Since people generally speak much faster than the text of their speech can be read, it is almost always necessary to edit the speech. The subtitler must always edit according to the amount of time available. Follow the timing conventions ([see Timing. p7](#)).
2. Where it's necessary to edit, edit everything evenly - do not take the easy way out by simply removing an entire sentence. Sometimes this will be appropriate, but normally you should aim to edit out a bit of every sentence.
3. If there is plenty of time for verbatim (or near-verbatim) speech, do not edit unnecessarily. Your aim should be to give the viewer as much access to the soundtrack as you possibly can within the constraints of time, space, shot changes, and on-screen visuals, etc. You should never deprive the viewer of words/sounds when there is time to include them and where there is no conflict with the visual information.
4. However, if you have a very "busy" scene, full of action and disconnected conversations, it might be confusing if you subtitle fragments of speech here and there, rather than allowing the viewer to watch what is going on.
5. It is not necessary to simplify or translate for deaf or hard-of-hearing viewers. This is not only condescending, it is also frustrating for lipreaders.
6. If the speaker is in shot, try to retain the start and end of his/her speech, as these are most obvious to lipreaders who will feel cheated if these words are removed.
7. Don't automatically edit out words like "but", "so" or "too". They may be short but they are often essential for expressing meaning.
8. Although it is often tempting to edit by removing conversational phrases like "you know", "well", "actually", and so on, remember that such phrases can often add flavour to your text.
9. Avoid editing out names when they are used to address people. They are often easy targets, but can be essential for following the plot.
- 10 Your editing should be faithful to the speaker's style of speech, taking into account register, nationality, era, etc. This will affect your choice of vocabulary. For instance:

register: mother vs mum; deceased vs dead; intercourse vs sex;
nationality: mom vs mum; trousers vs pants;
era: wireless vs radio; hackney cab vs taxi.

11. Similarly, make sure if you edit by using contractions that they are appropriate to the context and register. In a formal context, where a speaker would not use contractions, *you* should not use them either. Regional styles must also be considered: e.g. it will not always be appropriate to edit "I've got a cat" to "I've a cat"; and "I used to go there" cannot necessarily be edited to "I'd go there."

12. Having edited one subtitle, bear your edit in mind when creating the next subtitle. The edit can affect the content as well as the structure of anything that follows.

13. Avoid editing by changing the form of a verb. This sometimes works, but more often than not the change of tense produces a nonsense sentence and also, if you do edit the tense, you have to make it consistent throughout the rest of the text.

14. A common subtitling error is to edit a piece of speech before finding out exactly how much time is available; then, if it emerges that there is more time than anticipated, the subtitler forgets to go back and reinstate some of the edited-out text.

15. Sometimes speakers can be clearly lipread - particularly in close-ups. Do not edit out words that can be clearly lipread. This makes the viewer feel cheated. If editing is unavoidable, then try to edit by using words that have similar lip-movements. Also, keep as close as possible to the original word order.

16. Do not edit out strong language unless it is absolutely impossible to edit elsewhere in the sentence - deaf or hard-of-hearing viewers find this extremely irritating and condescending. Of course, if the BBC has decided to edit any strong language,, then your subtitles must reflect this in the following ways:

(a) If the offending word is bleeped, put the word **BLEEP** in the appropriate place in the subtitle - in caps, in a contrasting colour (white, cyan, yellow or green only), and without an exclamation mark. If only the middle section of a word is bleeped, show this:

e.g. **f-BLEEP-ing**. (In this instance, however, you will be unable to use a contrasting colour for the bleep, as that would add extra spaces within the word.)

(b) If the word is dubbed with a euphemistic replacement - e.g. *frigging* - put this in. If the word is non-standard but spellable - e.g. *frerlking* - put this in, too.

(c) If the word is dubbed with an unrecognisable sequence of noises, leave them out.

(d) If the sound is dipped for a portion of the word, put up the sounds that you can hear and three dots for the dipped bit:

e.g. **"Keep your f...ing nose out of it!"** (Never use more than three dots.)

(e) If the word is mouthed, use a label:

e.g. *So (MOUTHS) f...ing what?*

When the content has been edited for strong language you should allow time for the following disclaimer to appear at the end of the AV clip.

***The BBC has removed strong
language from this film's
soundtrack. The subtitles match
this edited version.***

(White on a Black background)

This explains the position to lipreaders.

Give the disclaimer a generous timing where possible (i.e. 8 seconds for the 3 lines it runs to).

If you need to write “clip” instead of “film”, “programme” or “show” in the disclaimer.

TIMING

1. Subtitles must be on screen for long enough to be read by a deaf or hard-of-hearing viewer who will also be trying to take in other visual information at the same time (the action/facial expressions/graphics, etc).
2. In both live and pre-recorded subtitling, timings are intended to be flexible. The standard timings shown in the Appendix are intended to provide general guidelines, but should not be taken too literally. When assessing the amount of time that a subtitle needs to remain on the screen, it is important for the subtitler to think about much more than the number of characters on the screen; this would be an unacceptably crude approach.
3. It is crucial that subtitles are displayed for a sufficient length of time for viewers to read them. The subtitle presentation rate for pre-recorded programmes should not normally exceed 140 words per minute. In exceptional circumstances, for example in the case of additions, the higher rate of 180 words per minute is permitted.

Less than preferred time

Do not dip below the standard timings unless there is no other way of getting round a problem. Circumstances which could mean giving less reading time are:

Shot changes

Give less time if giving the standard timing would involve clipping a shot, or crossing into an unrelated, "empty" [containing no speech] shot. However, always consider the alternative of merging with another subtitle.

