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To make you see: Linguistic and translational insights in audiovisual literature
(Introduction)

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One of the most prolific branches of Translation Studies – the 'modern' take on translatology developed also thanks to the endeavours of literary scholars of the likes of James S. Holmes, Gideon Toury and André Lefevere – audiovisual translation (AVT) has grown almost in parallel with film adaptation studies, the area of research which investigates the dynamic and intersemiotic relationship between literary source texts and the films (and later TV shows) which are based on or take inspiration from them[1]. Even so, the two disciplines have had little to say to each other and, with few exceptions[2], AVT has comparatively neglected the many illustrious or less illustrious hypotexts on which much of the phantasmagoria of images and sounds which is at the heart of its reflection has been based[3]. The truth is that, for an area of studies which holds multisemiotic and multimodal texts as its main objects of investigation, audiovisual translation has long been focused, even fixated, on words, and has made of the linguistic and translational analysis of verbal dialogue the principal aim of much of its research.

1 Among the many books on the intersemiotic transfer of literary works from page to screen, dealing with both theories and specific cases, we will just mention here the seminal works by Cartmell and Whelehan (1999, 2007, 2010, and 2014), Hutcheon (2013), Leitch (2007, 2017), McFarlane (1996), Stam and Raengo (2014), as well as the recent edited collections by Stewart and Munro (2022) and Chua and Ho (2023).

2 For example, Vandaele (2018) makes a convincing point of applying the basic concepts of narratology to stories conveyed across media, subtitling, dubbing and audio description.

3 The relationship between AVT and adaptation studies is explored in a recent volume edited by Ranzato and Valleriani (2025).

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AVT has flourished throughout the last few decades and especially since the beginning of the new millennium thanks to the exponential developments in digital technology[4]. Such developments have brought about the inception of new forms of production and consumption of audiovisual products, hence the consequent impact on AVT as a field, with the outbreak of research interest in the key role of digital technology in the translational process of audiovisual material. This branch of scholarly research in AVT, however, is a more recent expansion of a discipline that has traditionally focused, first and foremost, on linguistic and translational issues.

Chaume (2018: 43-44) reports that, after an initial period of necessary contributions on the distinctive traits of AVT compared to other forms of written translation (traits that were defined by Titford in 1982 as "constraints", quoted in Chaume [2018: 44]), scholars started to concentrate on the target text (TT) according to the principles of Descriptive Translation Studies (DTS). As Chaume explains, "researchers soon realized that this field constituted fertile ground for the application of DTS methodology with the objective of mapping translation norms (or routines, trends, for other authors) strategies (techniques for others), and even translation methods, mainly foreignization and domestication" (2018: 43-44). The linguistic analysis of the TT, in these terms, always takes into consideration the source text (ST), too, and this comparative method has traditionally been the focus of many AVT studies, which have explored issues on any linguistic level, especially regarding the English language, as it is the main language of telecinematic products imported into other cultures. Being through the analysis of English structures compared to those of the TTs or that on the influence of English on the subtitled and dubbed versions, AVT is undeniably a field of study that has enriched scholarly literature in English linguistics, with a proliferation of contributions related to phonology and prosody (mainly linked to investigations on the rendering of language varieties – see, for example, Dore 2016, 2020; Hayes 2021a, 2021b; Parini 2009, 2022; Ranzato 2015, 2019a, 2019b; Sandrelli – Mecocci 2019; Valleriani 2020, 2021), morpho-syntax and lexico-semantics (by contrasting stylistic issues, such as in Díaz-Pérez 2020; Guillot 2012; Pavesi 2013; Zanotti 2014) and, especially, pragmatic discourses (see, among many others, Bruti – Bonsignori 2015, 2016; Bruti – Vignozzi 2021; Guillot 2016a; Pavesi 2016). These studies, as is customary in the macro-area of DTS, are often conducted through the tools of various approaches,

4 As mentioned by Chaume (2014: 41), the first monograph entirely devoted to AVT was published in 1957 by Laks, followed by a journal special issue of *Babel* in 1960, partially dedicated to this field.

at times in combination, such as with Discourse Analysis, Conversation Analysis, and Corpus Linguistics.

The encounter between AVT and Corpus Linguistics, in particular, has been defined by Bruti and Zanotti as a possible intersection that offers "advantages of cross-fertilisation" (2018: 112), as testified by several scholarly studies, such as those collected in the special issue of *Perspectives* edited in 2013 by Baños, Bruti and Zanotti. The scholars add that "large projects such as the *Forlì corpus* (Heiss – Soffritti 2008) and the *Pavia Corpus of Film Dialogue* (Freddi – Pavesi 2009) have made it possible to shed light on the degree of resemblance between original audiovisual dialogue, dubbed telecinematic dialogue and natural conversation" (Bruti – Zanotti 2018: 114). The repository *Dialects in Audiovisuals* (Ranzato et al. 2017), although specifically centred on the functions of language varieties in films and TV series, is also an online resource for AVT-based projects, as it offers instances of dialogue translated from English into Italian dubbing. A large amount of text has thus been made available and, consequently, has been used for research purposes through corpus-based and corpus-driven methodologies both in subtitling and dubbing, but also in media accessibility; in particular, Corpus Linguistics has been combined with Cognitive Linguistics in the analysis of audio-descriptions (Salway 2007) and subtitles for the deaf and the hard-of-hearing (Romero Fresco 2015, see Bruti – Zanotti 2018: 116-117).

Following Chaume (2018), AVT as a consolidated discipline has recently seen three further turns: first of all, a cultural one, with ideological issues including censorship, gender and racial stereotypes, politics, and so on, coming to the forefront, thus expanding the discussion from the mere finding of patterns in descriptive research; a sociological turn, which can be defined as an interest in the role of the translator, but also of audiences, as well as in the process of selection and adaptation of audiovisual material; and third, a cognitive and empirical turn focused on the investigation of the translator's and the audiences' mental operations through innovative reception studies (Chaume 2018: 43-44). These three turns made it possible for the discipline to go beyond the identification of specific linguistic items, to try to explain the relevance of such items from either a cultural, sociological or cognitive point of view. The integration of these perspectives into AVT research was not followed by a neglect of linguistic approaches to the text; on the contrary, the different perspectives have combined, as testified by the proliferation of scholarly studies using linguistic and DTS methodologies to draw ideological conclusions. Most of the edited collections and journal special issues related to the field of AVT have indeed included at least one

section, if not the most part of the volumes, on the impact of linguistics on AVT research and practice (see, among others: Freddi– Pavesi 2009; Pavesi – Formentelli – Ghia 2014; Pavesi – Zanotti – Chaume 2021; Pérez-González 2019; Ranzato – Zanotti 2018, 2019).

The role of technology, as previously mentioned, can be considered as a transversal turn, whose developments have been fundamental both in analysing and understanding translation, as well as in being open to innovative possibilities of case-study analyses, since the increment of digital streaming platforms has pushed English-speaking countries to translate many more foreign titles into English and not only through subtitles but also through dubbing (mainly used for animation until recently), thus being open to the necessity of analysing English as a translated language. Technology is also playing a key role in the process of translating itself, thanks to the advent of Artificial Intelligence and the new opportunities of automated translation that it can offer; inevitably, this poses questions on the quality of translated texts, questions that are slowly starting to be addressed by researchers. Linguistic approaches to the analysis of TTs, anyway, are still predominant, and they take as case studies various types of audiovisual texts, from films to TV series, from videogames to documentaries and adverts. These texts, most often, are original, and even a brief survey proves that adapted texts (from books and theatre, and especially classics) are much less frequently selected for scholarly investigations.

By reaffirming the fundamental role of linguistic analysis in AVT research, regardless of the cultural, sociological, cognitive and technological outcomes of the individual papers, the present volume gathers contributions on different linguistic issues observed in the translation of English audiovisual content adapted from classic literary works. The application of linguistic approaches to the analysis of audiovisual (translated) material represents the "inception of AVT theory" (Chaume 2018: 44), and, despite the new developments and "turns" in the discipline as an academic field, it is still fundamental to pursue this path, inasmuch as "linguistic studies offer scholars, professionals and audiences the instrument to experience audiovisual texts with greater awareness" (Bruti – Zanotti 2018: 119, quoting Guillot 2016b)[5]. We believe that this claim is true even in cases where texts are adapted from literary sources, as they can potentially stimulate interesting

5 For another recent insight on the evolution of AVT and the centrality of linguistic analysis in the discipline, especially taking into consideration the branch area of media accessibility, see Di Giovanni (2024).

linguistic issues in the multi-layered process of adaptation, both from one language to another and from one medium to another.

This special issue of *Token* seeks to populate that region of AVT studies at the intersection with adaptation studies, as the contributions included in the volume are not only dedicated to the analyses of audiovisual products based on literary sources, but they seek to investigate the dynamic relationship with their respective hypotexts. The authors interpret the data gathered from qualitative, quantitative or mixed methodological approaches, and conclusions relating to different cultural and ideological perspectives are drawn on the basis of these interpretations. The case studies under investigation comprise feature films, TV series, and videogames in various AVT modalities.

More specifically, the article by Agata Hołobut and Monika Woźniak provides an analysis of the Polish translations (subtitles and voice-over) of two popular audiovisual adaptations of Jane Austen's *Pride & Prejudice*, the 1980 and the 1995 BBC TV serials. By focusing on the famous proposal scene, the scholars first look at how the screenwriters incorporated Austen's original dialogue into their dialogue, then they examine how canonical literary language is rendered in translation for contemporary viewers. The analysis, concentrating on semantic, stylistic and especially pragmatic issues, shows a lack of consistency in the TV authors' choices; an alternation between formal and informal forms of address, for example, suggests that translators attempted but failed to render fully the emotional load of single utterances, in part due to the lack of fixed conventions in Polish for signalling social distance in historical drama. The comparative textual-linguistic analysis is also combined with a visual analysis of the proposal scene, so as to offer a thorough multimodal perspective.

Linguistic politeness is also the focus of Filippo Saettoni's contribution, centred on the analysis of five different telecinematic versions of Louisa May Alcott's *Little Women*; in particular, the study investigates the translation for the Italian dubbings of English apologies and thanks used in the dialogue of the domestic world of the story. The analysis of these two types of politeness formulae draws on both quantitative (through the use of *SketchEngine*) and qualitative data. Different morphological forms of apologetic and thanking conversational routines are identified in the corpus, and five recurrent translation strategies emerge from the comparative analysis, with direct translation and reformulation as the most frequent ones. The instances of reformulation are particularly interesting, as the change of morphological forms from English to Italian often parallels a certain increase in the level of formality in the target text.

Further targeting the English-Italian pair, Giovanni Raffa examined the translation of on-screen verbal deductions in the TV series *Sherlock*, with a specific look at the first episode of the first season, entitled "A Study in Pink", explicitly adapted from Arthur Conan Doyle's novel *A Study in Scarlet*. Such on-screen linguistic items accompany the dialogue and add a ludic quality to the text, which inspired similar strategies in the videogame *Sherlock Holmes: Crimes and Punishments*. The impact of this visual feature obviously poses difficulties in translation, due to verboseness and overlapping with the dialogue, leading to hurdles in the subtitling phase. Omission and reduction are identified as the most common strategies to deal with the on-screen verbal elements, and discussions are provided in those cases where they are maintained, particularly on the lexical level.

Another type of omission is that identified in Olaia Andaluz-Pinedo's study, which focuses on the film adaptation of the play *The Crucible* by Arthur Miller and its Spanish version. Conducted through the TRACE methodology, and framed within the area of Descriptive Translation Studies, the analysis shows that, coherently with the tendency in the Francoist period in Spain, more than half of the content that might have been deemed problematic was either omitted (entire fragments in more than half of cases) or substituted in the performance-oriented translation of the play, while most of these references were restored in the 20th-century film translation. The investigation concentrated on lexical items and expressions related to the religious, political and sexual semantic fields, but a short section is also dedicated to foul language. The scholar concludes that the exploration of the textual chains generated by plays from the censorship period, their contemporary filmic versions, and their translations offers great potential for more research from both synchronic and diachronic perspectives.

With his contribution, Patrick Zabalbeascoa expands on the discussion of translators' strategies to deal with controversial topics by looking at adaptations and rewritings of Vladimir Nabokov's novel *Lolita*, to prove that ample textual evidence from this novel can serve to denounce child abuse and sexual exploitation, rather than favouring contrary readings of the novel and some of its adaptations, which do not fit in with current sensitivities. The linguistic and translation analysis focuses on humour, wordplays and double meanings, concluding that in both films surveyed, and in more than one target language, the self-same effects have been variously mis-rendered. The option of translating literally some expressions that bear a double meaning in English – though their equivalents in the target languages do not – shows a general lack of consistency in handling controversial references and, as the author argues, *Lolita* is one of those cases

where even this "neutral" attitude is to be considered as a commitment to a specific reading of the story, namely a traditional one that suggests a lack of a deep textual and literary analysis.

Implicit double meanings, among other categories, are also examined by Davide Passa, whose article is aimed at identifying those linguistic elements that index characters' homosexuality. The author analyses the Italian and English dubbed versions of the French film *La Cage Aux Folles*, based on the 1973 play of the same title by Jean Poiret, by approaching AVT studies from a queer perspective. Several instances in the film are identified as relevant in terms of rendition in translating gayspeak and discussed through a comparative analysis. The linguistic features that raise problems in the transposition of the characters' sexuality through language are thus grouped into five different categories, comprising gender inversion, explicitness, implicitness, diminutives and foreignisms. The author concludes that the Italian TT has proved to be more explicit and irreverent than the English TT in re-constructing the characters' homosexuality, which is to be considered as a fact diverging from the traditional tendency among Italian professionals to omit the rendition of this fictional language variety in translation.

Always within the topic of language variation, Ilaria Parini investigates the use of regional accents in two film adaptations of Stephen King's *Pet Sematary*, as well as the strategies used to transpose them in both the Italian translation of the novel and in the Italian dubbed versions of the two films. In detail, the analysis focuses on the "phonetically-rendered language" of one character, who is said to speak with a South-Eastern American accent; in the case of the Italian translation of the novel, the data collected and discussed by the scholar show a general tendency for the strategy of omission, eliminating those parts of the text where King explicitly referred to the character's accent, although in some cases there was an attempt at maintaining them by mentioning the character's peculiar accent or pronunciation, or even by trying to reproduce their peculiar features. As for the two cinematic adaptations, the dubbing professionals who worked on the two films opted for a total lack of characterisation from a phonological perspective, as part of a consolidated custom in AVT to avoid the adoption of varieties of the target language that are connoted from the geographical point of view so as not to provoke estrangement effects. A brief reception study demonstrated that only a small part of the Italian respondents had noticed the lack of an accent in dubbing, which confirms that this is not perceived as unusual by the audience of the TT, at least in non-comedy films.

Language varieties can be adopted as a tool to coin characters' identities, and the same is true for linguistic multilingualism, which is the central issue

in the article written by Montse Corrius, Eva Espasa and Laura Santamaria. The three scholars examine this aspect in the miniseries *Unorthodox*, adapted from the autobiography by Deborah Feldman, and, after a comparative analysis of book and TV adaptation, they also provide an analysis of their Spanish translations. This analysis, conducted following a descriptive qualitative methodology, took into consideration the instances of L3 (mainly Yiddish, but there are also instances of German, Russian and Hebrew), how they are integrated with the L1 (English), and what their function is by applying the framework from the Trafilm and MUViTAFi projects. The L3 instances analysed in this study are mainly lexical items, and they are categorised in the following semantic fields: religion, sex, engagement and marriage, people and culture, food, and clothing. Multilingualism is generally kept in translation in Spanish (the L1 in the target texts), both in the book and in the TV series, but the typographical format of L3 words is not always maintained. The role of music is also examined by the authors, as it is considered a relevant audiovisual diegetic element.

Finally, Silvia Bruti and Gianmarco Vignozzi offer insight on the classic opposition in Translation Studies between domesticating and foreignising approaches by analysing the translations of three popular audiovisual adaptations of the Italian novel *Pinocchio*, written by Carlo Collodi (from English to Italian in the case of the Disney animation, from Italian to English in the feature films directed by Roberto Benigni and Matteo Garrone). The aim of the authors is specifically that of identifying culture-bound references in the text and, consequently, determining how much of this "Italianness" is retained in the dubbed versions. Again, within the realm of Descriptive Translation Studies, the method followed in this research is one defined as "coupled pairs analysis" by Toury (1995: 13). The dataset demonstrates that the Disney adaptation deprived the story of its cultural identity by reducing the references to Italy almost to zero, but also that those references are somehow 'reclaimed' in the Italian dubbed version. Furthermore, while both feature films are loaded with linguistic and visual references to Italian culture, the English dubbing of Benigni's film opted for the domesticating choice of erasing language varieties and altering proper names, and yet the English version of Garrone's product apparently preserves diatopic and diastratic varieties (thanks to the choice of employing Italian actors as dubbers) and also frequent borrowings from Italian oral language.

Collectively, the papers in this journal issue shed new light on the importance of the interconnection between intersemiotic and intra/

interlingual translation in AVT research. After all, both perspectives can be said to take their cue from "the power of the written word" which makes one hear and feel, but, above all, makes one see[6]. Conrad's claim is often cited, in film adaptation studies, in connection with pioneering director D.W. Griffith's statement that "the task I'm trying to achieve is above all to make you see" (quoted in Whelehan 1999: 4) as a 'traditional' way to create a link between literature and screen adaptations.

The analyses included in this collection seek to show how the process of transposition of texts from one medium to another can influence the translation of the adapted text into any language and AVT modality, from a linguistic, cultural and ideological point of view. This type of research is also relevant in terms of the audiences' and readers' reception of variously 'reread' and reinterpreted literary texts, to which audiovisual translators add their own perspective.

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6 The quotes and paraphrased references, in both text and title of this essay, are of course taken from Joseph Conrad's Preface to *The Nigger of the "Narcissus"* (1975: 11–14).

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Jane Paraphrased: Insights into dialogue-writing techniques in two BBC adaptations of *Pride and Prejudice* and their Polish translations

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ABSTRACT

Jane Austen's revered novel *Pride and Prejudice* has been the subject of numerous film and television adaptations that have stimulated the imagination of an ever--new generation of viewers worldwide. In this article, we focus on two classic novel adaptations, the 1980 BBC serial directed by Cyril Coke and the 1995 BBC serial by Simon Langton. Although both versions are equally famous for their reverential approach to the literary model, each reuses the same literary material to create a diametrically opposed vision of the protagonists. Fay Weldon's adaptation consistently sides with Elizabeth Bennet, while Andrew Davies' adaptation builds empathy with Fitzwilliam Darcy. Interested specifically in how both screenwriters sampled and incorporated Jane Austen's writing into their dialogues, we conducted a detailed case study of a famous proposal scene as portrayed in the two television productions. We first compared screen dialogues with their literary counterparts to determine how screenwriters quoted and paraphrased the same literary material for contrasting characterisation purposes. We assumed the process could be analysed in terms of intralingual translation, which involves various syntactic, semantic, and pragmatic shifts. We then checked how complementary cinematic tools, most notably camerawork and editing, helped to emphasise character portrayal. Finally, we studied the available Polish translations of the serials to determine whether the translators followed the original screenwriters' adaptive intentions or not.

Keywords: Jane Austen, screen adaptation, film dialogue, intralingual translation, audiovisual translation.

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1. Introduction

Jane Austen's emblematic novel *Pride and Prejudice* has been the subject of numerous film and television adaptations that have stimulated the imagination of ever-new generations of viewers worldwide for over eighty years. While many scholars have investigated Austen's presence on screen (e.g. Troost – Greenfield 2001; Parrill 2002; MacDonald – MacDonald 2003; Troost 2007), relatively few have paid attention to filmic speech and its relationship to the literary model (notable exceptions including Hołobut and Woźniak 2017, Bianchi and Gesuato 2020).

Our research aims to fill this gap by analysing the screen dialogues in two acclaimed BBC adaptations of the novel by Fay Weldon (1980, dir. Cyril Coke) and Andrew Davies (1995, dir. Simon Langton). It constitutes a part of a larger project in which we explore how filmmakers conjure up representations of the past on screen and how telecinematic discourse lends credibility to such representations (cf., Hołobut – Woźniak 2017; Hołobut 2017; Woźniak – Hołobut 2018).

These questions are surprisingly relevant to adaptation studies. As Thomas Leitch argues, there are some recognisable conventions that set literary adaptations apart from other film and television genres, including filmmakers' emphasis on period settings, "the fetishising of history" and "obsession with authors, books, and words" (2008: 112–113). According to Leitch, these conventions are so powerful that they push the actual "intimacy between a given adaptation and its source text" to the background (2008: 114). However, in the case of well-known classics such as Austen's *Pride and Prejudice*, adaptations may be easily exposed to criticism if the filmmakers' "obsession with authors, books, and words" is feigned or superficial in the eyes of well-read viewers.

Therefore, in or research, we attempt to explore how adapters reuse the textual material provided by the original author to lend credibility to the world presented on screen. We check whether the fetishisation of history coincides with the fetishisation of literary texts as exploitable resources. In our previous study (cf. Hołobut – Woźniak 2017; Hołobut – Rybicki 2018), we adopted a quantitative approach to this phenomenon, estimating how much of the original literary material had been quoted verbatim on screen by *Pride and Prejudice* adaptors, looking at the two BBC adaptations in question as well as two classic cinema reworkings by Jane Murfin and Aldous Huxley (1940, dir. Robert Z. Leonard) and Deborah Moggach (2005, dir. Joe Wright). In this paper, we adopt a qualitative perspective. Sensitive to the fact that each new screen version revisits the literary material for new

audiences, we inspect in detail two heritage-style BBC adaptations, which take a reverential stance towards their literary model. Based on multimodal analysis of a specific scene, i.e. Fitzwilliam Darcy's failed proposal to Elizabeth Bennet, we address the following research questions:

(1) How do the screenwriters Fay Weldon and Andrew Davies use verbatim quotations in screen dialogues?

(2) How do they orchestrate their own "Austenesque" additions?

(3) How can the quote-inlaid film dialogue be weaponised for the purposes of fictional characterisation?

(4) How does the wording in the scene interact with visual language (camera work, editing)?

(5) How does audiovisual translation (in this case, into Polish) affect this multimodal message?

We explore how filmmakers adjust the mode of interactions imagined by Jane Austen to their own visions of social and gender dynamics. First, we examine how the adapted film dialogue, which incorporates quotations from the novel, redefines the relationship between the protagonists to meet contemporary viewers' expectations. We treat screen dialogues as intralingual translations or paraphrases (Jakobson 1957) of Jane Austen's prose and identify the syntactic, semantic, and pragmatic shifts that helped adaptors rewrite Elizabeth and Darcy's power play, symptomatic of implied social hierarchies of class and gender. Subsequently, we focus on selected aspects of film semiotics, i.e. cinematography, editing, and acting style, to examine how they visually communicate the aforementioned power play. Finally, we check the extent to which these adaptive practices have been reflected in the Polish voiceover translations of the two BBC serials. This study is intended to complement our investigation of feature film adaptations of *Pride and Prejudice*, which follows identical methodological assumptions (Hołobut – Woźniak 2025).

2. Austen's style

Every adaptation of a literary text faces the challenge of transferring the written narrative to an audiovisual representation. While the literary text can be directly incorporated into the visual narrative, some dialogues translate

to screen better than others. Austen's prose, with its "wonderfully dramatic dialogue" as observed by Andrew Davis (quoted in Britwistle and Conklin 1995: 12), may seem a dream come true for adaptors. In fact, quantitative research on film and TV versions of *Pride and Prejudice* (Hołobut – Rybicki 2018) shows that 1980 and 1995 BBC adaptations incorporate as much as 29% of the original speech, considering identical sequences of 5 words or more. This implies reverence towards the literary source, but also intertextual links to preceding adaptations, filmmakers interpreting previous screen versions of the novel alongside the novel itself (Cardwell 2002: 67).

Academic critics have widely acknowledged that dialogue is a central element in Austen's literary style. Pinch (2022: 277) observed that Austen's novels are filled with memorable characters who engage in extensive dialogue, creating a sense of lively conversation and interaction. He further pointed out that her novels often feature chapters consisting primarily of dialogue, giving them a theatrical quality akin to a play script. However, the dialogues are still embedded into narrative descriptions and authorial commentary. Hough (1970/1991: 203–5) identified five distinct forms of discourse in Austen's writing: the authorial voice, which appears in reflective passages directly addressing the reader; the objective narrative; the coloured narrative, where the narrator presents reflections or observations from a particular character's perspective; the free indirect style, which embeds a character's mode of expression within the narrative; and direct speech. In fact, numerous iconic quotes, including the renowned opening line of *Pride and Prejudice*, originate from the narrator's voice rather than the characters themselves.

While Jane Austen's novels were grounded in the manners and social conventions of her era, the dialogue within them has endured well and is more readily adaptable to the screen than that of her contemporaries, owing to its so-called "realism" effect (Kelly 2004: 67). Nevertheless, this dialogue remains bound to the conversational norms of the period. In contrast, film and television adaptations must not only evoke the past but also resonate with contemporary audiences. Even the most faithful adaptations cannot simply replicate the existing dialogue; rather, they must expand upon it to accommodate the requirements of the visual medium, audience expectations, and the adapters' own cultural, ideological, or political agendas. Consequently, they may edit, rearrange, or blend the original dialogue with their own "Austenesque" creations. In doing so, adapters often draw inspiration from Austen's free indirect style and occasionally even assign the narrator's commentaries to the protagonists. However, as we shall explore,

even the same iconic catchphrases may take on a different meaning when situated within the visual context of the adaptation.

3. Adaptations and their dialogues

According to Troost (2007: 75), the approaches that screenwriters and directors take when adapting nineteenth-century novels fall into three main categories: (1) Hollywood-style adaptations, (2) Heritage-style adaptations, and (3) Fusion adaptations. Hollywood films, such as the 1940 Leonard's *Pride and Prejudice*, are prone to taking liberties with the source material to make it palatable to the American audience. At the other extreme, British television heritage serials pride themselves on their historical authenticity and treat classical authors with extreme reverence. Finally, fusion adaptations such as Joe Wright's 2005 *Pride and Prejudice*, combine trademark heritage values with the ambition to "connect with a broad range of viewers, tell a good story and show compelling images".

Yet another important factor in the re-use of Austen's original language is adapters' interpretations of the novel. All versions, even the Hollywood reworking, are essentially faithful to the plot of the book. However, each of them reinterprets it in its own distinctive way. The central protagonist of the novel, Elizabeth Bennet, is depicted as an intelligent, ironic, and independent woman with the character flaws of pride and prejudice. The question is whether a given adaptation chooses to accentuate one or both of these aspects of her persona: her strengths and weaknesses shape her linguistic expression in the film. A similar dynamic is observable in the character of Fitzwilliam Darcy, Elizabeth's adversary and admirer, who is equally defined by pride and prejudice yet granted less narrative voice within the original text.

4. Research methodology

In our study of BBC adaptations, we adopted a two-stage approach. First, we conducted a comparative textual-linguistic analysis of the film dialogues transcribed from the proposal scene, juxtaposing them with the corresponding excerpts from Jane Austen's novel (presented in the Appendix). Subsequently, we focused on the performative and cinematic aspects of the two proposal scenes and examined the respective discrepancies in character dynamics.

Regarding the textual-linguistic analysis, we considered adaptors' work with literary material as an *intralingual translation* and we specifically followed Aage Hill-Madsen, who distinguished four criteria applicable to the analysis of intrasemiotic translation: (1) *degree of transfer* ("the extent to which the semiotic content of the ST is represented in the TT"); (2) *degree of derivation* ("the extent to which the TT's semiotic content originates in the ST"), (3) *degree of translation* (the extent to which "the ST-to-TT conversion is a result of linguistic changes, rather than simple reduplication of ST wordings"); and (4) *the nature and range of the translation strategies deployed* (Hill-Madsen 2019: 539).

To identify the aforementioned strategies, Hill-Madsen used among others Andrew Chesterman's taxonomy (2016), which we adopted in our analysis as well. For Chesterman, strategies are "forms of textual manipulation", or "operations which a translator may carry out during the formulation of the target text", while establishing the relationship between the source and target texts and adjusting the latter to the socio-ideological context and audience expectations (Chesterman 2016: 86). Chesterman discusses such manipulations on three separate planes, which are also relevant for intralingual analysis. *Syntactic strategies* encompass literal translation, loan/calque, transposition, unit shift, phrase/clause/sentence structure change, cohesion change, level shifts, scheme changes, and others. *Semantic strategies* subsume synonymy, antonymy, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase, trope change, and others. *Pragmatic strategies* include cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and others.

Some of the syntactic categories, such as literal translation, borrowing, and calque, are inoperable for intralingual translation; therefore, we substituted them with an umbrella-term, "[partial] transfer", understood as a verbatim quotation of the original textual material, displaying varying degrees of completeness. Our alignment of corresponding portions of the literary work and transcribed film dialogues has been included in the Appendix. What follows is our discussion of the selected findings, focusing specifically on the reuse of textual material for the purposes of character portrayal and the redefinition of the mutual emotional and social positioning of the protagonists in the two consecutive BBC adaptations.

This purely textual analysis was subsequently complemented by an in-depth visual analysis of the scene. Referring to Kress and van Leeuwen's social semiotics of visual communication (2006), we explored how filmmakers

modelled protagonists' attitudes towards each other and viewers' attitudes towards the protagonists, using cinematography and editing to accompany film dialogue. To this end, we examined qualitatively and quantitatively the following aspects:

(1) *size of frame*, which determines the social distance between the viewers and the represented participants; close-up, medium-shot and long-shot signifying, respectively, intimate/interpersonal, social and impersonal relationships between the viewers and the characters on screen, following the divisions known in proxemics (Kress and van Leeuwen 2006: 124-5);

(2) *vertical camera angle*, which determines power relations between the viewers and the represented participants: a high angle that subjugates the character under the viewer's gaze; an eye-level view indicating reciprocity; and a low-angle view implying the character's power over the viewer;

(3) *horizontal camera angle*, which controls viewers' involvement in (frontal point of view) or detachment from the characters (oblique point of view; cf. Kress and van Leeuwen 2006: 153).

5. Fay Weldon's 1980 adaptation

This serial is often seen as the beginning of "heritage drama", even though it follows established BBC methods regarding period style (Troost 2007: 80). The screenwriting was created by a well-known feminist and novelist, who gave her interpretation of the novel a sceptical, anti-romantic tone. As a result, as Sørbø notices, this adaptation:

> …is often described as faithful to the novel yet is sometimes intriguingly unfaithful. The evident attempt at a scrupulous rendering of Austen's plot, characters and dialogue reveals the limitations of such a project, while the durable strength of the production is its distinctive feminist reading, in other words what it adds to or extracts from Austen's novel (2014: 104).

Weldon underscored the ironic dimension of the story by incorporating the fragments of the narrator's commentaries and promoted her feminist vision

by editing the dialogue and moving it into different parts of the plot. The characters that serve as the narrator's substitutes are Elizabeth or her father, but also Charlotte Lucas and Jane Bennet. Weldon made an abundant use of Austen's free indirect discourse.

In terms of intralingual transfer, Weldon's screenplay reveals remarkably high *degrees* of *transfer* and *derivation* and a low *degree of translation* whenever language material is reused. The semantic and pragmatic shifts employed are mostly abstraction, distribution, explicitness and information changes that allow filmic Darcy to concretise and elaborate on the social stigma connected with his envisaged misalliance.

In the scene of the proposal, Weldon transfers all direct discourse from the novel onto the screen, using gaps in Austen's original exchanges to foreground Darcy's (played by David Rintoul) hauteur and pomposity. He is first spotted by the audience approaching Mr. Collins' abode with his dog, as if he were ready for the hunt. He barges upon Elizabeth (portrayed by Elizabeth Garvie), seated at a table, and opens a conversation with the curt question "You're well?" using no honorifics and no markers of deference; not even giving her a chance to welcome him or stand up. He then grumbles about her absence from the social occasion and hence insubordination: "You did not come to tea, they said you were indisposed" and then starts making his case while moving about the room in an irritated, patronising manner, like a property owner complaining to his tenant about a business that needs attending.

His proposal opens with a verbatim quotation from Austen's dialogue: "In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you". What follows is Weldon's own creation, enriched with samples from the narrative. In the novel we read: "His *sense of her inferiority* – of its being a *degradation – of the family obstacles* which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding but was very unlikely to recommend his suit". According to the narrator, Darcy concludes "with representing to her *the strength of that attachment* which, *in spite of all his endeavours*, he had found *impossible to conquer*; and with expressing his *hope that it would now be rewarded by her acceptance of his hand".*

Weldon's Darcy rearranges these elements of free indirect discourse. He begins at the very end: "In spite of all my endeavours I have found it impossible to conquer the strength of my feelings", replacing Austen's lukewarm "attachment" (to appear later in his utterance) with a more explicit, modernised confession. He then presents a litany of "obstacles" that

far surpasses any other list presented in *Pride and Prejudice* adaptations in terms of the negative emotional load and range of consequences considered:

> The inferiority of your family, the miserable connection, the degradation, the lack of judgement I display, the harshness of which I shall rightly be judged by my own family and connections – all these count as nothing. Even the damage, for damage it must be, to my sister, the insult to Anne de Bourgh and her mother mean nothing to me in the face of my attachment to you.

He finishes his monologue with an admirably self-centred coda that incorporates, yet again, Austen's free indirect discourse: "I have struggled greatly and endured great pain, I hope I will now be rewarded. Miss Bennet, will you accept my hand in marriage?" It is no coincidence that Darcy mentions Austen's metonymic "hand" to be accepted here; thus, he reveals again his self-importance: instead of asking for somebody else's hand in marriage, he offers his own.

Elizabeth's response contains portions of verbatim quotation from the novel, with one significant difference: while Austen's Lizzy opens her argumentation with a statement: "In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned", Weldon's Lizzy uses the opportunity to bring to Darcy's attention the social conventions he violates with his insulting tirade, while also equalising their class status described by Darcy as imbalanced: "I believe it is the established custom *for a lady to thank a gentleman* for the sentiments he avows at such a moment, however little she returns them". What follows is a word-by-word conversation from Austen's novel, with Darcy finally closing it with the famous statement: "You have said quite enough, madam. I perfectly comprehend your feelings and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness".

What is significant about this version is its preoccupation with Lizzy's rather than Darcy's point of view, which closely resembles Austen's narrative technique. In the novel, we hear the voice of an external third-person narrator, but some of the scenes are indeed focalised by Elizabeth Bennet (and there are hardly any glimpses into Fitzwilliam Darcy's psyche). Thanks to the filmic techniques used, we obtain an equivalent effect: we are allowed to retain satirical distance towards the characters and the social circles to which they






Figures 1-6. Screenshots of the proposal scene in the BBC adaptation of *Pride and Prejudice* (1980), directed by Cyril Coke, showing the significance of camera frame and angle differences in the presentation of Darcy and Elizabeth's miscommunication (https://www.dailymotion.com/video/x80lf21, accessed May 2024). These images are used under the fair use provision, permitting quotation, review, and criticism for research and educational purposes, as outlined in Directive (EU) 2019/790 of the European Parliament and of the Council dated 17 April 2019, concerning copyright and related rights in the Digital Single Market, amending Directives 96/9/EC and 2001/29/EC. You may find the Directive here: https://eur-lex.europa.eu/eli/dir/2019/790/oj

belong, but at the same time we also side with Elizabeth Bennet. Darcy's point of view is ignored on screen, as is the case in the novel. Focusing again on cinematography and editing, the most obvious equivalents of the narrator's presence, they enhance the audience's emotional distance towards Darcy and empathetic interest in Elizabeth's value judgments and reactions (in terms of rough estimations, 49% of the time allocated for the scene is dominated by Lizzy, her actions and reactions, while 40% is dedicated to Darcy). The camera remains mostly stationary (fixed shots), allowing viewers to observe the conversation at a critical distance (quite often captured by oblique camera angles), noticing the contrast between Darcy's active self-preoccupation and Elizabeth's passive, philosophical astoundment. The protagonists are initially framed together in two shots, Darcy appearing interchangeably in knees-up and hip-up, so that the viewers can inspect him with detachment, while Elizabeth appears in medium shots and in medium close-up shots (waist up), much closer to the viewers.

For most of the scene, she remains seated and silent, her emotions and responses brought to the audience's' attention. When she stands up in agitation, the camera follows her, this time drawing closer to both protagonists: now we finally see them chest-up, partaking more in their respective emotions, which are presented by the actors with moderation and constraint. In addition, whenever the characters are presented individually, Darcy is exclusively shown at a low angle, towering over the observer, exuding arrogance and authority. Elizabeth, by contrast, appears most often in eye-level shots (perhaps bordering on a very mild high angle), seemingly on a par with the audience. Quite interestingly, at the end of the conversation both protagonists are presented in low-level shots, being apparently equal in inflicting pain on each other. In terms of viewer involvement, Elizabeth certainly elicits empathy and interest: unlike Darcy, she is the one most often portrayed frontally.

6. Andrew Davies's 1995 adaptation

Although it was only one of seven Austen adaptations of the decade, it effectively set off the wave of "Austen Renaissance". Often described as "the definitive" adaptation of *Pride and Prejudice* (Cartmell 2010a: 60), the serial is considered, as its predecessor, an example of heritage production.

Typically, as in all adaptations from the 1990s, the project focuses not on social themes but on gendered identities. As Voiret noticed: "the rich social fabric of the novel is […] reduced to a mere background. The plot is

streamlined so that the film presents to the viewer sets of characters that exemplify different ways of being male or female" (Voiret 2003: 230). The serial approaches Austen's novel both traditionally and innovatively. It preserves much of the novel's ironic elements but also adds the male (particularly Darcy's) perspective. The aim of this new pro-Darcy approach was to attract female viewers, and it fulfilled this goal gloriously, promoting widespread Darcymania.

The dialogue in the serial reflects this mix of traditional and innovative approaches to the source material. Austen's witty exchanges, striking phrases, and well-composed conversations are retained, and the actors are able to make them sound convincingly alive (Sørbø 2014: 130). Andrew Davis, the screenwriter, copiously used the original dialogue, but not without discernment. He confessed:

> I was reluctant to cut it, but it was necessary in places to do so. This was not just to make it fit into the allotted fifty-five minutes, but more importantly because there can be an almost musical quality in the way scenes dovetail – a kind of rhythm and pace which one strives for – which scenes that are too dialogue-intensive can disrupt. And because we can communicate so much visually – for instance, by the expressions on people's faces – you don't need quite so many words as you do in a novel, where so much is carried by the dialogue (in Britwistle – Conklin 1995: 12–13).

In addition to direct speech, Davies also drew on Austen's free indirect discourse in his dialogues, even though not as extensively as Weldon.

The third element of the language in the serial is the new Austenesque dialogue. It was necessary to write it for the new scenes with Darcy, which do not appear in the novel (Sørbø counted sixteen such situations added to reveal his perspective, of which six show him partially undressed or undressing; 2014: 146-147), but also to emphasise Davies' take on the story.

Similarly to Weldon, Davies's intralingual reworking of Austen's prose in the proposal scene displays high degrees of *transfer* and *derivation* and low degrees *of translation* (minor reworkings) in passages lifted from the book. In the proposal scene, the dominant strategy is the direct transfer of Austen's utterances. Whenever Davies introduces innovations and revisions, they expose the depth of Darcy's infatuation: semantic strategies expand on and explicate his passion and agony; pragmatic strategies (mostly illocutionary changes) make Darcy beg Elizabeth to become his wife rather than make her an offer of his hand in marriage. Minor revisions concern Elizabeth's

responses: Davies uses the strategies of compression and omission to dynamise and shorten her replies (for more detail, see the Appendix).

In the scene, Darcy interrupts Lizzy as she reads a letter. When let in by a housemaid, he behaves more politely than his predecessor, bowing and apologising: "Forgive me, I hope you're feeling better" and waiting for her invitation to sit down. What follows is a 48-second stretch of awkward silence, in which the character sits down and jumps back to his feet, pacing nervously about the room and staring longingly at Elizabeth's face. His initial confession, identical to that of the literary source, has a completely different emotional colouring than one previously discussed. Colin Firth endows his character with agony of passion, while Jennifer Ehle's character is endowed with cold contempt and passive aggression.

Darcy's next confession places different accents on his situation:

> In declaring myself thus, I am fully aware that I will be going expressly against the wishes of my family, my friends, and I hardly need add, my own better judgement. The relative situation of our families is such that any alliance between us must be regarded as a highly reprehensible connection. Indeed, as a rational man I cannot but regard it as such myself, but it cannot be helped. Almost from the earliest moments of our acquaintance, I have come to feel for you a passionate admiration and regard, which, despite all my struggles, has overcome every rational objection.

Compared with Weldon's "inferiority of family", "miserable connection" and "degradation", Davies's Darcy is conflicted and sensitive to criticism rather than being sincerely convinced of Elizabeth's social inferiority and despicable relations. He is ashamed of his infatuation, because he assumes it might be objectionable to others and symptomatic of his own weakness of mind. While other people's objections "mean nothing" to Weldon's Darcy "in the face of his attachment", Davies' Darcy feels those objections acutely; he considers them "rational", being himself a "rational man", but says "it cannot be helped". He avows "passionate admiration and regard" for Elizabeth and then proposes to her in a fittingly passionate way, allowing her as much agency in ending his agony as possible: "I beg you, most fervently, to relieve my suffering and consent to be my wife". He abides by the laws of politeness, and he disguises his offer as a plea. Thus, he appeals to Lizzy's negative face[1]: he requests her

1 We are referring here to Brown and Levinson's (1987) distinction between an individual's need not to be free and not to be imposed upon (negative face) and their willingness to be approved of and accepted by others (positive face).

mercy rather than openly asking her to marry him, as his predecessor did, inquiring point-blank: "Miss Bennet, will you accept my hand in marriage?".

Although Lizzy's reaction is verbally identical to the literary model and her 1980 BBC predecessor, at the performance level, it comes across as hateful and condemnatory. She does not muse about the follies of the world, nor is she amused by them. Upon her refusal, Darcy asks: "And this is all the reply I am to expect? I might wonder why, with so little effort at civility, I am rejected". He uses a less flowery style than his literary model, who feigns politeness and indifference by saying: "[…] I am to have the honour of expecting!", at the same time patronising his interlocutor with a statement "I might, perhaps, *wish to be informed why*, with so little endeavour at civility, I am thus rejected. *But it is of small importance*". Davis's Darcy is markedly less convoluted in his rhetoric and more emotionally hurt. Quite interestingly, however, his emotionality is effectively channelled, too, in irony and sarcasm. The way he accuses Lizzy of taking "an eager interest in that gentleman's [Wickham's] concerns" and ironicizes that "his misfortunes have been great indeed!" (a fragment which Weldon removed) makes Davies's Darcy more expressive and outspoken in his defence. Lizzy notices this by remarking that he treats Wickham's misfortunes "with contempt and ridicule!". This phrase is lifted from the book yet absent from most adaptations. She is also the only screen Lizzy who throws into Darcy's face another Austen quote: "You could not have made me the offer of your hand in any possible way that would have tempted me to accept it".