Lipreading

Avoid editing out words if they can be lipread, but, again, only in very specific circumstances: i.e. when a word or phrase can be read very clearly even by non-lipreaders, and if it would look ridiculous to take out or change the word.

Catchwords

Avoid editing out catchwords if a phrase would become unrecognisable if edited.

Retaining humour

Give less time if a joke would be destroyed by adhering to the standard timing, but only if there is no other way around the problem, such as merging or crossing a shot.

Critical information in a news item or factual AV content

The main aim when subtitling news is to convey the “what, when, who, how, why”. If an item is already particularly concise, it may be impossible to edit it into subtitles at standard timings without losing a crucial element of the original

Very technical items

These may be similarly hard to edit. For instance, a detailed explanation of an economic or scientific story may prove almost impossible to edit without depriving the viewer of vital information. In these situations a subtitler should be prepared to vary standard timings to convey the full meaning of the original.

Extra time

Try to allow extra reading time for your subtitles in the following circumstances:

Unfamiliar words

Try to give more generous timings whenever you consider that viewers might find a word or phrase extremely hard to read without more time.

Several speakers

Aim to give more time when there are several speakers in one subtitle.

Labels

Allow an extra second for labels where possible, but only if appropriate.

Flashing subtitles

Allow more time as these are harder to read.

Visuals and graphics

When there is a lot happening in the picture, e.g. a football match or a map, allow viewers enough time both to read the subtitle and to take in the visuals.

([See Presentation p20](#))

Placed subtitles

If, for example, two speakers are placed in the same subtitle, and the person on the right speaks first, the eye has more work to do, so try to allow more time.

Long figures

Give viewers more time to read long figures (e.g. 12,353).

Shot changes

Aim for the upper end of the timing range if your subtitle crosses one shot or more, as you will need longer to read it.

Slow speech

Slower timings should be used to keep in sync with slow speech.

- It is also very important to keep your timings consistent. For instance, if you have given 3:12 for one subtitle, you must not then give 4:12 to subsequent subtitles of similar length - unless there is a very good reason: e.g. slow speaker/on- screen action
- If there is a pause between two pieces of speech, you may leave a gap between the subtitles - but this must be a minimum of one second, preferably a second and a half. Anything shorter than this produces a very jerky effect. Try not squeeze gaps in if the time can be used for text.

Standard Timings

1. A short and familiar word or phrase - 1.12 to 2 seconds. e.g.: **Hello.**
or: **Excuse me.**
2. Up to half a line - 2 to 2.12 seconds. e.g.: **Where do you live?**
or: **See you tomorrow.**
3. One line - 2.12 to 3 seconds.
e.g.: **How long will it take us to go home?**
or: **He's got a real headache.**
4. One line and a little bit - 3.12 seconds.
e.g.: **How long will it take Johanna to go home?**
5. Up to one and a half lines - 4 to 4.12 seconds. e.g.: **It is important to tell her about the decision we made.**
6. Two lines - 5 to 6 seconds.
e.g.: **I think it would be a very good idea to keep dangerous dogs on a leash.**
7. Two lines and a little bit - 6.12 seconds.
e.g.: **How long will it take the whole cast**

**to come home by taxi to Duals, North
Dyfed?**

8. Two and a half lines - 7 seconds.

e.g.: **The best thing about going
abroad is that you don't have to
put up with
the British weather.**

9. Three lines - 7.12 to 8 seconds.

e.g.: **What will the City do about the
Tory
Government's humiliating defeat
in the House of Commons last night?**

SUBTITLE BREAKS

1. Subtitles should start and end at logical points in a sentence. Aim to divide up the text into whole sentences. If this is not possible, aim at least to end every subtitle at a logical mid-sentence point: e.g. at the end of a phrase or clause.

2. If a subtitle consists of part of a sentence, try to put the next sentence in a new subtitle, rather than tagging it on to the part-sentence.

So, try to avoid subtitles like

this: (a) **Wouldn't it be**

fascinating

(b) *if it WAS Elizabeth Fitton?* **Liz,
you wanted a rational
explanation.**

The following sequence would be

preferable: (a) **Wouldn't it be**

fascinating

(b) *if it WAS Elizabeth Fitton?*

(c) **Liz, you wanted
a rational
explanation.**

3. It may be possible to break a long sentence into two or more separate sentences and to display them as consecutive subtitles e.g. 'We have standing orders, and we have procedures which have been handed down to us over the centuries.' becomes:

(a) **We have standing
orders and
procedures.**

(b) **They have been handed down
to us over the centuries.**

This is especially appropriate for 'compound' sentences, i.e. sentences consisting of more than one main clause, joined by coordinating conjunctions 'and', 'but', 'or';

This procedure is also possible with some 'complex' sentences, i.e. sentences consisting of a main clause and one or more subordinate clauses joined by subordinating conjunctions such as 'since', 'when', 'because', etc or by relative pronouns such as 'who', 'that': 'All we wanted was a quiet chat just you and me together, but you seemed to have other ideas.' becomes

- (a) **All we wanted was a quiet chat just you and me together.**
- (b) **But you seemed to have other ideas.**

It is sometimes also possible to break single main clauses effectively into more than one subtitle; e.g. 'I saw a tall, thin, bearded man with the stolen shopping basket disappearing into the crowd.' becomes:

- (a) **I saw a tall, thin, bearded man with the stolen shopping basket.**
- (b) **He disappeared into the crowd**

If such sentence breaking procedures are inappropriate, it might be necessary to allow a single long sentence to extend over more than one subtitle. In this case, sentences should be segmented at natural linguistic breaks such that each subtitle forms an integrated linguistic unit. Thus, segmentation at clause boundaries is to be preferred. For example:

- (a) **When I jumped on the bus...**
- (b) **...I saw the man who had taken the basket from the old lady.**

Segmentation at major phrase boundaries can also be accepted as follows: (a) **On two minor occasions immediately following the war...**

- (b) **...small numbers of people were seen crossing the border.**

KEEPING IN SYNC

1. Research in eye movement has shown that hearing impaired viewers make use of visual cues from the faces of television speakers. Therefore subtitle appearance should coincide with speech onset. Subtitle disappearance should coincide roughly with the end of the corresponding speech segment, since subtitles remaining too long on the screen are likely to be re-read by the viewer. The same rules of synchronisation should apply with off-camera speakers and even with off-screen narrators, since viewers with a certain amount of residual hearing make use of auditory cues to direct their attention to the subtitle area.
2. The subtitles should match the pace of speaking as closely as possible. Ideally, when the speaker is in shot, your subtitles should not anticipate speech by more than 1.5 seconds or hang up on the screen for more than 1.5 seconds after speech has stopped. However, if the speaker is very easy to lipread, slipping out of sync even by a second may spoil any dramatic effect and make the subtitles harder to follow. The subtitle should not be on the screen after the speaker has disappeared.
3. Sometimes, in order to meet other requirements (e.g. matching shots), you will find it difficult to avoid slipping slightly out of sync. However, subtitles should never be more than 1.5 seconds out of sync.
4. It is permissible to slip out of sync when you have a sequence of subtitles for a single speaker, providing the subtitles are back in sync by the end of the sequence. When two or more people are speaking, it is particularly important to keep in sync. Subtitles for new speakers must, as far as possible, come up as the new speaker starts to speak - not before, not after.
5. If a speaker speaks very slowly, then the subtitles will have to be slow, too - even if this means breaking the timing conventions. A subtitle (or an explanatory label) should always be on the screen if someone's lips are moving. If a speaker speaks very fast, you have to edit as much as is necessary in order to meet the timing requirements. ([See Timing on p7](#))
6. If the speech belongs to an out-of-shot speaker or is voice-over commentary, then it's not so essential for the subtitles to keep in sync.
7. Do not bring in any dramatic subtitles too early. For example, if there is a loud bang at the end of, say, a two-second shot, do not anticipate it by starting the label at the beginning of the shot. Wait until the bang actually happens, even if this means a fast timing.
8. Do not simultaneously caption different speakers if they are not speaking at the same time.

LINE-BREAKS

1. To ensure both legibility and readability, the maximum for subtitle text should be roughly 32 or 34 characters per line.
2. Lines should be broken at logical points. The ideal line-break will be at a piece of punctuation like a full stop, comma or dash. If the break has to be elsewhere in the sentence, avoid splitting the following parts of speech:

article and noun (e.g. the + table; a + book)

preposition and following phrase (e.g. on + the table; in + a way; about + his life) conjunction and following phrase/clause (e.g. and + those books; but + I went there)

pronoun and verb (e.g. he + is; they + will come; it + comes)

parts of a complex verb (e.g. have + eaten; will + have + been + doing)

3. Good line-breaks are extremely important because they make the process of reading and understanding far easier. However, it is not always possible to produce good line-breaks as well as well-edited text and good timing. Where these constraints are mutually exclusive, then well edited text and timing are more important than line-breaks.
4. If the text will fit on one line, do not rearrange it on to two lines. One line takes less time to read than two short lines and it causes less disruption to the picture. Similarly, do not rearrange two lines of text on to three lines, unless there is a very bad line-break between lines 1 and 2.

MATCHING SHOTS

1. BBC subtitles match shots as closely as possible. It is likely to be less tiring for the viewer if shot changes and subtitle changes occur at the same time. Many subtitles therefore start on the first frame of the shot and end on the last frame. If a subtitle ends before a shot change or starts after a shot change, there should be a gap of at least 1 second, preferably 1.5 seconds, between the subtitle and the shot change.

2. Avoid creating subtitles that straddle a shot change (i.e. a subtitle that starts in the middle of shot one and ends in the middle of shot two). To do this, you may need to split a sentence at an appropriate point ([see Subtitle Breaks p10](#)), or delay the start of a new sentence to coincide with the shot change.

3. If one shot is too fast for a subtitle, then you can merge the speech for two shots - providing your subtitle then ends at the second shot change.

4. Bear in mind, however, that it will not always be appropriate to merge the speech from two shots: e.g. if it means that you are thereby "giving the game away" in some way. For example, if someone sneezes on a very short shot, it is more effective to leave the "**Atchoo!**" on its own with a fast timing (or to merge it with what comes afterwards) than to anticipate it by merging with the previous subtitle.

5. Where possible, avoid extending a subtitle into the next shot when the speaker has stopped speaking, particularly if this is a dramatic reaction shot.

6. Never carry a subtitle over into the next shot if this means crossing into another scene or if it is obvious that the speaker is no longer around (e.g. if they have left the room).

7. Well-grouped subtitles are important for ease of reading, so do not produce subtitles which are broken in odd places or which start in the middle of one sentence and end in the middle of another, just because this is the easiest way of fitting the shots. It is usually possible to produce well-grouped subtitles which also match the shots. If not, good grouping should take precedence.

IDENTIFYING SPEAKERS

1. Where necessary, use colours to distinguish speakers from each other. ([See Colours. p18](#))

2. Where colours cannot be used you can distinguish between speakers in the following ways:

Placing

Put each piece of speech on a separate line or lines and place it underneath the relevant speaker. You may have to edit more to ensure that the lines are short enough to look placed.