Overall, social and gender hierarchies were less pronounced in the 1995 adaptation than in the BBC's previous production. Lizzy seems very much in power by sustaining Darcy's awkward silences, returning his enamoured and smitten glances with cold stares and disarming his sarcasm with metacommentary. Both characters express through body language strong feelings of repulsion (Lizzy) and love (Darcy), respectively. Their deep emotional infliction is strengthened by camerawork, which shapes the audience's attitudes towards the protagonists. Different from the previous production, here, the camera motion is particularly focused on Darcy, whose movements, hesitations, confessions, and shocked expressions are traced with great detail (in fact, in this scene roughly 54% of screen time is dedicated to Darcy and 41% to Elizabeth). Concerning camera angles, similarly to the previous adaptation, Darcy is often presented at low angles and Elizabeth at high angles, but this time these strategies are more aligned with the characters' relative positions, and hence more suggestive of the interlocutors' respective points of view. This implies filmmakers' interest

in evoking viewer empathy towards the protagonists, rather than creating satirical distance towards them. In addition, significantly more medium close-ups are used, lingering on the characters' faces, and focusing viewers' attention on the emotional drama. A more willing use of frontal angles also helps viewers empathise with the protagonists.

Figures 7-12. Screenshots of the proposal scene in the BBC adaptation of *Pride and Prejudice* (1995), directed by Simon Langton, showing the significance of camera frame and angle in the presentation of Darcy and Elizabeth's miscommunication (https://www.youtube.com/watch?v=JF3ueHjUc3k, accessed May 2024). These images are used under the fair use provision, permitting quotation, review, and criticism for research and educational purposes, as outlined in Directive (EU) 2019/790 of the European Parliament and of the Council dated 17 April 2019, concerning copyright and related rights in the Digital Single Market, amending Directives 96/9/EC and 2001/29/EC. You may find the Directive here: https://eur-lex.europa.eu/eli/dir/2019/790/oj

7. Adaptive techniques and character dynamics

Ultimately, despite their clear reverence for the literary source, both BBC serials employed direct transfer, as well as omission and addition strategies to redefine the class and gender dynamics between Elizabeth Bennet and Fitzwilliam Darcy for contemporary audiences. This redefinition is partly due to the textual decisions taken by the adaptors in copying and pasting, transcreating, and revamping the literary material, and partly due to the performative and filmmaking techniques employed to emphasise this dynamic: acting style, choreography, cinematography, and editing.

In the diagrams below, we quantitatively assess the visual portrayal of characters relative to their interlocutors and the viewing public. These estimations were completed manually by estimating the relative contribution of specific shot types to the total duration of the proposal scene, hence they are only an approximation, not aspiring to the precision of automated measurements. For comparison, we include analogous estimations calculated for feature film adaptations from 1940 and 2005.

Regarding screen time dedicated to specific characters, we subdivided it into action-time and reaction-time. We needed this additional nuance, because assumptions relating to the facetime of each protagonist might be misleading. For example, seeing more Darcy than Elizabeth on screen might suggest the narrative is interested in Darcy alone; however, if the audience is confronted mostly with Darcy's reactions, this can either offer insight into his emotions and encourage empathy with him, or, on the contrary, trigger identification with Elizabeth, whose gaze the viewers adopt and whose impact on the interlocutor they contemplate.[2] Consequently, the characters' presence on screen is always open to viewers' interpretation, although various aspects of character portrayal, such as performers' acting style, as well as shot size, vertical and horizontal angle, affect this interpretation considerably. MSpecificestimations have been presented in Table 1:

Table 1. Estimated screen time allocated to Elizabeth Bennet and Fitzwilliam Darcy in the first proposal scene

Adaptation	Elizabeth acting	Elizabeth reacting	Darcy acting	Darcy reacting	Two shot
1940	22%	2%	10%	4%	62%

[2] We are most grateful to the anonymours reviewer of our article for suggesting this additional clarification.

1980	37%	12%	25%	15%	11%
1995	26%	15%	41%	13%	5%
2005	37%	20%	37%	6%	0%

In the 1980 BBC serial, the camera lingers more on Elizabeth than on Darcy. Quite significantly, it also lingers more on Darcy's rather than Elizabeth's reactions, implying that the failed proposal is particularly transformative for him, and we are witnessing this transformation together with the heroine. By contrast, the 1995 BBC serial allocates noticeably more time Darcy's (41%) rather than Elizabeth's (26%) actions. It is Elizabeth whose facial responses we are often invited to inspect, thus partaking in the hypothetical experience Darcy may have had. These findings have been visualised in Fig. 13:

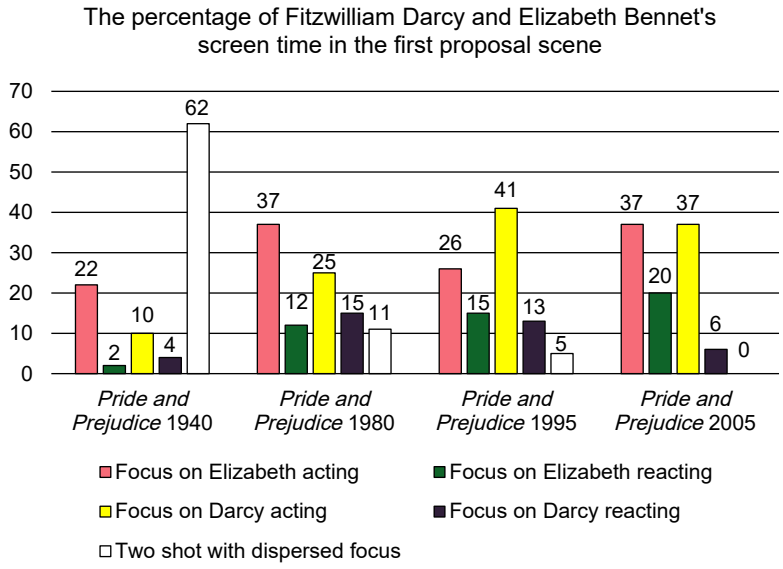

Figure 13. Rough estimation of screen time dedicated to Elizabeth Bennet and Fitzwilliam Darcy in the first proposal scene, divided into five categories: shots presenting Elizabeth's actions; her reactions; Darcy's actions; his reactions and two shots with both characters interacting, expressed in terms of relative percentages

Looking at the vertical camera angle (Fig. 14), in all adaptations except for the earliest 1940 Hollywood version, Darcy is consistently portrayed as towering over his interlocutor and over his audience. Low camera angles reveal his sense of superiority, but they also reflect the physical positioning of characters relative to each other. In most of the proposal scenes, Darcy

stands while making his pronouncements, or he nervously strolls around the room while Elizabeth remains seated. In the 1980 BBC adaptation, 51% of the proposal scene's duration is dominated by Darcy looking down on Elizabeth and the audience. Quite interestingly, however, the camera remains roughly at Elizabeth's eye level for 30% of the time, while over 30% of the screen time is occupied by Elizabeth being slightly above the recipient, thus exuding self-sufficiency and dignity. By contrast, in the 1995 version, dominant camera positioning allows Darcy to look down on Elizabeth and the viewers (49% of screen time) and Elizabeth to look up towards Darcy and the viewers (34%). Specific estimations have been presented in Table 2:

Table 2. Estimated screen time allocated to high- and low-angle shots of Elizabeth Bennet and Fitzwilliam Darcy in the first proposal scene

Adaptation	Darcy looking down	Lizzy looking down	Lizzy looking up	Darcy eye-level gaze	Lizzy eye-level gaze	Both eye-level gaze
1940	11%	0%	19%	3%	7%	59%
1980	51%	31%	0%	0%	30%	3%
1995	49%	10%	34%	0%	2%	5%
2005	44%	3%	49%	2%	2%	0%

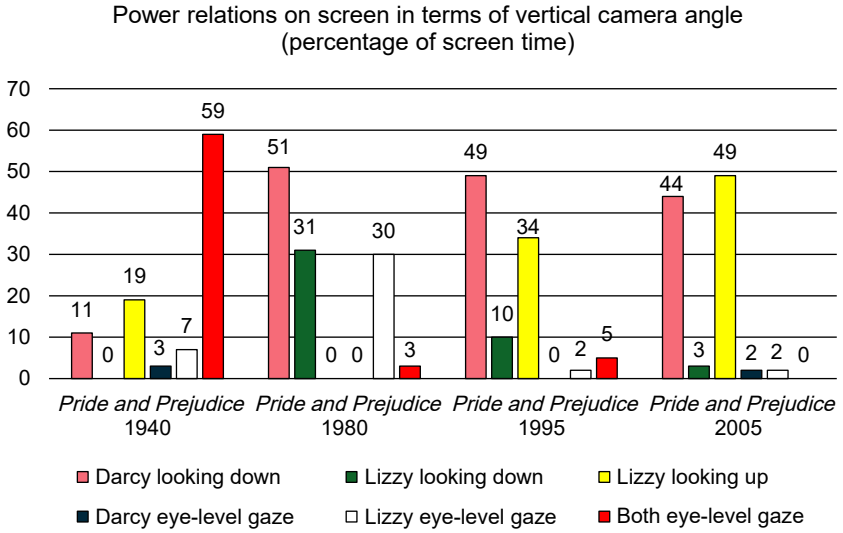

Figure 14. Relative amounts of screen time with the characters presented at low angles, high angles and at eye-level view; expressed in terms of percentages calculated for the duration of the scene

Thus, the major difference between the two adaptations regarding implied participant/viewer hierarchy is the empowerment of Elizabeth in the 1980 version, signalled by eye-level views and low angles, as well as preoccupation and empathy with Darcy in the 1995 version, signalled by his prolonged presence on screen and disproportionately high ratio of Elizabeth's high-angle takes, which imply Darcy's focalisation imposed on the viewers (Fig. 14).

Regarding horizontal camera angles, the 1980 version enhances empathy with Elizabeth, dedicating 45% of the proposal scene time to her frontal presentation, while Darcy features in a similar way only 26% of the scene. The 1995 adaptation seems more balanced in this respect, with Elizabeth garnering 35% and Darcy 31% of screen time in their frontal presentation. Specific values have been presented in Table 3 and visualised in Fig. 15:

Table 3. Estimated screen time allocated to frontal, oblique and back presentation of characters in the first proposal scene

Adaptation	Darcy frontal	Darcy oblique	Darcy back	Lizzy frontal	Lizzy oblique	Lizzy back
1940	17%	44%	10%	19%	61%	9%
1980	26%	16%	5%	45%	4%	7%
1995	31%	16%	6%	35%	11%	4%
2005	44%	2%	49%	49%	5%	44%

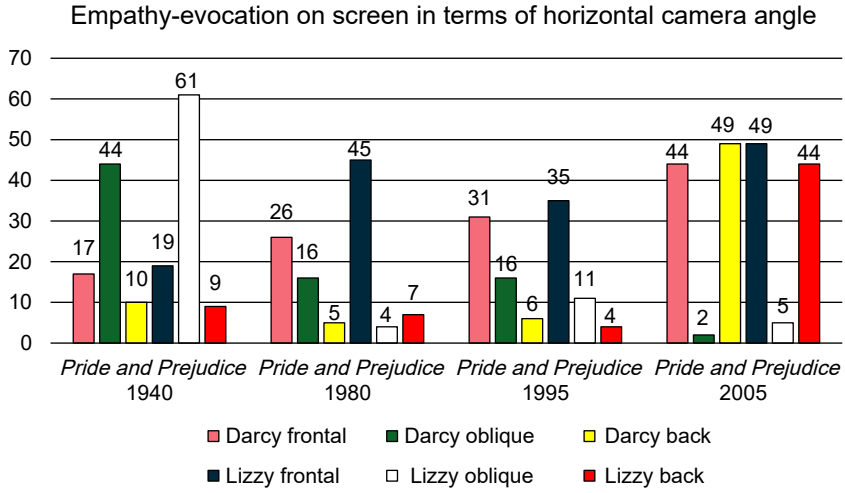

Figure 15. Relative amounts of screen time with the characters presented at frontal and oblique angles, expressed in terms of percentages calculated for the duration of the scene

The final aspect we considered was shot size (Fig. 16), which imitates social distance, potentially separating the viewer from the characters on screen. As it turns out, both BBC adaptations allow viewers closer access to Elizabeth Bennet than to Fitzwilliam Darcy, thus implying a more intimate attitude towards the heroine than towards her interlocutor, who is presented as detached and aloof. Specific values have been presented in Table 3 and visualised in Fig. 16:

Table 4. Distance towards the characters in the first proposal scene, as implied by shot size

Adaptation	Darcy intimate/ personal	Darcy social	Darcy impersonal	Lizzy intimate/ personal	Lizzy social	Lizzy impersonal
1940	13%	52%	5%	22%	61%	0%
1980	36%	14%	0%	51%	2%	0%
1995	23%	30%	0%	40%	10%	0%
2005	44%	0%	2%	49%	3%	2%

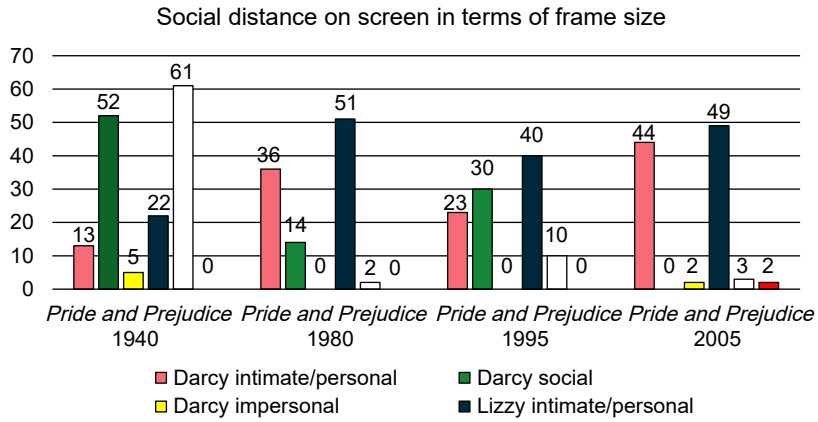

Figure 16. Relative amounts of screen time with the characters presented at intimate/ personal, impersonal and social distances, expressed in terms of percentages calculated for the duration of the scene

8. Polish translations

So far, we have analysed the ways in which filmmakers shaped the interpersonal dynamics between Elizabeth Bennet and Fitzwilliam Darcy, re-using and recontextualising Austen's literary material both verbally and

non-verbally. They employed various intralingual transfer mechanisms, which allowed screen characters to quote and paraphrase their literary predecessors. Among other research avenues worthy of exploration is the way this interpersonal dynamic is construed in interlingual translation. Below, we present our examination of Polish voiceover renditions of the serials, aimed to verify how audiovisual translators recognised the nuances that distinguish adaptations from each other.

In Poland, for a long time, Jane Austen's literary reception was almost non-existent: the very first, rather mediocre, translation of one of her novels, *Sense and Sensibility,* by Janina Sujkowska appeared only in 1934 and did not achieve popularity (Bystydzieńska 2005: 111). The first Polish version of *Pride and Prejudice*, by a well-known translator of English literature, Anna Przedpełska-Trzeciakowska, appeared in 1956 (Austen 1956). The author would later translate other Austen works: *Persuasion* (1962), *Northanger Abbey* (1975), *Sense and Sensibility* (1977) and *Mansfield Park* (1995), while Emma was rendered into Polish by another translator, Jadwiga Dmochowska in 1963. In the communist era, until 1989, Przedpełska's translation was reprinted just once, in 1975. The success of 1980 Fay Weldon's version, broadcast by Polish television in the same year, was not followed by new editions of the bookk. The game changer was Andrew Davies' version, which enjoyed spectacular success. It was first broadcast on national television and then released on DVD with subtitles. Since 1996 Poland bore witness to four new translations of the novel, by Magdalena Moltzan-Małkowska (1996), Katarzyna Surówka (2005), Dorota Sadowska (self-published in 2020), and Paulina Maksymowicz (2023), while Przedpełska's version also continued to be reprinted. However, Austen, as the author, has never become sufficiently known in Poland to be considered a universally known classic of English literature. Today, most Polish fans know her primarily (and often exclusively) from the 1995 and 2005 adaptations. Still, the wave of Polish "Austenomania" prompted by the film and TV adaptations did not have a lasting effect on Austen's reception in Poland. By 2019, none of the Polish Internet sites and forums dedicated to the English writer was still active (Szczepkowska 2019: 108).

As a consequence, the canonical status of the original novel, which encouraged verbatim quotation on the part of the heritage-style adaptors, reliant on the viewers' familiarity with the source, has had no parallel in the Polish context. The 1980 BBC adaptation has never been released in Poland on VHS or DVD, but for the purposes of our research, we were able to access voiceover scripts prepared for both that and 1995 serials stored at the Polish television archives. We also analysed DVD subtitles for Davies's

version. Upon their inspection we found that the extant literary translations of the novel had minor impact on the audiovisual versions, although the first translator of *Pride and Prejudice* in Poland, Anna Przedpełska, was credited as a consultant in the 1980 archival voiceover translation. This may have resulted from two factors: technical requirements of voiceover and subtitles precluding copious quotations from the literary translation, but also low recognisability of the translated novel among the Polish viewers, discouraging audiovisual translators from recycling and adapting the literary translation for screen purposes. In fact, the quantitative analysis we conducted in collaboration with Jan Rybicki revealed that 7% of the 1980 serial voiceover script and 3% of the 1995 serial voiceover script qualified as a verbatim quotation of 5-grams from Anna Przedpełska's classical literary translation. Using the same 5-gram measure, we observed a 1% overlap between the voiceover scripts analysed (Hołobut – Woźniak 2017: 359).

The most significant challenge that all Polish translators of historical and costume fiction face is the choice of address forms to convey interpersonal relations between characters. Contemporary standard Polish offers speakers two options: they can either use (1) the familiar second-person pronominal address (*ty* or *wy* – 'you' in singular or plural), which implies close acquaintance and/or equal status in terms of age and position, or (2) the non-familiar third-person pronominal address (*pan/pani* in singular and *panie/panowie/państwo* in plural), which implies social asymmetry or lack of acquaintance. In other words, Poles show deference by verbal and pronominal means and use nominal addresses rather sparingly. When they form a close acquaintance, they reach a consensus on establishing first-name terms, allowing them to use direct second-person addresses.

These conventions have only been known since the first half of the nineteenth century. Earlier, Poles used second-person singular and plural addresses combined with nominal addresses and honorifics. These, however, functioned differently in Polish and English, which combines titles with surnames. In Polish, there are no acceptable equivalents for address forms such as "Mr Darcy" or "Miss Bennet". Therefore, Polish translators can:

(1) reflect the Georgian deference markers with contemporary deference markers such as third-person address, which are linguistically acceptable but pragmatically awkward and unrealistic in intimate interactions;

(2) combine them with calqued nominal forms of address that signal exoticisation (such as address forms like Miss Bennet / *Panno Bennet*

or Mr Darcy / *Panie Darcy*, which would be unacceptable with Polish surnames, and yet function in translations);

(3) replace Georgian markers of deference with familiar contemporary interaction patterns whenever necessary (e.g. to signal intimacy), resulting in visible modernisation of the dialogue;

(4) use archaic markers of deference, such as second-person address forms combined with nominal forms and honorifics, to create an impression of archaism and historicity.

As demonstrated in our *Pride and Prejudice* study, Polish professionals are surprisingly inconsistent in their choices, which may testify to their inattention or lack of standardised solutions, but most likely to deliberate attempts at intensifying the emotional load of particular utterances. In this way, they may redefine the gender and social dynamics of character interactions, which are not always in line with the original intentions of adaptors.

Concerning the 1980 BBC version, which emphasises the social distance between Elizabeth and Darcy, the available voiceover translation mainly uses contemporary non-familiar forms (third-person pronominal and verbal address), thus making the characters sound like people separated by social barriers despite their acquaintance, quite fitting for the cold and hostile relationship that the scene presents. In the example below, we also found one archaic form (second-person address combined with pronominal *pani*), which produces an interesting effect, as it temporarily reduces the emotional distance in this particularly intimate confession but widens the temporal gap, making Darcy sound almost mediaeval:

> The original version: You must allow me to tell you how ardently I admire and love you. … Miss Bennet, will you accept my hand in marriage?
>
> TV voiceover: *Pozwól mi pani* (second person deferential) *wyznać, jak gorąco wielbię i kocham panią* (third-person deferential). … *Panno Bennet* (English calque)*, czy mogę panią* (third-person deferential) *prosić o rękę?* [Let me confess to you how warmly I adore and love you. Miss Bennet, may I ask for your hand in marriage?']

Familiar addresses are only introduced after the couple decides to get married and are immediately abandoned again. As concerns markers of the

characters' pride and prejudice, Darcy's blunt description of the misalliance is significantly euphemised. Thus, "the inferiority of [Elizabeth's] family" becomes her 'modest origins' (*pani skromne pochodzenie*); "the miserable connection" becomes her 'want of connections' *(brak koneksji*); "the degradation" becomes 'his [explicitly Darcy's] downgrading' (*moja deklasacja*) and "the lack of judgement [he] display[s]" turns into 'the impossibility of a rational resolution of this dilemma' (*niemożność rozsądnego rozstrzygnięcia tego dylematu*). The objectifying and violent "damage" to his sister and "insult" to his cousin become, in turn, 'a hurt' he inflicts on his sister (*to, że skrzywdzę mą siostrę*) and a 'disrespect' he displays towards Anne de Burgh (*okażę despekt wobec Anny de Bourgh*). Darcy's mention of "the inferiority of relations whose condition in life is so decidedly beneath [his] own" is explicitated and reduced in the Polish translation to 'the social and material differences that set them apart' (*Czy mogła się pani spodziewać, że będę się radować z dzielących nas różnic towarzyskich i majątkowych*). Darcy's regal "offer of his hand" transforms into a polite request:

> The original version: You must allow me to tell you how ardently I admire and love you. … I have struggled greatly and endured great pain, I hope I will now be rewarded.
>
> TV voiceover: *Pozwól mi pani wyznać, jak gorąco wielbię i kocham panią. ... Walczyłem i cierpiałem równie mocno. Ufam, że zostanie mi to wynagrodzone. Panno Bennet, czy mogę panią prosić o rękę?*
> [Let me confess to you how warmly I adore and love you. … I have fought and suffered equally hard. I trust that I will be rewarded. Miss Bennet, may I ask for your hand in marriage?]

In the Polish version, he 'has struggled and suffered with equal intensity' and implores Miss Bennet 'if he could ask for her hand in marriage'. Thus, his arrogance in Fay Weldon's vision partly disappears in the Polish translation. Elizabeth, by contrast, becomes subtly blunter in the Polish version. When she confesses "I have never desired your good opinion", in Polish she claims 'Your opinion has never been of interest to me' (*Pańska opinia o mnie nigdy mnie nie interesowała*). When she complains that Darcy "chose to tell [her] that he liked her" against [his] will, reason, and character, in Polish, she asks why he decided to propose to her against his reason; thus, she objects to the act of proposal rather than its form. Finally, she becomes even more distanced and ironic when she speaks of an excuse for 'this – as you put it – rudeness' (*jak pan to mowi – niegrzeczności*), rather than "an excuse for incivility, if I was uncivil".

Regarding the 1995 version, both the Polish television voiceover and the DVD subtitles mostly use third-person polite address, in tune with contemporary formal conventions. This form sounds pragmatically alienating in the context of intimate conversations, e.g. *Muszę wyznać, że gorąco panią wielbię i kocham* ('I must confess that I warmly adore and love you, Madam'). Again, the most interesting aspect of the deference-building strategy is the ice-breaking intrusion of the second-person direct address in Polish. In the national television voiceover version, Elizabeth and Darcy only get on first-name terms after she accepts his offer of marriage. In the DVD edition, Darcy becomes direct much earlier: first, when he exclaims incredulously during his first proposal: 'So this is your opinion of me!' (*A więc tak o mnie myślisz* – second-person familiar), as if breaking for a moment all social conventions out of despair. The condensations of television voiceover translation changes Darcy's portrayal significantly:

> The original version: In declaring myself thus I'm fully aware that I will be going expressly against the wishes of my family, my friends, and, I hardly need add, my own better judgement. The relative situation of our families is such that any alliance between us must be regarded as a highly reprehensible connection.
>
> TV voiceover: *Jestem świadom, że mówię to wbrew życzeniom mojej rodziny, przyjaciół i sobie samemu. Nasz związek byłby dla mnie i mojej rodziny wysoce upokarzający*
> [I am aware that I am saying this against the wishes of my family, friends and myself. Our relationship would be highly humiliating for me and my family'].
>
> DVD subtitles: *Mówiąc to zdaję sobie sprawę, że postępuję wbrew pragnieniom moich przyjaciół, mojej rodziny i chyba nie muszę dodawać, że wbrew własnemu rozsądkowi. Różnica pozycji naszych rodzin jest tak znaczna, że nasz związek musi być uznany za w najwyższym stopniu naganny.*
> [In saying this I realise that I am going against the desires of my friends, my family, probably needless to say against my own reason. The difference in the position of our families is so significant that our relationship must be considered reprehensible to the highest degree'].

In the TV translation, he is going against the wishes of his family, friends and 'against himself' rather than his better judgement. He also points quite bluntly that their relationship would be 'highly humiliating' for his family and

for himself, a statement far more acute than the original Darcy's remark about a "reprehensible connection", which implies an external rather than an internal outlook on the situation. Thus, the revoiced Darcy becomes way crueller than his BBC prototype, convinced more of his own superiority and Elizabeth's baseness. The DVD subtitles follow Darcy's convoluted rhetoric, including his statement that their relationship "must be regarded as reprehensible to the highest degree", reflecting quite adequately his anticipation of other people's censure and his own conviction that he should surrender to it. Also, Elizabeth in the TV version is more explicit when she specifies Darcy's 'dealings with Wickham' as 'nefarious' (*nikczemny*). Concerning his offer of marriage, in both versions he retains the same degree of ardour and servility by 'begging her' to 'end his suffering' and 'agree to be his wife'.

9. Conclusions

The authors of both BBC adaptations encrusted their dialogues with Austen's words in almost identical proportions, carefully adjusting the exchanges to envisage the social and gender dynamics at play. Weldon's adaptation proved most convinced of Lizzy's astuteness and patrician Darcy's blunders, while Davies's adaptation softened those patrician blunders by infusing them with passion. Still, in the scene described, the profound influence of the literary model is overwhelmingly apparent. However, even without such intentional shifts, other layers of the film structure – from direction and acting to screen movement, cinematography and editing – can endow the same lines with entirely different meanings. Concerning the Polish translations, the canonicity of Austen's dialogue is less apparent to foreign viewers than to Anglophones, as the existing literary translations in the target countries enjoy only moderate recognizability and prestige. Consequently, the foreign heritage becomes less "catchy" and captivating. Since the language versions differ, the characters' perception and interactions can vary significantly among the viewers, depending on which version they encounter. The dominant audiovisual translation techniques in Poland (i.e. voiceover and subtitling) require condensation and reduction, which should theoretically preclude the direct transfer of flowery prose into the voiceover script or captions. Practically, Polish translators of adaptations often violate these rules and convey a vague "literary effect" by means of redundancy, although condensation can result in two opposing effects: either an increase in bluntness and the sharpening of the characters'

tongue or a decrease in bluntness and euphemisms. Additionally, the image of Georgian norms of social interaction is less consistent when filtered through the Polish translation than on-screen. The lack of fixed conventions in Polish for signalling social distance in historical fiction opens up space for interpretation, with some translators presenting the Georgian world as formal and stilted while others as more spontaneous and direct.

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Pride and Prejudice
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Pride and Prejudice
1980 Directed by Cyril Coke. UK.
Pride and Prejudice
1995 Directed by Simon Langton. UK.
Pride and Prejudice
2005 Directed by Joe Wright. UK.

APPENDIX 1

An alignment of Jane Austen's description of the proposal scene and dialogues lifted from the four adaptations analysed, combined with the categorisation of dominant intralingual translation strategies used by adapters.

Jane Austen's *Pride and Prejudice* (Austen 1998)	Fay Weldon's *Pride and Prejudice* (Coke 1980)	Andrew Davies's *Pride and Prejudice* (Langton 1995)
"In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you".	[D] *In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you*.	[D] *In vain I have struggled. It will not do! My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you*.
Syntactic strategies	transfer, clause structure change (inversion: *I have – have I*)	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority – of its being a degradation – of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.	[D] *In spite of all my endeavours, I have found it impossible to conquer the strength of my feelings*. The *inferiority* of your family, the miserable connection, the *degradation*, the lack of judgment I display, the harshness of which I shall rightly be judged by my own *family* and connections – all these count as nothing. Even the damage, for damage it must be, to my sister, the insult to Anne de Bourgh and her mother mean nothing to me in the face of my attachment to you, Miss Bennet.	[D] In declaring myself thus I am fully aware that I will be going expressly against the wishes of my *family*, my friends, and, I hardly need add, my own better judgement. The relative situation of our *familie*s is such that any alliance between us must be regarded as a highly reprehensible connection. Indeed, as a rational man I cannot but regard it as such myself, but it cannot be helped.

Syntactic strategies	partial transfer	n/a
Semantic strategies	paraphrase, emphasis change (+obstacles)	paraphrase, abstraction and emphasis change (+(ir)rationality)
Pragmatic strategies	partial translation, explicitation, addition and omission of information	partial translation, explicitation, addition and omission of information

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done.

He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand.	[D] I have struggled greatly and endured great pain, I *hope I will now be rewarded*. Miss Bennet, will you *accept my hand* in marriage?	[D] Almost from the earliest moments of our acquaintance, I have come to feel for you a passionate admiration and regard, which despite all my struggles, has overcome every rational objection and I beg you, most fervently, to relieve my suffering and consent to be my wife.
Syntactic strategies	partial transfer	n/a
Semantic strategies	paraphrase, emphasis change (–*strength of feelings*; +torment)	paraphrase, converses (*accept his hand* vs. *consent to be wife*), synonymy (*strong attachment* vs. *passionate admiration and regard*), emphasis change (–reward, +(ir) rationality).
Pragmatic strategies	omission and addition of information, illocutionary change (assertion vs. complaint, assertion, offer), coherence change	interpersonal change (+directness), illocutionary change (assertion vs. confession, request)

As he said this, she could easily see that he had no doubt of a favourable answer. He spoke of apprehension and anxiety, but his countenance expressed real security.

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could feel gratitude, I would now thank you. But I cannot– I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation".	[E] I believe it is the *established* custom for a lady to thank a gentleman *for the sentiments he avows* at such a moment, *however* little she *returns* them. *If I could feel gratitude I would thank you, but I cannot. I have never desired your good opinion. You have certainly bestowed it most unwillingly. I am sorry I have occasioned pain in anyone. It has been unconsciously done, however, and I hope will be of short duration. I am sure that the feelings which have prevented the acknowledgment of your regard for me will* very soon triumph altogether.	*In such cases as these, I believe the established mode is to express a sense of obligation. But I cannot. I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I'm sorry to* cause *pain to anyone, but it was most unconsciously done, and I hope will be of short duration.*
Syntactic strategies	transfer, clause structure change (passive vs. active)	transfer
Semantic strategies	expansion (+lady and gentleman), converses (having little difficulty vs. triumphing)	compression, trope change (–rethorcity)
Pragmatic strategies	transfer	partial transfer, interpersonal change (–formality, +directness)

Mr. Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would not open his lips till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, with a voice of forced calmness, he said:

"And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance".	[D] And this is *the reply which I'm to have the honour of expecting? I might, perhaps, wish to be informed why, with so little endeavour at civility, I am thus rejected. But it is of small importance.*	*And this is all the reply* I am to *expect*? *I might* wonder *why, with so little effort at civility, I am rejected.*
Syntactic strategies	transfer	transfer, phrase structure change
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer, omission (–importance)
"I might as well enquire", replied she, "why with so evident a desire of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I was uncivil? But I have other provocations. You know I have. Had not my feelings decided against you – had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?	[E] *I might as well enquire why with so evident a design of offending and insulting me, you chose to tell me that you like me against your will, against your reason, and even against your character.* Is this *not some excuse for incivility, if I was uncivil?* [D] Could you expect me to rejoice in the inferiority of relations whose condition in life is so decidedly beneath my own? [E] *But I have other provocations. you know I have. Had not my own feelings decided against you – had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man who has been the means of ruining, perhaps forever, the happiness of my most beloved sister?*	[E] *I might* wonder *why, with so evident a desire to offend and insult me, you chose to tell me that you like me against your will, against your reason, and even against your character! Was this not some excuse for incivility if I was uncivil?*

Syntactic strategies	transfer, unit shift (additional turns taken), phrase structure change (tenses)	transfer
Semantic strategies	transfer	transfer, compression
Pragmatic strategies	transfer, addition (Darcy's repartee)	transfer, omission
As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued:		
"I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted there. You dare not, you cannot deny, that you have been the principal, if not the only means of dividing them from each other– of exposing one to the censure of the world for caprice and instability, and the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind".	[E] *I have every reason in the world to think ill of you.* Can you *deny the ungenerous part you acted there?* That you *divided them from each other, exposing one to the censure of the world for caprice and instability, and the other to its derision for disappointed hopes, involving them both in misery of the acutest kind?*	[E] *I have every reason in the world to think ill of you. Do you think any consideration would tempt me to accept the man who has been the means of ruining the happiness of a most beloved sister*?
Syntactic strategies	transfer	unit shift (reshuffling of passages), transfer
Semantic strategies	compression (can, dare vs. can), transfer	compression, transfer
Pragmatic strategies	illocutionary change (accusation vs. question)	transfer
She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.		
"Can you deny that you have done it?" she repeated.	[E] *Can you deny you have done it?*	[E] *Can you deny that you have done it?*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer

With assumed tranquillity he then replied: "I have no wish of denying that I did everything in my power to separate my friend from your sister, or that I rejoice in my success. Towards HIM I have been kinder than towards myself".	[D] *I have no wish of denying that I did everything in my power to separate my friend from your sister, or that I rejoice in my success. Towards him I have been kinder than towards myself.*	[D] *I have no wish to deny it. I did everything in my power to separate my friend from your sister,* and I *rejoice in my success. Towards him I have been kinder than towards myself.*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.		
"But it is not merely this affair", she continued, "on which my dislike is founded. Long before it had taken place my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from Mr. Wickham. On this subject, what can you have to say? In what imaginary act of friendship can you here defend yourself? or under what misrepresentation can you here impose upon others?"	[E] *It is not merely on this affair that my dislike is founded. Your character was unfolded months before by Mr Wickham.*	[E] *But it is not merely that on which my dislike of you is founded. Long before it had taken place,* my dislike *was decided when I heard Mr Wickham*'s story of your dealings with him. How can you defend *yourself on that subject?*
Syntactic strategies	transfer, clause structure changes, other changes	transfer, sentence structure change
Semantic strategies	transfer, compression, trope change (–rethoricity/irony)	transfer, compression, trope change (–rethoricity/irony)
Pragmatic strategies	illocutionary change (accusation, challenge vs. assertion)	transfer, interpersonal change

"You take an eager interest in that gentleman's concerns", said Darcy, in a less tranquil tone, and with a heightened colour.	[D] *You take an eager interest in that gentleman's concerns.*	[D] You take an eager *interest in that gentleman's concerns*!
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
"Who that knows what his misfortunes have been, can help feeling an interest in him?"	[E] *Who* could not, *knowing what his misfortunes have been?*	[E] Who that knows what his *misfortunes have been, can help feeling an interest in him?*
Syntactic strategies	transfer, sentence and clause structure change	transfer
Semantic strategies	transfer, compression, trope change (–rethoricity)transfer	transfer
Pragmatic strategies	transfer	transfer
"His misfortunes!" repeated Darcy contemptuously; "yes, his misfortunes have been great indeed".		[D] *His misfortunes! Yes, his misfortunes have been great indeed!*
Syntactic strategies	n/a	transfer
Semantic strategies	n/a	transfer
Pragmatic strategies	omission (–irony)	transfer
"And of your infliction", cried Elizabeth with energy. "You have reduced him to his present state of poverty--comparative poverty. You have withheld the advantages which you must know to have been designed for him. You have deprived the best years of his life of that independence which was no less his due than his desert. You have done all this! and yet you can treat the mention of his misfortune with contempt and ridicule".	[E] *You have reduced him to his present state of poverty. You have withheld his advantages, you have deprived him of the best years of his life, you have done all this!*	[D] *And of your infliction! You have reduced him to his present state of poverty*, and yet *you can treat his misfortunes with contempt and ridicule*!"

Syntactic strategies	transfer	transfer
Semantic strategies	compression	compression
Pragmatic strategies	omission	omission
"And this", cried Darcy, as he walked with quick steps across the room, "is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps", added he, stopping in his walk, and turning towards her, "these offenses might have been overlooked, had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design. These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by everything. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections? – to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?"	[D] *And this is your opinion of me? This is the estimation in which you hold me? My faults, according to these calculations, are heavy indeed. But perhaps these offenses might have been overlooked had not your pride been hurt by my honest confession of my scruples. These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just.*	[D] *And this is your opinion of me? My faults by this calculation are heavy indeed. But perhaps these offences might have been overlooked, had not your pride been hurt by the honest confession of the scruples which have long prevented my forming any serious design on you. Had I concealed my struggles and flattered you. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Did you expect me to rejoice in the inferiority of your connections? To congratulate myself on the hope of relations whose condition in life is so decidedly below my own?*

Syntactic strategies	transfer	transfer, phrase structure change (could vs. did)
Semantic strategies	transfer, compression	transfer, compression
Pragmatic strategies	transfer, omission	transfer, omission
Elizabeth felt herself growing more angry every moment; yet she tried to the utmost to speak with composure when she said:		
"You are mistaken, Mr. Darcy, if you suppose that the mode of your declaration affected me in any other way, than as it spared the concern which I might have felt in refusing you, had you behaved in a more gentlemanlike manner".	[E] *You are mistaken, Mr Darcy, if you suppose the mode of your declaration affected me in any other way than that it has spared me the concern I might have felt in refusing you, had you behaved in a more gentlemanlike manner.*	[E] *You are mistaken, Mr Darcy. The mode of your declaration merely spared me any concern I might have felt in refusing you, had you behaved in a more gentlemanlike manner.*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
She saw him start at this, but he said nothing, and she continued:		
"You could not have made the offer of your hand in any possible way that would have tempted me to accept it".		[E] *You could not have made me the offer of your hand at any possible way that would have tempted me to accept it*.
Syntactic strategies	n/a	transfer
Semantic strategies	n/a	transfer
Pragmatic strategies	omission	transfer
Again his astonishment was obvious; and he looked at her with an expression of mingled incredulity and mortification. She went on:		
"From the very beginning--from the first moment, I may almost say--of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form the groundwork of disapprobation on which	[E] *From the very beginning of my acquaintance with you, I* was impressed *by your arrogance, your conceit, and your selfish disdain of the feelings of others*. In fact, *I had not known you a month before I felt you were the very last man in the world who I could ever be prevailed upon to marry".*	[E] *From the beginning, your manners* impressed me with the fullest belief of *of your arrogance, your conceit, and your selfish disdain for the feelings of others*. I had not known you a month before *I felt you were the last man in the world* whom I could ever marry!

succeeding events have built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry".		
Syntactic strategies	transfer, unit shift, cohesion change	transfer, phrase/clause structure change, cohesion change
Semantic strategies	paraphrase, compression, trope change	paraphrase, compression, explicitation, trope change
Pragmatic strategies	omission, coherence change	omission, coherence change
"You have said quite enough, madam. I perfectly comprehend your feelings, and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness".	[D] *You have said quite enough, madam. I perfectly* comprehend *your feelings and have now only to be ashamed of what my own have been. Forgive me for having taken up so much of your time, and accept my best wishes for your health and happiness.*	[D] *You've said quite enough, madam. I perfectly comprehend your feelings... and now have only to be ashamed of what my own have been. Please forgive me for having taken up your time and accept my best wishes for your health and happiness.*
Syntactic strategies	transfer	transfer
Semantic strategies	transfer	transfer
Pragmatic strategies	transfer	transfer
And with these words he hastily left the room, and Elizabeth heard him the next moment open the front door and quit the house.		

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A diachronic analysis of apologies and thanks in five *Little Women* adaptations and their Italian dubbings

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ABSTRACT

This paper aims to investigate the representation and the Italian dubbing of the two politeness formulae *apologies* and *thanks* in five telecinematic adaptations of Alcott's coming-of-age novel, *Little Women* (i.e., in the 1933, 1949, 1994, and 2019 movies and the 2017 TV series). In particular, the research focuses on how each of these adaptations renders the conversational nature that characterizes the intimate and domestic world of *Little Women*, whose dialogues (both in the original novel and in later adaptations) play a crucial role in the development of the plot as well as in the advancement of the relationships between the main characters. The study consists of a quantitative and qualitative analysis of the formulaic sequences used in the dialogues, followed by a thorough study of the translation strategies used to dub specific expressions of gratitude and regret.

Keywords: dubbing, formulaic sequences, thanks, apologies, translation strategies, *Little Women*.

1. Introduction

The coming-of-age novel *Little Women* was first published in 1868 by American novelist Louisa May Alcott. The story, which is mainly based on actual events in the author's life (Alcott – Cheney 2017), revolves around the lives of four sisters (i.e., Meg, Jo, Beth, and Amy March) at the time of the American Civil War (1861-1865). During these years of hardships

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and deprivation, the four little women grow up and get to know life in their own personal ways by experiencing poverty, loss, friendship, and eventually love.

Despite having been published over 150 years ago, the novel still manages to excite the souls of many different readers, regardless of their age, gender, or social class, for two main reasons. First, Alcott described her protagonists as authentic people with actual strengths and weaknesses (or "burdens" as they are typically referred to in the novel); otherwise stated, the four sisters are "real girls and not some didactic writer's notion of what girls should be like" (Strickland 2003: 71). In this sense, Meg is a diligent and loving girl who gets easily tempted by nice clothes and worldliness; Beth is shy and sensitive, but also too scared to fly the nest and live her own life; Amy is an aspiring young artist whose ambition makes her too self-centered; and Jo, the main character (and the fictional double of Alcott herself) is an independent and free-spirited girl whose bad temper often gets her into trouble. Thanks to such colorful and relatable descriptions, readers can empathize with and grow fond of the main characters as the story unfolds.