Try to make sure that pieces of speech placed right and left are "joined at the hip" if possible, so that the eye does not have to leap from one side of the screen to the other.

e.g. **What do you think?**
 I'm not
 sure

or: **What's your name?**
 Fred

NOT: **Who?**
 The owner

Dashes

Put each piece of speech on a separate line and insert a white dash (not a hyphen) before each piece of speech, thereby clearly distinguishing different speakers' lines. The dashes should be aligned so that they are proud of the text.

e.g.: **- What am I gonna do now?**
 - Forgive and forget?

or: **- Found anything?**
 - If this is the next new weapon,
 we're in big trouble

The longest line should be centred on the screen, with the shorter line/lines left-aligned with it (not centred). If one of the lines is long, inevitably all the text will be towards the left of the screen, but generally the aim is to keep the lines in the centre of the screen.

Note that dashes only work as a clear indication of speakers when each speaker is in a separate consecutive shot.

3. If you need to distinguish between an in-vision speaker and a voice-over speaker, use single quotes for the voice-over, but only when there is likely to be confusion without them. (Single quotes are not normally necessary for a narrator, for example.) Confusion is most likely to arise when the in-vision speaker and the voice-over speaker are the same person.

Put a single quote-mark at the beginning of each new subtitle (or segment, in live), but do not close the single quotes at the end of each subtitle/segment - only close them when the person has finished speaking, as is the case with paragraphs in a book.

e.g. **'I've lived in the Lake District since I was a boy.**

**'I never want to leave this
area. I've been very happy
here.**

'I love the fresh air and the beautiful scenery.'

If more than one speaker in the same subtitle is a voice-over, just put single quotes at the beginning and end of the subtitle.

e.g. *'What do you think about it? I'm not sure.'*
(blue text speaker) (white text speaker)

(The single quotes will be in the same colour as the adjoining text.)

4. When two white text speakers are having a telephone conversation, you will need to distinguish the speakers. Using single quotes placed around the speech of the out-of-vision speaker is the recommended approach. They should be used throughout the conversation, whenever one of the speakers is out of vision.

e.g. **Hello. Victor Meldrew speaking.**
**'Hello, Mr Meldrew. I'm calling about your
car.'**

Single quotes are not necessary in telephone conversations if the out-of-vision speaker has a colour.

5. Single quotes can be used in the same way to indicate when speech is emanating from a machine of some kind: e.g. a tannoy, radio, tape-recorder, answerphone message, television, etc, but often a label is sufficient.

6. When an in-shot speaker and an out-of-shot speaker (same colour) need to be distinguished, use one of the following devices:

Arrows

If the out-of-shot speaker is on the left or right, type a left or right arrow (< or >) next to his or her speech and place the speech to the appropriate side. (Left arrows go immediately before the speech, followed by one space; right arrows immediately after the speech, preceded by one space. Make the arrow clearly visible by keeping it clear of any other lines of text i.e. the text following the arrow and the text in any lines below it are aligned.)

e.g. *Do come in.*
 Are you
 sure? >

When are you leaving?
< *I was thinking of going*
 at around 8 o'clock in the evening.

When I find out where he
is, you'll be the first to
know. >

NOT: *When I find out where he is, >*
 you'll be the first to know.

The arrows are always typed in white regardless of the text colour of the speaker.

NB: If an off-screen speaker is neither to the right nor the left, but straight ahead, do not use an arrow.

Labels

If you are unable to use an arrow, use a label to identify the speaker: i.e. type the name of the speaker in white caps (regardless of the colour of the speaker's text), immediately before the relevant speech. If there is time, place the speech on the line below the label, so that the label is as separate as possible from the speech. If this is not possible, put the label on the same line as the speech, centred in the usual way.

e.g. **JAMES:**
 What are you doing with that
 hammer?

or: **JAMES: What are you doing?** (centred)

If you do not know the name of the speaker, indicate the gender or age of the speaker if this is necessary for the viewer's understanding:

e.g. **MAN: I was brought up in a close-knit family.**

7. When two or more people are speaking simultaneously, do the following, regardless of their colours:

Two people: **BOTH: Keep quiet!** (all white text)

Three or more:	ALL: Hello!	(all white text)
Or: label)	TOGETHER: Yes! No!	(in different colours, with a white

COLOURS

1. Most subtitles are typed in white text on a black background to ensure optimum legibility. Text overlaid on an image should be contained within a black box.
2. A limited range of colours can be used to distinguish speakers from each other - yellow, cyan (light blue) and green.

Recommended

Colours: Speaker 1:

White #FFFFFF

Speaker 2: Yellow

#FFFF00

Speaker 3: Cyan

#00FFFF Speaker 4:

Green #00FF00

Note: All of the above colours must appear on a black background to ensure maximum legibility.

However, unnecessary use of cyan and green should be avoided, as viewers with poor eyesight find these colours difficult to read. Green should be the least frequently used colour. Once a speaker has a colour, s/he should keep that colour.

3. Use white text on a coloured background, or coloured text on a coloured background for utterances by "non-human creatures" like dinosaurs, robots, mutant turtles, etc, or relevant "alert" noises such as buzzers in game shows. These combinations must be easy to read.

White background

Avoid using any bright colour on a white back as often the low colour contrast can render them unreadable.

Red and Green Combinations

Almost 10% of men are red/green colour blind; another group are the blue/yellow colour blind. Despite the fact that red-green contrasts are very distinct for about 95% of humanity, there are about 5% of people for whom this is completely non- functional.

Avoid using either Red text on a Green background or Green text on a Red background.