The second reason is connected with the number of products the novel has been adapted into. In this sense, amateur theatre productions, Broadway musicals, TV adaptations, international movies, ballet versions, and graphic novels (Rioux 2018) have kept the original story alive over the years, thus making it a worldwide cultural phenomenon. Each of these adaptations was able to reinvent, in its own way, the story for a new generation of readers and viewers alike. By transforming it in more or less explicit ways and by emphasizing certain aspects over others, these adaptations have sustained "Alcott's story as a living text that grows and changes with time" (Rioux 2018: 4).

As for the reason why the imaginary world of *Little Women* was chosen for this analysis, it was demonstrated that both the original novel and its vast array of adaptations are characterized by a distinctively conversational nature (Bruti – Vignozzi 2021). In this regard, the dialogues – which are essential for portraying the main protagonists and developing the plot – will serve as a field of research for investigating two conversational routines (i.e., thanks and apologies) through tools of corpus linguistics.

A brief theoretical background on the politeness formulae under examination and on audiovisual translation is provided in Sections 2 and 3, respectively. This is followed by a presentation of the data and the methodology used (Section 4), the analysis (Section 5), and the conclusions (Section 6).

2. Two politeness formulae

When engaging in conversations, people normally employ a set of prefabricated expressions, also known as *formulaic sequences* (Wray 2000). Such sequences are of the utmost importance in everyday conversations due to their immediate availability; in this regard, given that conversations occur in real time and utterances cannot be planned far in advance, speakers can easily retrieve them from their memory and use them not to impair the conversational flow.

Based on their function, formulaic sequences can be divided into two categories (Thornbury – Slade 2006: 66), namely "lexical phrases" and "conversational routines"[1]. More specifically, the former do not perform any specific pragmatic function (except for facilitating the fluency of the conversation) and include standard phrases with basic meaning, such as *out and about* or *every now and then*.

On the contrary, the latter "perform a socio-interactional function" (Thornbury – Slade 2006: 66) and include fillers, discourse markers, expletives, and conventionalized social formulae (e.g., thanks and apologies). These phrases, which are also labeled as *polite responses* (Aijmer 2014: 2) or *politeness formulae*, due to their politeness function (Ghezzi 2015), are linguistic objects under investigation here.

2.1 Thanks

As explained by Searle (1969), thanking formulae are ritualized expressions of gratitude, or appreciation, that speakers employ when feeling grateful for a past act (performed by the hearer) which has benefited them. Such conventionalized social formulae are deeply rooted in conversation (Ghezzi 2015) and if, by any chance, speakers fail to thank their hearer at the right moment, they are likely to be considered rude and ungrateful. Such hostility, which may arise from failed communication, is connected to the important interpersonal function that all conventionalized social formulae have. In this regard, "when gratitude is successfully expressed, it enhances the feelings of warmth and solidarity; however, if gratitude is not expressed adequately, it causes negative social consequences and may endanger the relationships among interlocutors" (Cheng 2010: 259).

For the purposes of this study, thanking formulae will be divided into three categories based on their morphosyntactic forms. Under this perspective,

1 The term *conversational routine* was first coined by Florian Coulmas (1981).

Ghezzi (2015) explained that both the English language and some Romance languages (i.e., French, Romanian, Spanish, Portuguese, and Italian) share the same forms through which thanks are codified. Thanking formulae can thus be (i) performative verbs (when the act itself is expressed through a semantically relevant performative, as in English *I thank you* and Italian *ti/vi ringrazio*); (ii) performative locutions (when the act is codified by a semantically generic performative verb, whose argument is a noun phrase bearing the main semantic value of the act itself, as in En. *I give my thanks* and It. *rendo grazie*); (iii) reduced forms (when the act is codified by words or expressions, as in En. *thanks* and It. *grazie*, which derive from corresponding performative locutions; such reduced forms may also be modulated by the use of intensifiers, as in En. *many thanks* and in It. *molte grazie*). In this research, the last category will also include expressions such as *thank you* (and all its possible variations obtained using intensification), for they can be regarded as the routinizations of the verb *(I) thank you* – similarly to what happens to *thanks*, which derives from the corresponding performative locution *(I give (you) my) thanks*.

2.2 Apologies

Apologies (i.e., "expressions that aim at re-establishing social harmony after a real or virtual offense has been performed", Márquez Reiter 2000: 46) are the second object of analysis.

In the same way as thanks, apologies also serve a significant interpersonal function: people are likely to apologize when they consider themselves responsible for an offense and use a specific repertoire of expressions to maintain harmony between them and their interlocutors.[2]

For the purpose of this research, following Ghezzi's (2015) example, apologies are divided into three categories. In this regard, apologetic formulae can be (i) performative verbs (as in En. *I apologize* and in It. *mi scuso*), (ii) performative locutions (as in En. *I entreat your pardon* and in It. *chiedo perdono)*, and (iii) reduced forms (as in En. *sorry* and in It. *scusa*).[3] Moreover, since the repertoire for apologizing is very wide in Italian, Ghezzi and Molinelli's work (2019) was used to help clarify the morphosyntactic forms of the reflexive verb *scusarsi* and the transitive verb *scusare*. In this

2 Needless to say, the coverage of pragmatic and social functions that speakers may perform when using apologies is much wider than that provided here. For a complete discussion, refer to Aijmer (2014).

3 Verbs such as *apologize*, *forgive*, *excuse*, and *be sorry* were labelled as performative following Cohen and Olshtain's work (1985: 182) on comparing apologies across languages.

sense, the former verb and its forms (e.g., *mi scuso, scusami, scusatemi*) are included in the category of performative verbs, as well as the Italian expression of apology *mi dispiace*, i.e., the equivalent of the English *I'm sorry* (Colella 2012); as for the verb *scusare* and all its crystallized forms (e.g., *scusa, scusate, scusi*), they are to be considered, in this research, as reduced forms of the corresponding performative verb *scusarsi* due to their "high degree of conventionalization" (Ghezzi – Molinelli 2019: 248) in the Italian language.

Table 1 below provides a summary of the morphosyntactic forms presented above, while the following Section considers the different constraints that must be kept in mind when analyzing audiovisual texts that are dubbed into another language.

Table 1. The morphosyntactic forms of thanks and apologies in English and Italian

Conventionalized social formula	Morphosyntactic form	English	Italian
Thanks	Performative verbs	*I thank you*	*Ti/vi ringrazio*
	Performative locutions	*I give my thanks*	*Dico grazie*
	Reduced forms	*Thanks / thank you*	*Grazie*
Apologies	Performative verbs	*I apologize / I'm sorry*	*Mi scuso / scusami / scusatemi / mi dispiace*
	Performative locutions	*I entreat / beg your pardon*	*Chiedo scusa / perdono*
	Reduced forms	*Sorry*	*Scusa / scusate / scusi*

3. About fictional dialogues and audiovisual translation

For many years, audiovisual texts have been deemed unworthy of attention by scholars due to their artificiality and lack of spontaneity (Bednarek 2018). However, in light of the ever-increasing popularity of telecinematic products over the past 20 years, scholars have largely, and successfully, treated audiovisual texts as a reliable source for their linguistic research. This was also made possible by the fact that fictional dialogues are written to be perceived as natural and credible, and to be performed by artists as if they had not been written at all (Gregory – Carroll 1978). As a consequence, despite their evident artificiality, they usually offer scholars many research insights regarding those phenomena typically associated with spontaneous

conversation (e.g., Bonsignori et al. 2011; Forchini 2013; Zanotti 2014; Bruti – Vignozzi 2021), and that scriptwriters try to reproduce as faithfully as possible, at least when they aim to portray verisimilar exchanges among characters.

However, when dealing with fictional dialogues in audiovisual products, one cannot fail to observe the typical constraints of the telecinematic medium, namely the specific length requirements that all audiovisual products must conform to as well as the need both to relate captivating stories and to prevent the public from losing track of the plot (Forchini 2012). Such constraints become even more challenging when audiovisual texts must be translated into another language. To be successful and appreciated by the public, dubbed texts must simulate the same sense of naturalness in the target language that was previously conveyed in the source text (Motta 2015).

Among the factors that "put a limit on translators' resourcefulness to achieve credible dialogues in their target language" (Baños 2014: 83), one should reference the three types of synchronization which were first categorized by Chaume (2004). In his comprehensive taxonomy, the author mentioned: (i) lip synchrony (i.e., the target text needs to be adapted to the articulatory movements of the characters); (ii) kinetic synchrony (i.e., the translation must be synchronized with the body movements of the actors); (iii) isochrony (i.e., the utterances of on-screen characters must be the same length as those of the actors). These three types of synchronization are important to consider when dealing with audiovisual translations, for "the translator's need to respect such constraints can be responsible for the translation solution ultimately adopted" (Napoli 2020: 33).

4. Data and methodology

4.1 Aim and research questions

This research aims to investigate the ways in which thanks and apologies are used in the English and Italian dialogues of five telecinematic adaptations of *Little Women*. As already explained in Section 1, this specific literary work was chosen due to the conversational nature of both the original novel and all its following adaptations. Since dialogues perform a significant role in the development of the plot and of the dynamics between characters, much attention will be paid to the selected politeness formulae, in the same way as it happens in everyday life, where thanks and apologies represent formulaic sequences essential for effective communication.

With this in mind, the analysis was carried out by using both quantitative and qualitative methods, trying to pay close attention to the translation strategies employed in the Italian dubbed dialogues to render the two conventionalized social formulae. The questions sought to be answered here are:

- How do thanks and apologies vary quantitatively in the English and Italian dialogues of the five adaptations?
- How do thanking and apologetic formulae vary qualitatively based on their morphosyntactic forms?
- What are the most common strategies used to translate thanks and apologies into Italian?

4.2 Corpus and methodology

The *Little Women* corpus used for this research consists of five telecinematic adaptations of the novel, namely the movies released in 1933, 1949, 1994, and 2019 and the 2017 TV series (made up of 3 episodes). Consequently, a total of 14 scripts were collected: 7 transcripts for the English dialogues (4 for the movies and 1 for each episode of the serial) and another 7 for the Italian dubbed dialogues (with the same division as their English counterparts). More specifically, the English scripts were first downloaded from different websites and then revised one by one while scrutinizing each adaptation to see if any occurrence was missing. As for the Italian transcripts, they were personally produced by Silvia Bruti and Gianmarco Vignozzi (2021), whose analysis of the spoken discourse of *Little Women* has in fact been a source of great inspiration for this research. Table 2 below shows the five adaptations included in the corpus, with their respective word counts and running times.

Table 2. The *Little Women* corpus

Sub-corpus	English sub-corpus (word counts)	Italian sub-corpus (word counts)	Running time (minutes)
1933 movie	11,132	10,966	115
1949 movie	11,640	9,915	121
1994 movie	9,538	9,291	119
2017 TV series	15,730	14,978	174
Episode 1	5,233	5,127	58
Episode 2	5,513	5,342	57
Episode 3	4,984	4,509	59
2019 movie	12,232	11,093	135
TOTAL	**60,272**	**56,243**	**664**

The 14 transcripts were uploaded to the *Sketch Engine* software in ".xls" format, where the parallel corpus of *Little Women* was assembled. Then, the data were investigated by using frequency lists and concordance tools, with the aim of determining how many times, and in which contexts, the linguistic features under study appeared. Moreover, while proofreading the scripts, a list of all expressions of thanks and apologies had also been compiled to ensure that the software query was complete, and that no linguistic expression was left out.

5. Analysis

5.1 Quantitative analysis

As for the quantitative analysis, Table 3 below shows the frequency of thanks and apologies in each adaptation, in both the English and Italian dialogues.

Table 3. Frequency of thanks and apologies in the *Little Women* corpus

	THANKS				APOLOGIES			
	English		Italian		English		Italian	
	Raw freq.	Normalized freq.	Raw freq.	Normalized freq.	Raw freq.	Normalized freq.	Raw freq.	Normalized freq.
1933	**47**	**42.2**	**53**	**48.3**	**26**	**23.3**	**27**	**24.6**
1949	59	50.7	59	59.5	24	20.6	25	25.2
1994	31	32.5	33	35.5	22	23	19	20.4
2017	27	17.1	35	23.3	37	23.5	36	24.
2019	53	43.3	59	53.2	39	31.8	41	36.9
TOTAL	**217**	**216**	**239**	**254**	**148**	**147**	**148**	**157**

When comparing the normalized frequencies[4] of the English dialogues to their Italian counterparts, one notices that there is little difference in how

[4] Normalized frequencies were calculated as follows: the raw frequencies of the English and Italian conventionalized social formulae were divided by the number of word counts of each sub-corpus (as shown in Table 2); this result was then multiplied by 10,000 words to normalize the differences in size of the different sub-corpora. Instead, the normalized total frequencies were calculated by multiplying the result of the division by 60,000 words.

many conventionalized social formulae were used: both in the thanks and apologies sections, the Italian politeness formulae only slightly outnumber the English ones.

However, if looking at Table 3 diachronically, a few interesting insights come from the apologies section in English. Here, an increase can be noticed in terms of apologetic formulae from older to more contemporary adaptations, with the 2017 TV series and the 2019 movie having the highest number of occurrences (in terms of both raw and normalized frequency). A possible explanation may be connected to the plot of these latest adaptations, where friction between the four sisters is more frequent (in line with the original novel). Among such conflicts, one may remember Jo accidentally burning Meg's hair with the curling iron, Amy burning Jo's manuscripts (after her elder sisters had refused to take her to the theatre), and the subsequent violent fight between Amy and Jo. Due to the portrayal of such conflict scenes on screen, characters tend to apologize to each other more often and, sometimes, even repeatedly within a few seconds; obviously, this leads to an increase of apologetic formulae in both the original and dubbed dialogues.

On the contrary, the twentieth-century adaptations had not included such scenes, with a view to emphasizing the main theme of all the adaptations in question, that is the unconditional love between the four sisters. As a result, where no offense is portrayed on the screen, the number of apologies decreases. This decision may well have been connected to the period when each product was filmed, for the scriptwriters of older adaptations often portrayed a more united family with happy and healthy relationships. As explained by Bruti and Vignozzi (2021: 41), "the 1933 film, for instance, is a mirror of its time, the Great Depression, with its portrayal of simplicity, economy, and the resilience of the spirit"; conversely, in the 1949 adaptation "frictions among sisters and reference to death are kept to a minimum to spare the spirit of the audience in a wartime period" (Bruti – Vignozzi 2021: 41).

On the other hand, recent adaptations are characterized by more realistic relationships, where characters not only love each other but also quarrel over various matters and try to deal with the difficulties in their relationships despite their different personalities. This is clearly illustrated through Amy and Jo's relationship in the 2019 motion picture (as well as in the 2017 TV series), where the two sisters often find themselves at odds due to their different characters. However, by the end of the film, and after several disagreements, the two finally manage to mend their stormy relationship.

As for the diachronic variation of English thanking formulae, the results are in keeping with Bruti and Vignozzi's (2021) analysis, where the 1933 and 1949 movies are the ones with the highest number of social niceties, together with the 2019 movie, whose highest number of words in the English script may have influenced the high number of thanking expressions used.

5.2 Qualitative analysis

The qualitative analysis presented here is based on the categorization provided in Sections 2.1 and 2.2, where thanks and apologies were divided on the basis of their morphosyntactic forms. Let us start by looking at thanking formulae.

Table 4. Thanks and their morphosyntactic forms in the *Little Women* corpus

	1933		1949		1994		2017		2019		Total	
	ENG	ITA	ENG	ITA	ENG	ITA	ENG	ITA	ENG	ITA	ENG	ITA
Performative verbs	–	3	–	–	–	1	1	4	–	5	1	13
Performative locutions	5	5	4	4	–	–	1	1	2	2	12	12
Reduced forms	37	40	51	52	22	23	20	25	42	43	172	183
Other	5	5	4	3	9	9	5	5	9	9	32	31
											217	239

As shown above, in both the English and Italian dialogues, reduced forms are the category with the highest number of occurrences. This is likely due to two factors. First, this category includes the thanking expressions (i.e., the English *thank you* and the Italian *grazie*) that are most widely used in everyday conversations (and represent the main source of inspiration when writing a script) of both languages (Demir – Takkaç 2016).

Second, these two expressions, with or without modulation by intensifiers, can be employed in both formal and informal contexts, thus leading to greater use of such formulae in a wider number of situations – if compared to the other two categories that can only be used in more formal contexts. Examples (1) and (2) show how *thank you* and *grazie* may appear in both formal and informal exchanges. In this sense, in (1) a stranger thanks

Mrs. March for an overcoat she had given him, in the same way in which Amy rejects her mother's offer to go visit the Hummels in (2).

(1) **English version**
Marmee: You've done a great deal for your country, sir.
Man: Oh, not a might more than I ought to, Ma'am. I'd go myself if I was any use. **Thank you** for the overcoat.

Dubbing
Marmi: Avete dato molto alla nostra patria, signore.
Uomo: Oh, niente di più di quel che le dovevo, signora. Ci andrei anch'io se servissi a qualcosa. **Grazie** per il cappotto.

(LW 1933)

(2) **English version**
Marmee: Keep your cloak and bonnet on. You can come with me to the Hummels. Amy, would you like to come, too?
Amy: No, **thank you**, Marmee. I'll stay home and tidy my art box.

Dubbing
Marmi: Tieni pure addosso mantella e copricapo. Andiamo a fare visita agli Hummel. Amy, tu che fai? Vieni con noi?
Amy: No, **grazie**, Marmi. Rimarrò a casa a riordinare i miei pennelli.

(LW 2017 E1)

Another interesting result, one reflected in Table 4 above, is the fact that in the English sub-corpus, only 1 instance of the performative verb was found (in the 2017 TV series), unlike the Italian sub-corpus where 13 occurrences were counted. This may be attributed to the choice of the Italian translators to include some outdated thanking expressions, which would probably sound old-fashioned to more contemporary listeners, stimulating in them a feeling of past times. The fact that the use of performative verbs to express one's gratitude belongs to past habits is attested by Ghezzi (2015); here, while analyzing the use of thanking formulae in Italian along a diachronic line, she found that the performative verb *ringraziare* (with its inflected forms) was mostly employed during the eighteenth and nineteenth centuries, only to decrease in the twentieth century, in favor of the increasingly popular *grazie*.

This atmosphere of older times is also conveyed through the use of more formal expressions in the form of performative locutions, which are equally used in the English and Italian dialogues. This is exemplified in (3),

where the grumpy old Mr. Laurence formally expresses his gratitude by saying:

(3) **English version**
Mr. Laurence: Oh, no, no, young man, you are staying indoor today. I will see Miss March home. **I want to pay my respects** to your mother … I'm afraid I've neglected my neighborly duties too long.

Dubbing
Mr. Laurence: No, no, non devi uscire oggi giovanotto. Accompagno io la signorina. **Voglio ossequiare** vostra madre … temo di aver trascurato i miei doveri di vicino.

(LW 1949)

As regards apologies, the data offer a very different picture. As shown in Table 5 below, the morphosyntactic form with the highest number of occurrences is the one including performative verbs in both the English and the Italian sub-corpora, with 98 and 82 hits, respectively. However, this is of little surprise, considering that the category includes "the most common apology sub-formula in English" (Demir – Takkaç 2016: 76), namely the bare *I'm sorry*, with its 45 occurrences, followed by all its intensified variants (e.g., *I'm so sorry, I'm truly, truly sorry*). The same applies to the Italian dialogues, where the most used apologetic formula is *mi dispiace* (i.e., the Italian translation for *I'm sorry*), with 36 occurrences, also followed by some of its intensified variants (e.g., *mi dispiace tanto/molto*).

One possible explanation for the high number of apologetic performative verbs, as opposed to thanking expressions, may be the fact that such verbs (unlike the other categories) emphasize the acknowledgment of responsibility of the offender when apologizing to the offended party. In other words, to be perceived as such, apologies need to display a certain degree of regret, and performative verbs are the forms that best emphasize the taking of responsibility by the speaker; in this sense, performative verbs tend to focus "on the speaker with a degree of agency and personal commitment" (Ghezzi – Molinelli 2019: 252) and not on the hearer.

On the contrary, when considering thanking expressions, reduced forms are more frequent, for they do not imply a direct commitment by the speaker. Instead, they emphasize the fact that "one has benefited from an action by another person" (Aijmer 2014: 52) and, as a consequence, they are meant as beneficial acts for the interlocutors, whose service or favor must be explicitly (and adequately) appreciated.

Table 5. Apologies and their morphosyntactic forms in the *Little Women* corpus

	1933		1949		1994		2017		2019		Total	
	ENG	ITA	ENG	ITA	ENG	ITA	ENG	ITA	ENG	ITA	ENG	ITA
Performative verbs	13	14	13	10	18	12	25	19	29	27	98	82
Performative locutions	7	4	2	4	–	2	3	6	1	2	13	18
Reduced forms	2	2	2	3	2	4	7	7	3	4	16	20
Other	4	7	7	8	2	1	2	4	6	8	21	28
											148	**148**

Finally, it is again worth noting that performative locutions are also used with apologetic expressions to convey a certain degree of formality in the dialogues. An example is the use of the performative locution *I beg your pardon* (in It. *io vi chiedo scusa*); again, this formula is used mostly in the 1933 and 1949 films – where exchanges between characters are more deferential and formal – as opposed to more contemporary dialogues where performative verbs or standard reduced forms have been used more.

5.3 Translation strategies

The corpus examined in this research made it possible to reveal five recurrent strategies when translating thanking and apologetic expressions from English into Italian. Part of the scheme of translation strategies shown below follows Zanotti's (2014) categorization, which highlights those strategies used to translate general extenders; the remainder was derived independently as a result of the present analysis. The strategies found are *direct translation*, *addition*, *omission*, *reformulation*, and *modulation*; the last one can be either *intensifying* or *weakening*.

To clarify the categorization adopted in this research, some examples for each translation strategy are proposed.

When the expression of gratitude, or regret, is translated by using an equivalent Italian expression, it means that the translators opted for a direct translation and, as a consequence, the morphosyntactic form of the conversational routine remained the same in both languages. In (4) below, Jo thanks Laurie, for the breakfast he had gifted to the girls on Christmas day, using a performative verb in both dialogues.

(4) **English version**
Jo: How do you do? **I wanted to thank you**. We did have such a good time over your nice Christmas present. What's the matter? Are you sick?

Dubbing
Jo: Come state? **Volevo ringraziarvi**. Ci siamo molto divertite con il vostro magnifico regalo di Natale. Ma che avete? State male?

(LW 1933)

Then, in some cases, translators decided to add a conversational routine in the Italian dialogue, when no apologetic or thanking expressions were present in the original script. This may happen when several characters are together in a choral scene, where dialogues may not be clear and translators can then freely choose what to translate, without compromising the general meaning of the scene. In (5), for example, the four sisters rejoice at learning that Laurie has become the newest member of their literary club. It is amidst the applause and cackles that the boy takes pleasure in their enthusiasm; but, while in the English version his words are more neutral, in the Italian version his gratitude is more explicit.

(5) **English version**
Laurie: Yes, well. Of course. Yes! Yes!

Dubbing
Laurie: **Grazie, grazie!** Non dovete … **grazie! Grazie! Grazie!**

(LW 2019)

Sometimes, conversational routines can also be added when characters are not talking in the original dialogue, as in (6), where Jo is running happily on her way to Mrs. Kirke's boarding house after she has sold one of her first short stories. In this scene, she is in the streets dodging people and, while she does not say anything in the English version, she apologizes in the Italian one. This was possible because of the way the scene was shot: there are no close-ups of Jo's face, so the audience cannot see whether she is talking or not. In other words, in this specific scene, translators were not constrained by lip synchrony (Chaume 2004). This particular dubbing choice may have been dictated by the desire of the translators to make the scene sound more natural, for people normally apologize when they bump into someone else on the street.

(6) **English version**
Jo: [-]

Dubbing
Jo: **Scusate! Scusate.**

(LW 2019)

Moreover, it may also happen that conversational routines are omitted in the target language dialogues, as in (7) and (8). While in (7) the two conversational routines are condensed into a single apology, in (8) the thanking expression (here used as a strategy of mock politeness) is rendered differently in Italian.

(7) **English version**
Jo: **I'm sorry! I'm sorry!** You shouldn't have had me do it. I spoil everything.

Dubbing
Jo: **Mi dispiace!** Non avresti dovuto farlo fare a me. Rovino sempre tutto.

(LW 1994)

(8) **English version**
Laurie: I thought you'd be pleased.
Jo: At the idea of anybody coming to take Meg away? No, **thank you.**

Dubbing
Laurie: Non sei contenta?
Jo: All'idea che qualcuno potrebbe portarci via Meg? No, **affatto**.

(LW 2019)

The fourth translation strategy (i.e., *reformulation*) consists in paraphrasing the conversational routine either by using a similar expression or by modifying its morphosyntactic form. In (9), for example, Meg and Mr. Brooke are having a friendly conversation while at a picnic, and the English reduced form is translated with an Italian performative verb.

On the contrary, in (10), Mr. Vaughn is helping to decorate the living room in celebration of Beth's recovery, when he apologizes for damaging a shabby chair; here, he uses a performative verb, which is changed into an Italian performative locution. Such dubbing choices tend to increase the level of formality of the Italian dialogues, when compared to their English counterparts, thus increasing the distance between the interlocutors.

(9) **English version**
Mr. Brooke: **Thank you.** Now, Miss Meg, let's race back to those hampers.

Dubbing
Mr. Brooke: **Vi ringrazio.** Signorina Meg, un sontuoso picnic ci attende.

(LW 2017 E1)

(10) **English version**
Mr. Vaughn: Oh, **I'm sorry**.

Dubbing
Mr. Vaughn: Oh, **mi dispiace.**

(LW 1994)

Finally, conversational routines can also be modulated for intensity, by adding or omitting one or more intensifiers in the Italian dialogues, as happens in the following examples. While an intensifying modulator is used in (11), a weakening one is employed in (12).

(11) **English version**
Marmee: **I thank you**, John, for the loyalty you've shown us and the service you are about to give to our country.

Dubbing
Marmi: Oh, **ti ringrazio di cuore,** John, per la lealtà che ci hai dimostrato e per il servizio che sei in procinto di rendere al nostro paese.

(2017 E2)

(12) **English version**
Marmee: **Thank you so much** for being here.

Dubbing
Marmi: Oh, **grazie** di essere venuto, Laurie.

(LW 2019)

5.3.1 Translation strategies and thanking expressions

As shown in Table 6 below, the strategy which is used most by translators when dealing with thanking expressions is direct translation, with 163 occurrences (67.6%). This means that these translators tended to respect the morphosyntactic forms of the expressions of the original dialogues and used the same forms in the Italian ones. In this way, both the meaning and the level of deference of the

English conversational routines are conveyed in the same way in the Italian dialogues; by doing so, both the social and affective distance (Molinelli 2015) between the interlocutors remain unchanged in the two languages.

Then, tied with 32 occurrences (13.2%), one finds the reformulation and addition strategies. What is worth underlining about the reformulation strategy is that, in most cases, the translators changed the English reduced form *thank you* into the Italian performative verb *ti/vi ringrazio* (whose back translation would be the performative verb *I thank you*). As already mentioned in Section 5.3, this particular dubbing choice could be explained by the translators' wish to increase the level of formality of the exchange; in this sense, the Italian audience is likely to perceive the performative verb as a more formal and deferential form (Demir – Takkaç 2016) and, of course, as more outdated, as opposed to the more neutral and direct *grazie*.

As far as addition/omission strategies are concerned, one can notice that translators tend to add thanking expressions in the Italian dialogues, rather than eliminate them. This happens especially in crowded scenes, where many characters are present all at once and the original words of the English dialogues cannot be understood well due to all the chattering in the room.

Ultimately, modulations and omissions account respectively for only 4.5% and 1.2% of all translation strategies, thus being those with the lowest number of occurrences.

Table 6. Translation strategies for thanks

	Direct Translation	Reformulation	Modulation		Addition	Omission
			IM	WM		
1933	39	7	1	–	11	1
1949	52	3	2	–	1	1
1994	25	4	1	–	4	–
2017	18	9	3	1	8	–
2019	39	9	1	2	8	1
TOTAL (241)	**163 (67.6%)**	**32 (13.2%)**	**8 (3.3%)**	**3 (1.2%)**	**32 (13.2%)**	**3 (1.2%)**

5.3.2 Translation strategies and apologetic expressions

Table 7 below shows the frequency of the five strategies when dubbing apologies. In terms of the strategies most used in the corpus, the results are similar to those in Section 5.3.1, for direct translation and reformulation are the two with the highest rate of use (i.e., 53.1% and 29.7%). This means that,

when translating conversational routines (whether they were expressions of gratitude or regret), the translators preferred to use an equivalent Italian expression, without changing morphosyntactic forms, so that even the pragmatic meaning of the conversational routine would be the same.

Table 7. Translation strategies for apologies

	Direct Translation	Reformulation	Modulation		Addition	Omission
			IM	WM		
1933	17	9	1	1	2	2
1949	11	9	–	2	2	2
1994	10	9	–	–	–	3
2017	21	11	2	1	–	1
2019	25	9	1	4	3	–
TOTAL (158)	**84 (53.1%)**	**47 (29.7%)**	**4 (2.5%)**	**8 (5%)**	**7 (4.4%)**	**8 (5%)**

As regards reformulations, it is readily noticed that the translators either paraphrased the conversational routine or changed its morphosyntactic form, usually from a performative verb into a reduced form (e.g., the En. *I'm sorry* is typically translated into the It. *scusate/scusa*), as in (13) and (14). Both examples are characterized by the En. *I'm sorry*, but what differs is its Italian translation; in fact, while in (13) Jo employs a deferent expression (using the polite V form) when addressing Laurie, in (14) she makes use of the more neutral *scusa* (through the intimate and informal T form).[5] This particular dubbing choice is due to differences in terms of affective distance (i.e., that based on frequency of contacts) between the two interlocutors in the exchanges. In this sense, in (13) the affective distance between Jo and Laurie is great since the two of them are still strangers to each other at this point of

5 When addressing their interlocutors, speakers may resort to second person lexical pronouns, whose choice depends on the language used; in this sense, while English speakers can only use the second person pronoun "you" (Dufon 2010), German, French, Italian, and Russian speakers can either resort to the deferential V form or the informal and unmarked T form. More specifically, the Italian system of pronouns (from the fifteenth century on) can be schematized as a "three-term situation where two deferential forms are attested, as *Voi* coexists with the third person feminine singular pronoun *Lei*" (Molinelli 2015: 284). However, this is not the case in contemporary Italian, where the deferential *Voi* has been progressively abandoned in favor of *Lei* – except for some Southern regional varieties of the language where the V form may still be used (Molinelli 2015).

the film. On the contrary, in (14) the affective distance between Jo and Meg is small since they are sisters; as a consequence, the intimacy characterizing their relationship is reflected by the use of the unmarked Italian formula.

(13) **English version**
Jo: **I'm sorry.** Meg makes me take the gentleman's part at home. It's a shame you don't know the lady's part! Why are you looking at the back of my dress?

Dubbing
Jo: **Scusate**, ma Meg mi fa sempre fare la parte dell'uomo a casa. Peccato che non conosciate la parte della donna. State guardando il didietro del mio vestito, imbroglione?

(LW 1994)

(14) **English version**
Jo: **I'm sorry!** You shouldn't have asked me to do it! I ruin everything.

Dubbing
Jo: **Scusa**, ma … non dovevi chiederlo a me!

(LW 2019)

Ultimately, no particular trends emerge from the last three translation strategies shown in Table 7 above, primarily because their occurrences and rates of use are very low, especially when compared to direct translations or reformulations. The only aspect that may be seen to emerge is that, when dealing with apologies, translators tended to use more weakening modulations in thanking expressions (which were usually intensified rather than being downgraded). However, that may be a coincidence; the very low number of occurrences within the corpus prevents any real generalization.

6. Conclusions

Besides showing that the four movies and the TV series compose a good and reliable corpus for linguistic analysis due to the conversational nature characterizing the original plot, this analysis has also revealed several interesting patterns.

As for the first research question, it emerged that there are no real differences if looking at thanks and apologies synchronically; however, some

differences appear if we consider them from a diachronic perspective. In this sense, thanking expressions are more frequent in older adaptations and in the 2019 movie; this is likely due to the period when the first motion pictures were produced, when polite expressions and social niceties were typical of everyday social interactions. As for apologies, it was found that they tend to increase from older to more contemporary adaptations, perhaps because quarrels and disputes between characters (with all their related expressions of regret) were only inserted in later productions, where directors wanted to portray more relatable (and thus less artificial) relationships.

As regards the second research question, the data were divided into three morphosyntactic forms and, interestingly, different structures emerged. In this sense, thanks were mostly expressed in reduced forms, while apologies were mainly conveyed via performative verbs. In light of this, it may be surmised that speakers tend to use reduced forms when expressing their gratitude, not to focus on themselves but to show appreciation for the listener, who is the one offering a hypothetical service. On the contrary, apologies, which must show to the interlocutor the speaker's true feeling of repentance, are relayed through performative verbs, which tend to emphasize the level of engagement of the offender and thus their acknowledgment of responsibility.

Furthermore, it must be underlined that the quantitative and qualitative results of the conversational routines mentioned mirror the desire of scriptwriters, and translators alike, first to reflect the norms and conventions of a bygone society and, second, to mirror the way ordinary people spoke in the real-life exchanges of the 1860s, as demonstrated by Ghezzi (2015), Demir and Takkaç (2016), and Ghezzi and Molinelli (2019).

Regarding the final question, five recurrent translation strategies were observed. More specifically, the data revealed that the translators mainly used direct translations and reformulations when rendering both thanking and apologizing expressions in the Italian dialogues. This confirms the importance of the studied formulae in spoken exchanges, for they have "a vital role in discourses such as restoring equilibrium among interlocutors and negotiating the offender or indebted" (Demir – Takkaç 2016: 75). Due to the crucial role of such formulae in conversations, the Italian translators preferred to find equivalent expressions or paraphrase them, rather than to omit them completely from the final dialogues. It seems, and this is especially true of thanking expressions, that scriptwriters tended to insert them into character lines, especially in choral scenes where the original dialogue was not entirely understandable.

One last interesting finding regards the reformulation strategy; in several cases, translators tended to increase the level of formality of the conversational routines under consideration; this was carried out by changing the morphosyntactic form of some English expressions into a different form in Italian to make them sound more formal and old-fashioned to contemporary hearers.

Although these conclusions undoubtedly reflect the larger picture of conversational formulae of English and Italian, and perhaps some number of related languages, they are, of course, supported directly only by the data adduced here. Much research in this vein remains to be done, additional formulae analyzed and extended corpora examined.

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Filmography

Little Women
1933 Directed by George Cukor. USA.
Little Women
1949 Directed by Mervyn LeRoy. USA.

Little Women
1994 Directed by Gillian Armstrong. USA.
Little Women
2017 Directed by Vanessa Caswill. USA, UK.
Little Women
2019 Directed by Greta Gerwig. USA.

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"The (video)game is afoot": Subtitling deductions in *Sherlock Holmes*'s adaptations

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ABSTRACT

Adaptations from novel to TV series to videogame imply that prominent features of the texts are inevitably prone to change. In the case of detective fiction, the deductions of Sherlock Holmes have been rendered in the TV series *Sherlock* (2010) with modern-looking on-screen text, which inspired similar strategies in the videogame *Sherlock Holmes: Crimes & Punishments* (2014) to illustrate verbal clues on screen. Creative on-screen text aimed at representing the thoughts of the detective affects the translation process because of its multi-layered and semiotically complex nature. As additional linguistic elements that enrich story and dialogue, on-screen deductions characterize and narrate, as well as adding a ludic, game-like quality to the first season of the TV series. The relevance and impact of this feature is observed in different Italian translations, focusing particularly on omission and reduction of the verbal material, and the concurrence of deductions with character dialogue.

Keywords: detective fiction, audiovisual translation, subtitling, creative subtitling, game localisation, adaptations.

1. Introduction

Subtitling as a subject of academic studies has received consistent attention in the past three decades, as well as copious noteworthy contributions. In the definition of the practice proposed by Díaz-Cintas (2020: 150), subtitling includes the translation of "the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on-screen". By including information that appears written, this definition encompasses both dialogue subtitling as well as the subtitling of on-screen text, the latter being the main focus of this study. While on-screen text could often be something as

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simple as a street sign or a sentence on paper framed by the camera, there are instances in audiovisual texts in which it is connoted with the personal sense of artistry or aesthetics of the authors, often in the form of animated intralingual subtitles. Of course, this complicates things in (interlingual) audiovisual translation, where subtitling elicits problems and "constraints imposed on the translator by the medium itself" (Titford 1982: 113), which are manifested in the formal and technical requirements of subtitling practice. In contradiction with the expected standards of subtitling practice (line length, readability, shot change etc.),[1] scholars have not only evidenced the use of subtitling that is animated, styled and overall part of the photography of the audiovisual texts, but they have also endorsed it as positively foreignizing (Nornes 1999). Others have addressed creative subtitling practice as an "aesthetic mode of film translation" (McClarty 2014: 593) and as an "approach that is professional and yet of artistic value" (Foerster 2010: 95).

With the exception of selected audiovisual texts, subtitling that employs designs more creative than the normative couple of lines at the bottom of the screen are observed mainly in two sites: fansubbed audiovisual texts and, more relevantly to the matter at hand, videogames. Translation in the context of game translation and localisation has been surging as a modern and attention-demanding field. The relevance of studies on videogame translation specifically are significant to the present purpose as videogames employ on-screen text (and its interlingual subtitling) as a communication vector with considerable consistency. Bernal-Merino (2006) has highlighted how much different art forms – including cinema – and communicative styles influence videogame dialogue with repercussions on its translation, as well as noted how, differently from strictly filmic texts, video games seem to "reserve the right to use text onscreen in whatever way they see fit" (Bernal-Merino 2015: 72). On the links between film and videogame subtitling, Mangiron (2013) has described in detail the differences between filmic subtitling norms and videogame subtitling norms, not without assessing the polysemiotism of videogame texts and taking into account the quantity of paratextual content (i.e. user interface).

The peculiarities of on-screen text converge in the case studies addressed in this article. The legacy of Conan Doyle's detective, Sherlock Holmes, has generated countless adaptations in different shapes and declinations. Particularly, BBC's *Sherlock* (2010-2017) and Frogwares's videogame *Sherlock Holmes: Crimes and Punishments* (2014) present strong similarities in their

1 For a list of conventions on subtitling practice, see Díaz-Cintas – Remael (2020).

creative use of intralingual on-screen text. After commenting on the relevance of deductions in detective fiction and the game-like quality of the genre, the textual functions of on-screen text are discussed, and their presence in both the videogame and the TV series is employed to highlight a ludic function of on-screen text specific to detective fiction. This study then addresses the translation of these deductions in the first season of *Sherlock* (BBC), by comparing the translations of the Italian DVD, of Netflix, and of Amazon PrimeVideo.

2. The detective

Detective fiction, at its core, is about a mystery and a solution, rather than a specific hero (or heroine) and their personality. Several elements in the canon texts corroborate the idea that Holmes's ability to solve every case is of higher importance than Sherlock Holmes as a person, and these elements are addressed in this section to highlight Holmes and Watson as characters, their relationship, and the detective's cerebral skills as the true protagonist. The centrality of the deduction, compared to the centrality of the detective, offers relevant insight on how Sherlock Holmes was adapted in the TV series and videogame, as well as laying the foundation to discuss the function of on-screen deductions in the audiovisual texts.

Doyle's detective debuts in 1887 in a story titled *A Study in Scarlet.* Retired military doctor John Watson makes the acquaintance of Sherlock Holmes upon his return to London, initially unaware of his profession. From this point onwards, in journal fashion, Watson will periodically recollect his thoughts and impression on the detective, and later report his cases and deductions. It is in fact through Watson, as the narrator, that information on Sherlock is divulged early in the texts. However, apart from few physical details (*A Study in Scarlet*, Chapter II, *The Science of Deduction*, 1887 [2015]), Holmes is never described in detail. Regarding his personality, Watson describes the detective as a pensive recluse with sudden bouts of activity, devoted to science and with a passion for music. More controversial features are observed by Watson: a general disinterest in romance, a sense of friendship and companionship that is owed more to a gentlemanly demeanor than to an honest feeling, a disregarding and at times deliberate condescendence towards the entire sphere of human emotions. Holmes is cold, unattached, and conveniently aligned with justice when morality is involved, despite showing little investment in how it unfolds.

More importantly, and in contrast with the scarcity of detailed descriptions, the relationship between Holmes and Watson, despite being amicable, is never mutual in terms of power. This is because the role of John Watson is that of witness to the remarkable cerebral capabilities of the tall and cynical detective. John Watson is juxtaposed to Sherlock Holmes in sheer contrast: the stories recollect Watson's emotions and thoughts and indicate a warmer, more sociable, and less extreme character, but most of all Watson embodies the ordinary man, self-appointed testimony of the great and exceptional feats of his companion, which are even more spectacular in stark comparison with the mediocrity of Watson's character. Having now advanced the nature of this relationship, it is fundamental to stress, in compliance with the inherent features of detective fiction, that the real protagonist of these adventures is not Sherlock Holmes the man as much as it is Sherlock Holmes the mind. This is because moving forward from *A Study in Scarlet*, Holmes experiences little to no character progression, and the entire canon follows a linear and superficially repetitive structure consisting of Holmes collecting clues, commenting them and cleverly finding the culprit: detective fiction, after all, revolves around the mystery first and foremost, making it safe to assume that the true protagonist of every tale is Holmes's distinguished intellect and the mystery (or puzzle) he faces. In the case of Doyle's detective, this particular statement is reinforced by how little time is spent delineating Holmes's features, while his scientific method is described in depth. The role of detectives and investigators in detective fiction is always tied, in fact, to a double narrative, comprised of a story about the crime and a story about its investigation (Hühn 1987: 452). Given this twofold narrative structure of detective fiction, a detailed description and characterization of the detective is purely corollary to the aims of the text, although it aids the detective in maintaining certain aspects recognizable and axiomatic, such as his status as a "mythological culture-hero in his ability to oversee and read the city" (Tambling 2019: 111).