Vibrating Colour Combinations

In addition to the issues of colour blindness and contrast mentioned above, placing areas of brightly coloured hues together can be hard for users with colour vision to read. Bright colours cause an afterimage effect. With only one bright colour, the after image is usually not bothersome, but with two bright colours together, the afterimages interfere with one another, causing a "visual vibration." This can be reduced by placing a neutral colour between the two areas of bright colours or by making one of the colours a pastel or dark shade.

Vibrating Colour Combinations

red/green	red on green	green on red
blue/orange	blue on orange	orange on blue
green/magenta	green on magenta	magenta on green
yellow/cyan	yellow on cyan	cyan on yellow
blue/magenta	magenta on blue	blue on magenta
orange/yellow	yellow on orange	orange on yellow
blue/green	green on blue	blue on green

Source: Pennsylvania State University

4. Avoid using the same colour for more than one speaker - it can cause a lot of confusion for the viewer. (The exception to this would be content with a lot of shifting main characters like *EastEnders*, where it is permissible to have two characters per colour, providing they do not appear together.) If the amount of placing needed would mean editing very heavily, you can use green as a "floater": that is, it can be used for more than one minor character, again providing they never appear together.
5. White can be used for any number of speakers. If two or more white speakers appear in the same scene, you have to use one of a number of devices to indicate who says what - [see Presentation \(p20\)](#) and [Identifying Speakers \(p15\)](#).

PRESENTATION

1. BBC online subtitles should be centred below the display and above the controls of the Embedded Media Player.
2. If the media player is embedded in the page the layout should change to accommodate the subtitle display.
3. If the subtitles cannot be positioned below the display, they should be overlaid on the image but with a black background to ensure legibility ([see Colours, p18](#))
4. A one-line subtitle normally sits on line 1 (the bottom line); a two-liner sits on lines 1 and 2; a three-liner sits on lines 1, 2 and 3.
5. As a general rule, each subtitle should consist of no more than three lines.
6. Where the speech for two or more speakers of different colours is combined in one subtitle, their speech runs on: i.e. you don't start a new line for each new speaker.
7. However, if two or more WHITE text speakers are interacting, you have to start a new line for each new speaker. Each piece of speech may then be placed underneath the relevant speaker rather than being centred. ([See Identifying Speakers, p15](#))
8. Subtitles that are overlaid on the image must not obscure any onscreen graphics that give context to what is being spoken or by whom.
9. If the onscreen graphics are not easily legible because of the streamed image size or quality, the subtitles must include any text contained within those graphics which provide contextual information. This must include the speaker's identity, what they do and any organisations they represent. Other displayed information affected by legibility problems that must be included in the subtitle includes; phone numbers, email addresses, postal addresses, website URLs, or other contact information.
10. If the information contained within the graphics is off-topic from what is being spoken, then the information should not be replicated in the subtitle.

Text

11. Characters should be displayed in double height and mixed (upper and lower) case.
12. Words within a subtitle should be separated by a single space.
13. Preferred fonts are Verdana, Helvetica, Tiresias or FS Me.

INTONATION AND EMOTIONS

1. To indicate a sarcastic statement, use an exclamation mark in brackets (without a space in between):

e.g.
Charming(!)

2. To indicate a sarcastic question, use a question mark in brackets:

e.g. **You're not going to work today, are you(?)**

3. Use caps to indicate when a word is stressed. Do not overuse this device - text sprinkled with caps can be very hard to read. However, do not underestimate how useful the occasional indication of stress can be for conveying meaning:

e.g. **It's the BOOK I want, not the paper.**

I know that, but WHEN will you be finished?

If the word "I" is stressed, make it a different colour from the surrounding text.

4. Use caps also to indicate when words are shouted or screamed:

e.g. **HELP**
ME!

However, avoid large chunks of text in caps. They are hard to read because the words have no shape.

5. To indicate whispered speech, a label is most effective. However, when time is short, place brackets around the whispered speech:

e.g.
WHISPERS:
Don't let him near you.

or: **(Don't let him near you.)**

If the whispered speech continues over more than one subtitle, brackets can start to look very messy, so a label in the first subtitle is preferable.

Brackets can also be used to indicate an aside, which may or may not be whispered.

6. Indicate questions asked in an incredulous tone by means of a question mark followed by an exclamation mark (no space):

e.g. **You mean you're going to marry him?!**

ACCENTS

1. Subtitlers should not indicate accent as a matter of course, but only where it is relevant for the viewer's understanding. This is rarely the case in serious/straight news reports, but may well be relevant in lighter factual items. For example, you would only indicate the nationality of a foreign scientist being interviewed on **Horizon** or the **Nine O'Clock News** if it were relevant to the subject matter and the viewer could not pick the information up from any other source, e.g. from their actual words or any accompanying graphics. However, in a drama or comedy where a character's accent is crucial to the plot or enjoyment, the subtitles must establish the accent when we first see the character and continue to reflect it from then on.

2. When it is necessary to indicate accent, bear in mind that, although the subtitler's aim should always be to reproduce the soundtrack as faithfully as possible, a phonetic representation of a speaker's foreign or regional accent or dialect is likely to slow up the reading process and may ridicule the speaker. Aim to give the viewer a *flavour* of the accent or dialect by spelling a few words phonetically and by including any unusual vocabulary or sentence construction that can be easily read. For a Cockney speaker, for instance, it would be appropriate to include quite a few "caffs", "missus" and "ain'ts", but not to replace every single dropped "h" and "g" with an apostrophe.