This is significant for many adaptations of Sherlock Holmes that have been made over the years, and in which Arthur Conan Doyle's text often underwent substantial modernization, in particular the TV series *Sherlock* (BBC) and the videogame *Sherlock Holmes: Crimes & Punishments* (Frogwares). The focus of these adaptations shifts slightly from the plot to include character development, which can be considered a customary tendency in TV series (and serialized narratives in general), nevertheless the main protagonist of every episode is still the brilliant mind of the detective and how it unravels the mystery at hand. In his compelling study on different adaptations of

the detective throughout the 20th and earlier 21st century, McCaw noted how "Sherlock Holmes has become palimpsestuous, continually erased and written over" (McCaw 2019: 206), and in particular how the detective has a "cultural currency across the world […] despite the fact that there is no fixed, homogeneous, shared vision of who precisely he is" (McCaw 2019: 206). By virtue of this recognizable fluidity of the characters, adaptations of Sherlock Holmes have not only proliferated but have also taken numerous creative liberties in delivering an original take on the story and characters. Since both videogames and TV series are heavily visually coded texts, it follows that the relevance of this kind of adaptations lies in a combination of verbality and aesthetics. On-screen text deductions are perfect examples of said combination, and are featured consistently in both *Sherlock* and *Sherlock Holmes: Crimes & Punishments*. Because of this, these specific adaptations have been selected for this study, as they showcase modernity and scientific methods through visually-coded verbal text on screen.

3. *Sherlock* (BBC)

Sherlock (2010-2017) was written by Mark Gatiss and Steven Moffat, was produced by the BBC, and it consists of four seasons. Each season features three 90-minute-long episodes centred on famous cases from the literary canon of the detective. The first three seasons were critically acclaimed, while the fourth received mixed (if not negative) reviews. The adventures of Sherlock Holmes (Benedict Cumberbatch) and John Watson (Martin Freeman) unfold in contemporary London, and the change in setting is highlighted by the recurring and effortless use of modern technology: Holmes communicates via SMS, Watson recounts their cases and escapades on a blog rather than a diary, and instead of publishing a book on his deductive methods, Holmes describes his skills and methods on his professional website as a way to self-advertise and recruit clients. More key differences in the transposition from Victorian times to the 21st Century are noteworthy: Watson suffers from PTSD from his past as a military doctor in Afghanistan, and his blog is initially a suggestion from his therapist, which he later transforms, arbitrarily, in a "virtual diary" of his adventures with the detective. Furthermore, Holmes's infamous use of drugs (from tobacco to morphine and cocaine) is diluted in the series and softened into a nicotine addiction. While Holmes is mostly poised and collected, as well as condescending, in the original stories, in the BBC adaptation the detective is arrogant and tactless, at times almost immature. This could be

imputed to the texts being updated to the current century, but it could also be a consequence of the screenplay focusing on a Sherlock Holmes with a very different sense of social etiquette compared to the original. Modernity is a key point in the BBC adaptation, and considering that the leading role is taken by the character's brain rather than the character itself (as it is the case in the books), the strong presence of modern technology and Sherlock's social insensitivity culminate in an almost machine-like demeanour, to the point that his deductive method behaves and "looks" like a computer would. In a sense, the successful adaptation comes from exaggerating the cerebral features of the detective to the point of turning him into a contemporary paragon of intellect. The importance of the "Science of Deduction" of the protagonist has been rendered in the TV series via aesthetic devices and special effects, particularly with the use of on-screen text to display how Holmes's mind processes the world around him and deducts clues from his observations.

From the point of view of the narrative, this textual material is used with inconsistent frequency: in the three episodes that make up the show's first season, the first and last episode see copious use of on-screen text, especially to signal the fact that Holmes is deducing a clue. However, as the show progresses, the visual-linguistic representation of clue collection diminishes gradually, with some episodes showing no on-screen text (*The Blind Banker,* Season 1 episode 2) and others employing it in a very different way (*The Hounds of Baskerville*, Season 2 episode 2). The decrease in the use of on-screen text could have multiple reasons, in particular the diminishing needs of the writers to "reify the source text" (McClellan 2017: 32). In the pilot episode, *A Study in Pink*, which echoes the original meeting of Holmes and Watson, the detective's first display of his cerebral and deductive skill is effectively rendered with a visual representation of the clues he gathers from looking at the scene (see Fig. 1).

Figure 1. Clue collection in the first episode of *Sherlock* (BBC)

Sherlock's text on screen has been both the object of critical praise and scholarly study, and it has been remarked how it "still signals perceptual shifts resulting from technological transformation" (Dwyer 2015: 7) and the praise it received "firmly anchors this strategy to technology and its newly evolving forms" (Dwyer 2015: 4). More importantly, other scholars have highlighted how displaying the use of technology and Holmes's intellectual prowess are to be considered original in their rendition, yet "using the latest technology is a trait of the literary character" (Rodríguez Domínguez – Martínez Martínez 2015: 165). On-screen text in *Sherlock* is not only an artistic or modernizing choice, but also a characterizing one: it creates a "shared space of affinity between Holmes and the viewer" (Pérez-González 2014: 274) and is employed to "remind audiences of the show's affiliation with the original source text" (McClellan 2017: 24).

4. *Sherlock Holmes: Crimes & Punishments* (Frogwares)

In 2014, Frogwares, a Ukrainian videogame studio, published the seventh instalment of their investigation game series based on the literary canon of Sherlock Holmes, titled *Sherlock Holmes: Crimes & Punishments*. Like many other instalments from the series, this videoludic adaptation combines a faithful transposition of the original texts with original and/or cross-literary references. To exemplify the latter, a terrorist group is part of the overarching plot of the game, and their name, the Merry Men, is a clear reference to the tales of Robin Hood, as well as *Crimes & Punishments* referring to the famous novel by Dostoyevsky. Set in Victorian times, *Sherlock Holmes: Crimes & Punishments* presents the viewer (or in this case, the player) with a very canon-abiding Sherlock Holmes: from the hawk-like nose and tall stature up to his cold politeness and eccentric behaviour. Coherently, John Watson is depicted with similar faithfulness, with additional details to further the contrast between the two: he is shorter and burlier than Holmes, and sports his trademark moustache, as well as behaving as the classic (if not bland and forgettable in this transposition) sidekick.

The videogame features six levels in which the player, impersonating Sherlock Holmes, must solve cases by exploring the areas for clues and then connecting them in chain-reaction fashion on a separate interface, the Deduction board. In order to collect clues, the player-Sherlock has to interview different characters, inspect the crime scenes and sometimes conduct experiments. The six cases include original ones, devised by the

game studio, as well as a combination of popular and more obscure cases from Doyle's texts. In *Crimes & Punishments* specifically, three of the six cases are adaptations from the canon, while the rest consist of original composition. The canon-compliant cases, case 1, 2 and 4 from the videogame, are adapted from *The Adventure of Black Peter*, *The Story of the Lost Special* and *The Adventure of the Abbey Grange*. The first and the last of these tales are part of the collection *The Return of Sherlock Holmes* (1905). *The Story of the Lost Special* (1922), while authored by Conan Doyle, does not explicitly mention having Sherlock Holmes as a protagonist. Despite the link between the famous detective and this lesser-known text being purely speculative, both the videogame and the BBC series adapted or referenced *The Lost Special* with Sherlock Holmes as a protagonist (in the TV series, episode 1 from season 3, *The Empty Hearse*; in the videogame, case 2, *Riddle on the Rails*).

While textual material is part of any videoludic experience, be it in the form of dialogue subtitles, instructions, menus, or on-screen text for other purposes, it is worth mentioning that *Sherlock Holmes: Crimes & Punishments*, as an investigative adventure game, employs verbal text as a core component of the experience it provides. Since the game progresses only once the player has settled on a solution to the current case, action and interaction with and within the game consist in either reading the clues provided and the case summary or exploring the crime scene with the aid of the specific tools provided to the player. In both cases, however, written words and sentences are of absolute importance and authority in the game: once the player formulates a solution to the case, the only clues from the crime scene that can be combined are those that the game translates into text on its separate interface.

In compliance with the claim of historical faithfulness to the original texts, the game makes an attempt at technological modernisation wherever possible, to reflect Sherlock Holmes being always up to speed with scientific and technological progress. In doing so, the game actually ties itself to the TV series here analysed, as they both prioritized rendering the scientific (and in BBC, digital) prowess of the detective. Chronologically, *Sherlock* was aired and released first, which leads to arguing whether the series influenced the videogame. To confirm this suspicion, in an interview with the online magazine *Polygon* (Corriea 2013), Frogwares's business developer Olga Ryzhko confirmed this link, stating that the inspiration drawn from the BBC series is "probably one of the reasons we're making the series more dynamic and modern". In practice, this inspiration is concretized in a game mechanic called "Sherlock Vision", which switches to different camera settings and is

the main tool for scanning crime scenes in the video game. In very similar fashion to his television counterpart, videogame Holmes effortlessly notices clues, traces and useful details from every crime scene as well as allowing the player to obtain more information via "character portraits", game segments in which the interviewed is scanned by the detective. This new information appears as on-screen text in both adaptations in the same exact way, minus a few artistic details (see Fig. 2 and Fig. 3).

Figure 2. *Sherlock Vision*, from *Sherlock Holmes: Crimes & Punishments*

Figure 3. On-screen text in *Sherlock Holmes Crimes & Punishments*

Of course, this entails that, similarly to BBC's *Sherlock*, text on-screen in the videogame acts as a characterizing feature, as an aesthetic (or artistic) component, and as a narrative device. However, given the centrality of the mystery and its solution, text on-screen arguably features a ludic element as well. Detective fiction possesses an inherently game-like quality, because it engages the reader with a mystery and has them measure their intellect against the detective, who is a professional puzzle-solver. This makes it a literary genre that lends itself effortlessly to game and video-game adaptations, and on-screen text as a part of the gameplay allows players to actively interact with the game. On-screen text showcases effectively the clue collection process and eases the attempt at deducing the culprit in the videogame, therefore acting as both a gamification element and a tie with the ludic component of detective fiction. Since the videogame itself has been heavily inspired by the TV series in its rendition of the detective's mental process, the same ludic component applies to on-screen text in *Sherlock* as well. Because of having such a consistent influence on the final outcome of the text, the translation of on-screen text in both adaptations has an often underestimated but definitely non-neglectable impact on its reception, both in the dubbing and the subtitling of the texts. This is because any difficulty (whether purely lexical or technical) resulting in ineffective translation choices would inevitably compromise the ludic aspect of the text, thus forcing the viewer (in the case of *Sherlock*) to undertake a passive role: rather than actively play along with the detective-protagonist, and be aware of false leads and specific clues that advance the plot, viewers that cannot experience on-screen text deductions cannot consequently experience its ludic element. In other words, if the clue collection transfer fails in translation, so does the ludic aspect, and the audience cannot participate in the mystery solving.

The translation of videogame text is assisted with more powerful and refined (and in most cases proprietary[2]) software that allows a mostly seamless translation and localization of textual content (from a technical point of view). This means that *Sherlock Holmes: Crimes & Punishments* does not incorporate the same technical difficulties of translating on-screen text in TV series, as a consequence of different technology being involved. Issues such as concurrency between spoken dialogue and on-screen text are absent or neglectable in the videogame adaptation, especially since players have the option to retrace their step and consult the deductions at any time, while viewers do not. Nevertheless, the fact that on-screen text deductions

2 Proprietary software is usually exclusive to a company (sometimes designed under commission) or available by purchasing a license.

have been transposed from the TV series of the videogame and have been gamified, coupled with the game-like quality of detective fiction, highlights the importance of a possible ludic aspect when the text is being translated.

5. Translating on-screen text

As previously mentioned, *Sherlock*'s use of text on-screen is inconsistent throughout the series, in spite of its fundamental role in showcasing Sherlock's intelligence and method, as well as representing a ludic nuance to resonate with the game-like quality of detective fiction. These on-screen deductions represent a restriction (Zabalbeascoa 1999) in translation for various reasons. In order to assess their role in detail, however, certain considerations on the technical and formal level must be made. First, regardless of whether the final product is dubbed or subtitled, on-screen text retains its visual verbal dimension (Delabastita 1989), hence taking the role of an additional line of text (with its own formatting parameters) in the case of subtitling, as well as converting the dubbed version into a partially subtitled one. Secondly, on-screen text can present (as it does in this case) aesthetic qualities such as animation, artistic design, a particular font or positioning on the screen. The original design is left untouched in audiovisual translations, as technicalities impede translating text that ends up irreversibly embedded on the visual axis (subtitles are professionally juxtaposed on the original film by digital means, leaving the photography and imagery untouched). Therefore, on-screen text is both text *and* image, in a way, and communicates via more than one signifying code. As noted by Chaume (2004), films communicate via a plethora of signifying codes, namely: linguistic, paralinguistic, musical, special effects, sound arrangement, iconographic, photographic, planning, mobility, graphic and syntactic. However, the fact that on-screen text is animated and juxtaposed to items and characters means that there are additional signifying codes involved, as it interacts with the elements on the screen. For example, on-screen text in *Sherlock*, in being text and image, makes use of the linguistic code, as well as the graphic code:

> The spectator perceives written language (*captions*) in the form of titles, intertitles, texts, and subtitles. The presence in a film of these four conventional genres directly influences the translation, since most of the time the translator needs to transfer their meaning to the target text, within the formal constraints that each one of them brings with it (Chaume 2004: 21).

This consideration regarding on-screen text making use of different codes means that its significance and function, from a translation purpose, is multi-layered by default. It follows that since on-screen text in *Sherlock* has a significant impact on aesthetics, characterization, and narration, the translation has to take into account more than the original textual material: positioning, line length and other formal features are key, particularly since the translated product will likely present two (or more) contemporary instances of on-screen text. In the Italian dubbed version, the product offers English on-screen text and translated subtitle of on-screen text, with dubbed dialogue. In Italian subtitled version, the product presents English on-screen text, interlingual subtitles of on-screen text, and dialogue subtitling (in the event of characters speaking during Holmes' clue collection).

The first relevant instance of clue collection via on-screen text in *Sherlock* occurs during the first episode, titled *A Study in Pink* (in reference to the debut title of the detective stories in the literary canon, *A Study in Scarlet*). Watson, still unaware of Holmes's profession, joins him at a crime scene where a lady, entirely dressed in pink, lies dead, face down on the floor. Watson's aid has been requested by Sherlock as both a way to confirm information that was given to him beforehand by Scotland Yard and in order to receive a fresh medical inspection of the body. The scene also lays the ground for the relationship between different characters, as it is a pilot episode after all, and to showcase Sherlock Holmes's intelligence and how much it distances him from other characters. As Sherlock observes the corpse up close, barely touching it, the viewer can observe his reasoning via animated on-screen text. The animation is purposedly evoking technology, modern internet imagery and smartphones, both in the use of carefully chosen sans-serif fonts (easily found in the user interface of smartphones and websites) as well as sleek animations to reflect his train of thought. To exemplify the latter: as Sherlock observes a word scratched by the victim on the wooden floor as she died, and a detective by Scotland Yard remarks that it's the German word for revenge, Sherlock brashly dismisses him. Meanwhile, the viewer can see the word surrounded by the textual elements typical of a dictionary entry. The text then animates into to a whirring alphabet, as Sherlock deducts that the woman intended to scratch the name "Rachel" on the wooden floorboards, but did not manage to complete the word in time. The word is later revealed to be the password for the victim's personal phone. On-screen text keeps flowing around different details and body parts as the detective inspects them – showcasing mostly single words (such as "wet", "dry", "clean", "dirty") – while the same animated trick is employed as he observes her wedding ring,

deducing her infidelity and length of marriage. More on-screen text occurs a few seconds later as Holmes searches for maps and weather forecasts on his smartphone, and the animation shows his selected options (fig. 4). This latter occurrence, while not belonging to clue-collection *sensu stricto*, is still a relevant one as it fulfils the same role, that of showcasing Holmes's mental process (considering options, pondering, deducing) while he calculates the possible solutions to the case, as well as providing the audience with all the necessary clues to reflect on the crime.

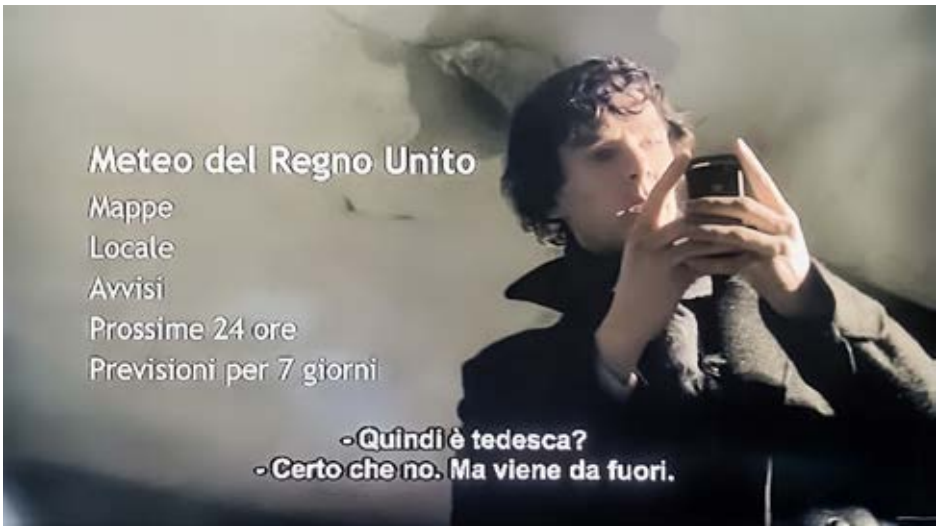

Figure 4. Clue collection in the subtitled version of the Italian DVD of *Sherlock* (BBC)

The problematic feature of this use in translation arises mainly by the fact that it hinders the linearity of the translation process because of the semiotic complexity of animated on-screen text. In practical terms, while more classic audiovisual texts have (mainly) a singular translated output, such as a dubbed track or subtitles, on-screen text this pivotal to the structure of a scene (or to an entire episode or series) requires a flexible translational approach that can account for both the dialogue and the message conveyed by on-screen text. As mentioned earlier, the final result is a dubbed audiovisual text with subtitling lines or a subtitled text that may have to employ multiple lines or drastic omission strategies in order to comply with the temporal and spatial requirements of subtitling practice (as well as company policies, in the case of Amazon Prime Video and Netflix).

In the DVD version of *Sherlock*, produced by BBC, the translation was probably aided by granting the translator access to a so-called virgin track (an audiovisual text before the on-screen text is added in post-editing),

so that on-screen text in the TT language could be added. This means that the DVD offers a "pure" dubbed version, that did not have to resort to any workaround such as subtitling on-screen text, although it had to sacrifice certain aesthetic features, for example animation smoothness or text animation altogether. The subtitled version provided in the same DVD (English audio, Italian subtitles), as it was produced to be marketed in Italy, presents Italian on-screen text with the original English audio.

Vice versa, both the Amazon Prime Video and Netflix versions had to opt for subtitling the on-screen text (in the dubbed version as well), as a virgin track could probably not be accessed. While it is hard to obtain objective information on the why (or nearly impossible, as the professionals may not want to disclose that information), it is easy to hypothesize different reasons that partially explain additional subtitling in both the dubbed and subtitled version of *Sherlock* on the streaming platforms mentioned:

- Firstly, as already implied, they were granted no access to the virgin track.
- Secondly, due to the technical nature of streaming platforms, hosting multiple video tracks in numerous languages (all of which postedited accordingly) may have not been feasible for technical reasons (such as server space) or simply against company policy.
- Thirdly, the platforms may have had access to the virgin video track, but the professional translators employed were not trained in postediting animated on-screen text.
- Lastly, due to time differences (*Sherlock* was released in 2010, while Netflix reached Italian audiences in 2015 and PrimeVideo in 2016), the virgin track was simply not available anymore (likely being corrupted, incompatible, or simply deleted).

Needless to say, dubbing *Sherlock* gets around a considerable constraint – that of having to subtitle dialogue *and* on-screen text at the same time. An example of this occurs in the previously mentioned scene during which the detective is checking maps and forecasts on his smartphone, while Lestrade and Watson are conversing with him. As he is both talking and talked to while the on-screen text conveys additional information, PrimeVideo's subtitling translates the dialogue and disregards on-screen text entirely, probably to avoid unconventional positioning (subtitling not at the bottom of the screen) following company policies.

A compelling scene for this specific issue – that of dialogue concurring with on-screen text – occurs around minute 50 of the third episode (*The Great Game*), while Sherlock Holmes and John Watson have a fight about

the detective's lack of empathy. In the middle of the argument, the detective receives a new challenge from his adversary; in turn, Holmes and Watson put their differences aside to work out the solution, mainly through digital search engines, leading to a considerable amount of on-screen text. While Holmes surfs the web, Watson browses various newspapers, reading them out loud and thus clashing with on-screen text in subtitling (Fig. 5, Fig. 6).

Figure 5. Drastic reduction of on-screen text in the Italian dubbing (Amazon Prime Video)

Figure 6. Omission of on-screen text in the Italian subtitling (Amazon Prime Video)

On PrimeVideo (English audio, Italian subtitles), the first on-screen text instance of the scene is subtitled for a short amount of time, disappearing with the shot change and hindering its overall readability. Both the Italian subtitling and the subtitles in the Italian dubbing employ the omission of different parts of the on-screen text in this scene. As Watson conversates with Holmes, the Italian subtitling complies with the decision taken in previous instances: subtitling the dialogue exchange and sacrificing the information being displayed via on-screen text. The Italian dubbing available on Prime Video offers the same dubbing of the BBC DVD, and often omits portions of on-screen text (omitting on-screen text subtitling entirely in the second season), thus forcing a non-English speaking viewership into a passive role with regards to the ludic component, not to mention that what Holmes deducts from the scene remains unintelligible until referred to in the dialogue.