3. You should not correct any incorrect grammar that forms an essential part of dialect, e.g. the Cockney "you was". A foreign speaker may make grammatical mistakes that do not render the sense incomprehensible but make the subtitle difficult to read in the given time. In this case, you should either give the subtitle more time or change the text as necessary:

e.g. **I and my wife is being marrying four years since and are having four childs, yes**

This could be changed to:

I and my wife have been married four years and have four childs, yes

4. The speech text alone may not always be enough to establish the origin of an overseas/regional speaker. In that case, and if it is necessary for the viewer's understanding of the context of the content, use a label to make the accent clear:

e.g.

**AMERICAN ACCENT:
All the evidence points to a plot.**

DIFFICULT SPEECH

1. Unscripted speakers often ramble on, in sloppily constructed sentences or sentences that never end. Remember that what might make sense when it is heard might make little or no sense when it is read. So, if you think the viewer will have difficulty following the text, you should make it read clearly. This does not mean that you should always sub-edit incoherent speech into beautiful prose. You should aim to

tamper with the original as little as possible - just give it the odd tweak to make it intelligible. ([Also see ACCENTS, p22](#))

2. However, this is more applicable to factual content, e.g. News and documentaries. Do not tidy up incoherent speech in drama when the incoherence is the desired effect.

3. If a piece of speech is impossible to make out, you will have to put up a label saying why:

e.g. **DRUNKEN SPEECH**

or: **SLURRED SPEECH**

Avoid subjective labels such as "**UNINTELLIGIBLE**" or "**INCOMPREHENSIBLE**" or "**HE BABBLER INCOHERENTLY**".

INAUDIBLE SPEECH AND SILENCE

Inaudible Speech

Speech can be inaudible for different reasons. The subtitler should put up a label explaining the cause.

e.g. **APPLAUSE DROWNS**

SPEECH TRAIN DROWNS

HIS WORDS MUSIC

DROWNS SPEECH

HE MOUTHS

Silence

Long speechless pauses in can sometimes lead the viewer to wonder whether the subtitles have failed. It can help in such cases to insert explanatory text such as:

INTRODUCTORY MUSIC

or

LONG PAUSE

or

ROMANTIC MUSIC

HESITATION AND INTERRUPTION

1. If a speaker hesitates, do not edit out the "ums" and "ers" if they are important for characterisation or plot. However, if the hesitation is merely incidental and the "ums" actually slow up the reading process, then edit them out. (This is most likely to be the case in factual content, and too many "ums" can make the speaker appear ridiculous.)

2. When the hesitation or interruption is to be shown within a single subtitle, follow these rules:

(a) To indicate a pause within a sentence, insert three dots at the point of pausing, then continue the sentence immediately after the dots (i.e. without leaving a space).

e.g. **Everything that matters...is a mystery**

(b) If the speaker simply trails off without completing a sentence, put three dots at the end of his/her speech. If s/he then starts a new sentence, no continuation dots are necessary.

e.g. **Hello, Mr... Oh, sorry! I've forgotten your name**

(c) If the unfinished sentence is a question or exclamation, put three dots (not two) before the question mark or exclamation

mark. e.g. **What do you think**

you're...?!

(d) If a speaker is interrupted by another speaker or event, put three dots at the end of the incomplete speech.

(e) You may need to show a pause between two sentences within one subtitle - for example, where a phone call is taking place and we can only witness one side of it, there may not be time to split the sentences into separate subtitles to show that someone we can't see or hear is responding. In this case, you should put two dots immediately before the second sentence.

e.g. **How are you? ...Oh, I'm glad to hear that.**

3. When the hesitation occurs in the middle of a sentence that is split across two subtitles, do the following:

(a) Where there is no time-lapse between the two subtitles, put three dots at the end of the first subtitle but no dots in the second one.

e.g. **I think...**
I would like to leave now

(b) Where there *is* a time-lapse between the two subtitles, put three dots at the end of the first subtitle *and* two dots at the beginning of the second, so that it is clear that it is a continuation.

e.g. **I'd like...**

...a piece of chocolate cake

NB Remember that dots are only used to indicate a pause or an unfinished sentence. You do not need to use dots every time you split a sentence across two or more subtitles.

4. If a speaker speaks very slowly or falteringly, break your subtitles more often to avoid having slow subtitles on the screen. However, do not break a sentence up so much that it becomes difficult to follow.

5. If a speaker stammers, give some indication (but not too much) by using hyphens between repeated sounds. This is more likely to be needed in drama than factual content. Letters to show a stammer should follow the case of the first letter of the word.

e.g. **I'm g-g-going home**

or

W-W-What are you doing? (NOT: *W-w-what are you doing?*)

CUMULATIVES

1. A cumulative subtitle consists of two or three parts - usually complete sentences. Each part will appear on screen at a different time, in sync with its speaker, but all parts will have an identical out-cue.
2. Cumulatives should only be used when there is a good reason to delay part of the subtitle (e.g. dramatic impact/song rhythm) and no other way of doing it - i.e. there is insufficient time available to split the subtitle completely.

This is most likely to happen in an interchange between speakers, where the first speaker talks much faster than the second. Delaying the speech of the second person by using a cumulative means that the first subtitle will still be on screen long enough to be read, while at the same time the speech is kept in sync.

3. Cumulatives are particularly useful in the following situations:
 - (a) For jokes - to keep punch lines separate
 - (b) In quizzes - to separate questions and answers
 - (c) In songs - e.g. for backing singers. They are particularly effective when one line starts before the previous one finishes
 - (d) To delay dramatic responses (However, if a response is not expected, a cumulative can give the game away)
 - (e) When an exclamation/sound effect label occurs just before a shot-change, and would otherwise need to be merged with the preceding subtitle
 - (f) To distinguish between two or more white speakers in the same shot

Timings

4. Avoid having any segment of the cumulative on screen for less than one second, unless it is a music clip
5. The total reading time should always be sufficient for the overall duration of the subtitle (except music clip)
6. Make sure that there is sufficient time to read the final part of a cumulative
7. You will often find that a cumulative has to go onto three lines, when the amount of text, if merged, would fit onto two. In this case, aim for a timing of at least 5:12 seconds
8. If you use cumulatives in children's content, observe children's timings

Shot-Changes

9. Be wary of timing the appearance of the second/third line of a cumulative to coincide with a shot-change, as this may cause the viewer to reread the first line.

Visuals

10. Remember that using a cumulative will often mean that more of the picture is covered. Don't use cumulatives if they will cover mouths, or other important visuals

11. Stick to a maximum of three lines unless you are subtitling a fast quiz like University Challenge where it is preferable to show the whole question in one subtitle and where you will not be obscuring any interesting visuals.

HUMOUR

In humorous sequences, it is important to retain as much of the humour as possible. This will affect the editing process as well as when to leave the screen clear.

1. Try wherever possible to keep punchlines separate from the preceding text.
2. Where possible, allow viewers to see actions and facial expressions which are part of the humour by leaving the screen clear or by editing. Try not to use reaction shots containing no speech in order to gain time.
3. Never edit characters' catchphrases.
4. Puns should be clearly indicated in your subtitle. Writing the relevant word in upper case is the most effective way to do this:

e.g. In a fish and chip shop one character says, "**Your PLAICE or mine?**"

CHILDREN'S SUBTITLING

Timing

1. There are two ranges of standard timings for children's content, generally based on the Cbeebies and CBBC brands. However, there may be occasions when the timing range for a particular age group is not appropriate for its content, so a producer/assistant producer should determine which timing range is appropriate for each item. The usual timings are:

(a) **Cbeebies:**

4-5 seconds for 1 line,
8-10 seconds for 2 lines.

(b) **CBBC:**

3-3.5 seconds for 1 line,
6-7 seconds for 2 lines.

2. There will be occasions when you will feel the need to go faster or slower than the standard timings - the same guidelines apply here as with adult timings ([see Timing, p7](#)). You should however avoid inconsistent timings e.g. a two-line subtitle of 6 seconds immediately followed by a two-line subtitle of 8 seconds, assuming equivalent scores for visual context and complexity of subject matter.

3. More time should be given when there are visuals that are important for following the plot, or when there is particularly difficult language.

Syntax and Vocabulary

4. Do not simplify sentences, unless the sentence construction is very difficult or sloppy.

5. Avoid splitting sentences across subtitles. Unless this is unavoidable, keep to complete clauses.

6. Vocabulary should not be simplified.

7. There should be no extra spaces inserted before punctuation.

MUSIC AND SONGS

Music

1. All music that is part of the action, or significant to the plot, must be indicated in some way. If it is part of the action, e.g. somebody playing an instrument/a record playing/music on a jukebox or radio, then write the label in upper case:

e.g. **SHE WHISTLES A JOLLY**

TUNE POP MUSIC ON

RADIO

MILITARY BAND PLAYS SWEDISH NATIONAL ANTHEM

2. If the music is "incidental music" (i.e. not part of the action) and well known or identifiable in some way, the label begins "MUSIC:" followed by the name of the music (music titles should be fully researched). "MUSIC" is in caps (to indicate a label), but the words following it are in upper and lower case, as these labels are often fairly long and a large amount of text in upper case is hard to read.

e.g. **MUSIC: "The Dance Of The Sugar Plum Fairy"**
by Tchaikovsky

MUSIC: The Swedish National

Anthem MUSIC: "God Save The

Queen" MUSIC: A waltz by Victor

Herbert

(The Swedish National Anthem does not have quotation marks around it as it is not the official title of the music.)

3. Sometimes a combination of these two styles will be appropriate:

e.g. **HE HUMS "God Save The Queen"**

SHE WHISTLES "The Dance Of The Sugar Plum Fairy"
by Tchaikovsky

4. If the music is "incidental music" but is an unknown piece, written purely to add atmosphere or dramatic effect, do not label it. However, if the music is not

part of the action but is crucial for the viewer's understanding of the plot, a sound-effect label should be used:

e.g. **EERIE MUSIC**

Songs

5. Song lyrics are almost always subtitled - whether they are part of the action or not. Every song subtitle starts with a white hache mark (#) and the final song subtitle has a hache mark at the start and the end:

e.g. **# These foolish things remind me of you #**

There are two exceptions:

(a) In cases where you consider the visual information on the screen to be more important than the song lyrics, leave the screen free of subtitles.

(b) Where snippets of a song are interspersed with any kind of speech, and it would be confusing to subtitle both the lyrics and the speech, it is better to put up a music label and to leave the lyrics unsubtitled.

6. Song lyrics should generally be verbatim, particularly in the case of well-known songs (such as *God Save The Queen*), which should never be edited. This means that the timing of song lyric subtitles will not always follow the conventional timings for speech subtitles, and the subtitles may sometimes be considerably faster.

If, however, you are subtitling an unknown song, specially written for the content and containing lyrics that are essential to the plot or humour of the piece, there are a number of options:

(a) edit the lyrics to give viewers more time to read them, or

(b) combine song-lines wherever possible, or

(c) do a mixture of both - edit and combine song-lines.

NB: If you do have to edit, make sure that you leave any rhymes intact.

7. Song lyric subtitles should be kept closely in sync with the soundtrack. For instance, if it takes 15 seconds to sing one line of a hymn, your subtitle should be on the screen for 15 seconds.

8. Song subtitles should also reflect as closely as possible the rhythm and pace of a performance, particularly when this is the focus of the editorial proposition. This will mean that the subtitles could be much faster or slower than the conventional timings.

There will be times where the focus of the content will be on the lyrics of the song rather than on its rhythm - for example, a humorous song like *Ernie* by Benny Hill. In such cases, give the reader time to read the lyrics by combining song-lines wherever possible. If the song is unknown, you could also edit the lyrics, but famous songs like *Ernie* must not be edited:

9. Where shots are not timed to song-lines, you should either take the subtitle to the end of the shot (if it's only a few frames away) or end the subtitle before the end of the shot (if it's 12 frames or more away).

10. All song-lines should be centred on the screen.

11. It is generally simpler to keep punctuation in songs to a minimum, with punctuation only within lines (when it is grammatically necessary) and not at the end of lines (except for question marks). You should, though, avoid full stops in the middle of otherwise unpunctuated lines:

e.g. **# Turn to wisdom. Turn to joy
There's no wisdom to destroy**

This could be changed to:

**# Turn to wisdom, turn to joy
There's no wisdom to
destroy**

In formal songs, however, e.g. opera and hymns, where it could be easier to determine the correct punctuation, it is more appropriate to punctuate throughout.

12. The last song subtitle should end with a full stop, unless the song continues in the background.

13. If the subtitles for a song don't start from its first line, show this by using two continuation dots at the beginning:

e.g. **# ..Now I need a place to hide away**

**# Oh, I believe in
yesterday. #**

Similarly, if the song subtitles do not finish at the end of the song, put three dots at the end of the line to show that the song continues in the background or is interrupted:

e.g. **# I hear words I never heard in the Bible... #**

SOUND-EFFECT LABELS

1. As well as dialogue, all editorially significant sound effects must be subtitled. This does not mean that every single creak and gurgle must be covered - only those which are crucial for the viewer's understanding of the events on screen, or which may be needed to convey flavour or atmosphere, or enable them to progress in gameplay, as well as those which are not obvious from the action. A dog barking in one scene could be entirely trivial; in another it could be a vital clue to the story-line. Similarly, if a man is clearly sobbing or laughing, or if an audience is clearly clapping, do not label.

2. Sound-effect labels are not stage directions. They describe sounds, not actions:

e.g. **GUNFIRE**
(not: **THEY SHOOT EACH OTHER**)

3. A sound effect should be typed in white caps. It should sit on a separate line and be placed to the left of the screen - unless the sound source is obviously to the right, in which case place to the right.

4. Sound-effect labels should be as brief as possible and should have the following structure: subject + active, finite verb:

e.g. **FLOORBOARDS CREAK**
(not: **"CREAKING OF FLOORBOARDS"** or **"FLOORBOARDS CREAKING"**)

JOHN SHOUTS ORDERS
(not: **"ORDERS ARE SHOUTED BY JOHN"**)

5. Do not put up a sound-effect label for something that can be subtitled. For instance, if you can hear what John is saying, the second example in (4) would not be necessary.

6. If a speaker speaks in a foreign language and in-vision translation subtitles are given, use a label to indicate the language that is being spoken. This should be in white caps, ranged left above the in-vision subtitle, followed by a colon. Time the label to coincide with the timing of the first one or two in-vision subtitles. Bring it in and out with shot-changes if appropriate.

e.g. **IN JAPANESE:**
I live in Tokyo.

If there are a lot of in-vision subtitles, all in the same language, you only need one label at the beginning - not every time the language is spoken. If the language spoken is difficult to identify, you can use a label saying "TRANSLATION:", but only if it is not important to know which language is being spoken. If it is important to

know the language, and you think the hearing viewer would be able to detect a language change, then you must find an appropriate label.

7. The way in which subtitlers convey animal noises depends on the content style. In factual wildlife, for instance, lions would be labelled in the following way:

LIONS ROAR

However, in an animation or game, labels can look bland and wooden, and subtitlers should endeavour to convey animal noises phonetically. For instance, "LIONS ROAR" would become something like:

Rrrarrgghhh!

8. Where possible, allow slightly more reading time for a label than for a speech subtitle

- an extra second is sufficient.

NUMBERS

Spelling Out

1. Unless otherwise specified below, spell out all numbers from one to ten, but use numerals for all numbers over 10.
2. Spell out any number that begins a sentence.
3. Spell out any non-emphatic numbers. (a) She gave me hundreds of reasons
4. Numerals over 4 digits must include appropriately placed commas.
5. If there are more than 1 number appears in a sentence or list, it may be more appropriate to display them as numerals instead of words.
(a) On her 21st birthday party, 54 guests turned up
6. For sports, competitions, games or quizzes, always use numerals to display points, scores or timings.

Dates

7. For displaying the day of the month, use the appropriate numeral followed by lowercase “th”, “st” or “nd”.

Money

8. Use the numerals plus the £ sign for all monetary amounts except where the amount is less than £1.00
For amounts less than £1.00 the word “pence” should be used after the numeral
9. If the word “pound” is used in sentence without referring to a specific amount, then the word must be used, not the symbol.

Time

10. Indicate the time of the day using numerals in a manner which reflects the spoken language:
(a) The time now is 4:30
(b) The alarm went off at 4 o'clock

Measurement

- 11.** Never use symbols or for units of measurement, however abbreviations can be used if the use of longer names of measurement.
- 12.** If the unit of measurement is the subject, then you must not use abbreviations or symbols.