On-screen deductions can range from single words (nouns or adjectives), to simple-structured sentences, to worded layouts with a technologic aesthetic (e.g. a list of search results from a webpage). The words used are not particularly obscure or complicated in the source text, so the translation is made complex by the features of the transposition described previously. Linguistically speaking, they are not inherently complex, rather the complexity lies in the interaction between the linguistic content of the deduction and the linguistic content of the dialogue. Amazon PrimeVideo has handled the subtitles with hasty and inattentive timing and spotting, with the on-screen text translation lasting too little to be read in many cases. For example, in *A Study in Pink*, the thoughts and deductions made by Holmes on the cadaver attempt to comply with the restrictions of the medium via a slight delay, to give the viewer time to assess the original on-screen text before reading its translation elsewhere on the screen, but due to the fast-paced animation and rapid change of the subtitles, the final result distracts the viewer from the scene almost completely. On the other hand, the omission of portions of sentence in the subtitles of *The Great Game* is completely arbitrary in both translations: the dubbed version opted for subtitling the static (as in not animated) portions of on-screen text, while in the subtitled version, after initially subtitling (at the top of the screen) the on-screen text content and reducing it drastically to fit, the dialogue subtitle overrides the necessity to subtitle deductions, thus translating the dialogue only.

The translation of these small, short-lived, animated text segments into Italian was conducted mostly literally both in the dubbed and subtitled version, with mixed results. For example, "serial adulterer" is translated as "adultera seriale", which, while arguably not a collocation in use in the Italian language (alternatives such as "traditrice seriale" or "adultera compulsiva" are more frequent), is still perfectly understandable for the audience. Interestingly enough, both Netflix and PrimeVideo resorted to similar (if not identical) translating solutions for on-screen text – for example, the aforementioned "adultera seriale" is the translation choice adopted by both streaming services. Having PrimeVideo and Netflix producing almost identical translations for the first episode – both of which uncredited[3], is an occurrence that requires further clarification, especially when considering that both platforms present similar or identical omission choices. For example, the already discussed internet browsing that occurs during *The Great Game* does not encounter the same difficulties in the dubbed version, compared to subtitling: simultaneous dialogue that can be heard arguably does not interfere with on-screen text subtitling, as it partly removes the issue of subtitle spatiality. Nevertheless, Netflix alters the overall content of the on-screen text and its deduction, as well as employing an interesting choice for salience: as Sherlock scrolls down the different news, the on-screen text subtitling only includes a reduced title of the search ("Tide Times" and "Thames Water Quality", translated as "ORARI DELLA MAREA – QUALITÀ DELL'ACQUA"). Most of these lines of text inform the viewer of how Sherlock's reasoning unfolds, but its translation omits the vast majority of lines. Interestingly, the platforms do not subtitle any of the following on-screen text scenes, which consist of different localities along with the sentences "no reports" and "no new reports". Coherently, as the Italian dubbing incorporates subtitle lines based on the Italian subtitled version, this omission occurs in both the Italian dubbing and the Italian subtitling of episode 3. These excerpts represent the deduction process as it has been described so far in this study, particularly so as they represent unfruitful searches and discarded theories, and serve as plot progression to showcase Sherlock facing a mental block of a sort.

Needless to say, the interest of these on-screen deductions lays not exclusively on the lexical level as much as on the formal one: the issue lies

3 It is customary for subtitlers for streaming services to insert their name at the end of the audiovisual text, often in correspondence with credits.

in the verboseness of these on-screen sentences, their concurrence with audioverbal dialogue, and the consequent struggles for subtitling practice. In the Italian dubbing of the episode, Netflix transposed the relevant on-screen text subtitling lines from the subtitled version without any modification. This, in turn, maintains omissions (even drastic ones) in spite of simultaneous (spoken) dialogue not acting as a constraint in the dubbed version. As a consequence, the employment of clipped subtitle segments in the dubbed version, rather than a tailored subtitling of on-screen text, maintains the same issues and struggles of the Italian subtitled version. In fact, by "recycling" the subtitles, the dubbed version does not get around the constraint of simultaneous dialogue and on-screen text in practice, despite being able to do so in theory (as advanced earlier in this study).

6. Conclusions

Transmedia adaptations of Conan Doyle's texts often feature the involvement of technology, both in terms of narrative and formal aesthetics, and adaptations sometimes affect other adaptations, such as a TV series influencing a narrative-driven videogame. In the series *Sherlock*, its use has been justly praised and has reverberated onto other audiovisual adaptations of the detective, namely Frogwares's videogames. On-screen text has been discussed here as a complex and multi-layered component of modern audiovisual texts, undertaking narrative, aesthetic and characterizing functions. In addition, a ludic function of on-screen text has been proposed here, drawing from both the gamification of Conan Doyle's text and the impact of the TV series on Frogwares's videogame. Despite its significant role, on-screen text translation is being heavily neglected on streaming services, which are arguably the most popular way to currently consume audiovisual products, resulting in the loss of a significant portion of the function of the text. On-screen text deductions are omitted or maintained with poor salience choices. This demonstrates not only a superficiality in the translation practice carried out on these platforms, but also calls for an equal technologization of the tools of the translators: many of the shortcomings in the Italian versions of *Sherlock* could have been circumvented by employing translators trained in post-editing, as is the case in the DVD version.

After highlighting issues of on-screen text in theory and in practice, the complex semiotic configuration of on-screen text discussed in this study

calls for further development. Possible future paths for research include other relevant case studies in detective fiction, where on-screen text can reconfirm the ludic aspect proposed in this study, as well as innovative subtitling choices employed for on-screen text in audiovisual adaptations of different genres.

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Beyond performance: Spanish audiovisual translations of *The Crucible*

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ABSTRACT

The systems of theatrical production and cinematographic production are closely intertwined. Various English-language plays from the 20th century have been adapted for the cinema, and their Spanish audiovisual translations add new links to the textual chains deriving from these works for the theatre. This study first provides an overview of film adaptations of plays introduced in Spain under Francoist censorship, before turning to *The Crucible*. Linguistic decisions that shaped the textual chain of this play, including those related to the censored performance-oriented translation, the American film, the dubbing, and the subtitles, are examined. Particular attention is paid to language relating to topics deemed controversial by censors – mainly concerning religion, sexual morals and politics – and how they are rendered in the theatre and audiovisual translations. From this perspective, the extent to which the translated film constituted a different approach to this classic story for Spanish audiences is explored.

Keywords: censorship, performance-oriented translations, audiovisual translations, *The Crucible*, Arthur Miller.

1. Introduction

Works for the theatre by classic contemporary playwrights such as Arthur Miller and Tennessee Williams have transcended the stage through film adaptations in Spain in the 20th and 21st centuries. In turn, such adaptations seem to have had an effect on the reputation of those plays in terms of further theatre productions. Indeed, as Aaltonen points out, "in the theatrical environment, versatility and flexibility are virtues that help texts cross borders both in time and space, and turn them into classics" (2003: 141).

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In this study we will consider the interface between theatre translations and cinema translations: in particular, we will focus on audiovisual translations of film adaptations based on plays in English that were translated and introduced to the Spanish stage during the Francoist censorship period (1939-1978). We will offer an overview of this area of activity by compiling and analysing a catalogue of relevant works. Then, we will take a case in point, *The Crucible*, for a more in-depth analysis, focusing on how certain topics are dealt with in the Spanish audiovisual translations of the film in comparison to the previous performance-oriented translation of the play, which was produced during the censorship period.

As a preliminary step we will review the literature on Francoist censorship of theatre and on the adaptation of plays for the cinema from that time, paying particular attention to the TRACE (censored translations) studies. We will then set out the methodological framework and the specific phases of the present research. Following this the results will be summarised, and finally some conclusions will be offered.

2. Audiovisual translations of plays from the Francoist censorship period

During the Francoist period in Spain, censorship was a compulsory process for cultural products. An extensive literature on the translation of these products during the censorship period exists within the framework of the TRACE studies[1] (e.g. Gutiérrez Lanza 2000; Merino-Álvarez 2000; Santamaría 2000; Merino-Álvarez – Rabadán 2002; Pérez Álvarez 2003; Pérez López de Heredia 2004; Bandín 2007; Fernández López 2007; Pajares 2007; Rioja Barrocal 2008; Camus 2009; Gómez Castro 2009; Lobejón Santos 2013). These studies, which lay the foundations for further research into translations from the censorship period, have used as their main documentary source the Archivo General de la Administración (AGA), a very rich archive of Spanish censorship (Lobejón Santos et al. 2021).

In terms of the censorship of theatre plays from that time, the AGA holds censorship records, these generated at the time that a performance was requested. Drawing on the extensive study of those censorship records, as well as on posterior text analyses, the TRACE studies have been able to observe those topics that were most often censored and self-censored: sexual

1 https://trace.unileon.es/, accessed December 2024.

morals, religion, politics and foul language (Merino-Álvarez 2000; Pérez López de Heredia 2004; Bandín 2007). In fact, these topics were included in the censorship rules which applied to both theatre and cinema.[2] Censors exerted considerable control over translations, imposing textual cuts and other changes in relation to the above topics, as well as other extratextual conditions, prior to their authorisation of a work, or indeed banning a work. Apart from this external form of overt censorship, it is important to bear in mind that translators might also have engaged in self-censorship as a means of attaining the censors' authorisation (Merino-Álvarez – Rabadán 2002: 127).

In addition to revealing mechanisms of censorship and the impact of these on translated material, the TRACE studies include, among others of other genres, a catalogue of those theatre plays originally written in English that were introduced into Spain during the period of censorship: the TRACEti catalogue (Merino-Álvarez 2000; Pérez López de Heredia 2004). Merino-Álvarez (2000: 132) has noted that a great number of plays were introduced at this time, and Pérez López de Heredia (2004: 482) has added that adaptations for the cinema of theatre plays are also found, and that these systems have "relaciones productivas" [productive relations].

Following the censorship period, a number of plays continued to be performed and/or published right up to the present day. Similarly, their film adaptations, whether created in the censorship period or afterwards, are sometimes still for sale, or are at least available in libraries. On these lines, Andaluz-Pinedo (2022) compiled the TEATRAD catalogue (TEAtro TRADucido [translated theatre]), which focuses on the plays that were introduced into Spain during the period of Francoist censorship (as registered in the TRACEti catalogue and the AGA) and examines their endurance in 21st-century theatre productions and/or publications in Spain. In the current study, taking the TEATRAD catalogue as a starting point, we will expand these data by exploring the endurance of plays through audiovisual translations.

Since no overview of this type of translated product (film adaptations from the 20th and 21st centuries of plays from the censorship period) is currently available, we have addressed this gap by compiling a new catalogue, the

2 The decree issued on 9th February 1963 approved the "Film Censorship Rules" (https://www.boe.es/boe/días /1963/03/08/pdfs/A03929-03930.pdf, accessed December 2024); the decree issued on 6th February 1964 approved the internal regulations of the "Theatrical Works' Censorship Board" and the censorship rules (https://www.boe.es/boe/dias/1964/02/25/pdfs/A02504-02506.pdf, accessed December 2024).

TEATRAD_cinema catalogue. Works by playwright Arthur Miller stand out in this catalogue, and *The Crucible*, essential among them, will be studied from a textual perspective. Interesting studies have been published on translations into Spanish. For instance, Mateo (2000) offers a general approach to performance-oriented, reader-oriented and audiovisual translations as part of the textual chain deriving from the original play; Espejo (2010, 2011, 2017) provides detailed contextual information on Miller's works, looking specifically at the play and film *The Crucible*; and Espejo (2004) provides a textual study on the performance-oriented translation of the work. The present study seeks to complement this literature by adopting a different perspective, focusing on those areas that were problematic for censors: sexual morals, religion, politics and foul language.

3. Methodology

For this exploratory study on the interrelation between plays from the censorship period and their film adaptations, as well as on the audiovisual translations produced for one of these films, we followed the TRACE methodology (Gutiérrez Lanza 2005; Merino-Álvarez 2017: 142). This methodology, framed within Descriptive Translation Studies (Toury 2012), sets out two main stages of research: compiling and studying a catalogue or corpus 0 (because it still does not contain any text) that lists the type of translations under study and their main data, and afterwards selecting text sets (an actual corpus) of these as a means of exploring these cases further from contextual and textual perspectives (Gutiérrez Lanza 2005; Merino-Álvarez 2017: 142). As Gutiérrez Lanza (2005: 57) has noted, the TRACE methodology allows us to go from telescope-like observations to those of the microscope, that is, from broad cultural aspects to specific linguistic features (see also Tymoczko 2002).

3.1 The TEATRAD_cinema catalogue

For this study, we compiled the TEATRAD_cinema catalogue, which focuses specifically on film adaptations of translated plays (English-Spanish) from the censorship period, as registered in the TEATRAD catalogue (Andaluz-Pinedo 2022). To this end, we used the list of plays registered in the censorship period from the TEATRAD catalogue, drawing on the TRACEti catalogue and the AGA (see Andaluz-Pinedo 2022). We then verified whether

film adaptations of these plays had been distributed in Spain, including audiovisual translations.

The main documentary source consulted for the compilation of the catalogue was the collective catalogue that includes Spanish public libraries (Catálogo Colectivo de Bibliotecas Públicas).[3] To confirm and expand the data we also consulted the collective catalogue of the network of Spanish university libraries (Catálogo Colectivo de la Red de Bibliotecas Universitarias).[4] These sources were used due to the high number of libraries and registers that they cover. In all cases, we searched for the name of the playwright and used the appropriate filter to retrieve information on films, and the translated films were then recorded in our catalogue.

The TEATRAD_cinema catalogue was compiled using Microsoft Excel. Each entry corresponds to a film. The first kind of information registered is the name of the playwright and the original (English) title of the play. Second, we listed both the original and target (Spanish) titles of the film, together with the year and country of the film release, plus the producer, director, and writer of the script, and whether the film includes dubbing and/or subtitles in Spanish. Finally, we recorded the sources of the information. These fields were chosen mainly to identify each film and corresponding play. Figure 1 shows a screenshot of part of the TEATRAD_cinema catalogue.

Quantitative analysis of the data gathered for the TEATRAD_cinema catalogue seeks to address questions regarding the number of film adaptations of the plays under discussion, and whether any trends may be observed between the endurance of these plays into the 21st century and the adaptation of the plays for the cinema. This would shed light on the relevance of considering films, and their audiovisual translations, as part of the complex "intersemiotic chains" (Rabadán – Merino-Álvarez 2002: 151) of texts deriving from the original plays.

Furthermore, the study of the different fields in the catalogue focused on identifying regularities that may be used for text selection here, with regard to: the periods when the films were released (the censorship period or after), and those playwrights whose works were transferred to the cinema most often. As Merino-Álvarez (2010: 136) has observed, "recurrent traits yield well justified selection criteria that help build well-defined corpus." The identification of trends in the catalogue regarding recurrent authors

3 http://catalogos.mecd.es/CCBIP/cgi-ccbip/abnetopac/O11073/ID30fb73bf?ACC=101.

4 https://rebiun.baratz.es/OpacDiscovery/public/home.

Playwright	Play	Film title (ST)	Film title (TT)	Year	Country	Producer	Director	Scriptwriter	Translations	Source
Arthur Miller	*All My Sons*	*All My Sons*	*Todos eran mis hijos*	1948	United States	Chester Erskine	Irving Reis	Chester Erskine	Dubbing, subtitles	CCBIP, REBIUN
Arthur Miller	*Death of a Salesman*	*Death of a Salesman*	*La muerte de un viajante*	1985	United States	Robert Colesberry	Volker Schlöndorff	Arthur Miller	Dubbing, subtitles	CCBIP, REBIUN
Arthur Miller	*The Crucible*	*The Crucible*	*El crisol*	1996	United States	Robert A. Miller, David V. Picker	Nicholas Hytner	Arthur Miller	Dubbing, subtitles	CCBIP, REBIUN
Tennessee Williams	*A Streetcar Named Desire*	*A Streetcar Named Desire*	*Un tranvía llamado Deseo*	1951	United States	Charles K. Feldman	Elia Kazan	Tennessee Williams	Dubbing, subtitles	CCBIP, REBIUN
Tennessee Williams	*Cat on a Hot Tin Roof*	*Cat on a Hot Tin Roof*	*La gata sobre el tejado de zinc*	1958	United States	Lawrence Weingarten	Richard Brooks	Richard Brooks, James Poe	Dubbing, subtitles	CCBIP, REBIUN
Tennessee Williams	*The Rose Tattoo*	*The Rose Tattoo*	*La rosa tatuada*	1955	United States	Hal B. Wallis	Daniel Mann	Tennessee Williams, Hal Kanter	Dubbing, subtitles	CCBIP, REBIUN

Figure 1. Examples of some entries in the TEATRAD_cinema catalogue

not only led us to select the film *The Crucible* for further analysis, but also afforded us a better understanding of common extratextual traits shared by this work and other film adaptations in the TEATRAD_cinema catalogue.

3.2 *The Crucible*

As a case study, we will focus on the film *The Crucible*, written by one of the most frequent authors in the catalogue, and which illustrates the endurance of plays from the censorship period well into the 21st century via (translated) film adaptations. In particular, we will conduct a comparative analysis of how certain topics are dealt with in the dubbing and subtitles of the film in Spanish, and in the censored performance-oriented translation of the play. The topics selected are sexual morals, religion, politics and foul language, which, as indicated above, were heavily censored during the period of Francoism (see, for instance, Gutiérrez-Lanza 2000; Merino-Álvarez 2005; Gómez Castro 2009; Lobejón Santos 2013).

Thus, the textual data for this study are: the dubbing and subtitles of the film in Spanish, the performance-oriented translation of the play, and the original play and film in English. Following the TRACE methodology, we compiled a "corpus 2" composed of text fragments that included references to the topics that were censored in the performance-oriented translation (Gutiérrez Lanza 2005): that is, fragments that are "perspicuous passages that will serve to test one's hypothesis or hypotheses" (Tymoczko 2002: 17 cited in Gutiérrez Lanza 2005). To this end we took, as the starting point, the analysis carried out in Andaluz-Pinedo (2022), in which anchor words used to express such topics were searched in the original play and aligned with the performance-oriented translation, using the tool TAligner (Zubillaga et al. 2015, Andaluz-Pinedo et al. 2021), itself based on the TRACE Corpus Tagger/Aligner 1.0© (Gutiérrez Lanza et al. 2015). By way of example, we can mention the anchor words *lecher**, *law**, *church** or *damn**. After identifying (self) censored fragments in the performance-oriented translation, we registered the corresponding passages in the dubbing and subtitles of the film. It should be noted that some of the fragments from the original play were absent from the original film, which might be related to adaptation issues that are beyond the scope of this study. Therefore, we focused on those fragments from the original play that are both censored in the performance-oriented translation and which are also present in the original script of the film.

After briefly contextualising the translations (considering mainly the period in which they were produced), the analysis of corpus 2 involved

classifying the translation techniques observed in each translation and identifying patterns. The categories of translation techniques used here are named "omission" (of a fragment or word), "substitution", and "transfer", these categories drawing on Andaluz-Pinedo (2022), which in turn is based on Gómez Castro (2009). By doing so, we seek to answer the question of how passages that had been (self-)censored in the performance-oriented translation are rendered in the Spanish dubbing and subtitles of the film after the dictatorship, and whether the audiovisual translations adopt an approach to these topics which is different from that of the performance-oriented translation.

4. Analysis of the TEATRAD_cinema catalogue

The TEATRAD_cinema catalogue comprises 106 entries, offering an overview of plays from the Francoist period (1939-1978), translated English-Spanish, that were also transferred to the cinema, with their corresponding audiovisual translations. In this section, we will look at the trends observed in the analysis of the TEATRAD_cinema catalogue, interrelating (translated) texts for the theatre and cinema.

4.1 Film adaptations of plays in numbers

The analysis of the data gathered in the TEATRAD_cinema catalogue reveals that approximately a quarter (25.7%) of the plays studied (those introduced in Spain in the Francoist censorship period, according to the TRACEti catalogue[5] and the AGA) have been transferred to the cinema. This underlines the close interrelation between the theatre and cinema systems, offering empirical data that supports the relevance of including film adaptations with their audiovisual translations in the textual chains deriving from plays.

Moreover, if we add information regarding which of the plays were found to endure in productions and/or publications of the 21st century (Andaluz-Pinedo 2022), we also see that, in the group of plays that endured, the percentage of film adaptations is the highest: 43.8% of these have been transferred into films. In other words, almost half of these works for the theatre have reached the screen through film adaptations and have been presented to Spanish audiences through audiovisual translations. On the

5 http://corpusnet.unileon.es/bases-datos.

other hand, if we consider those plays that seem not to have endured (with no productions or publications in the 21st century), we find that 18.6% also have film adaptations. The existence of film adaptations probably has an effect on the continued presence of plays through the increased likelihood of further theatrical productions and publications. Indeed, our findings seem to support the idea that the theatre and cinema systems of the 20th and 21st centuries in Spain present those "relaciones productivas" [productive relations] alluded to by Pérez López de Heredia (2004: 482). Figure 2 illustrates the contrast between the percentages of film adaptations of the plays (from the censorship period) that were found to endure in productions and/or publications, and of those that were found not to endure.

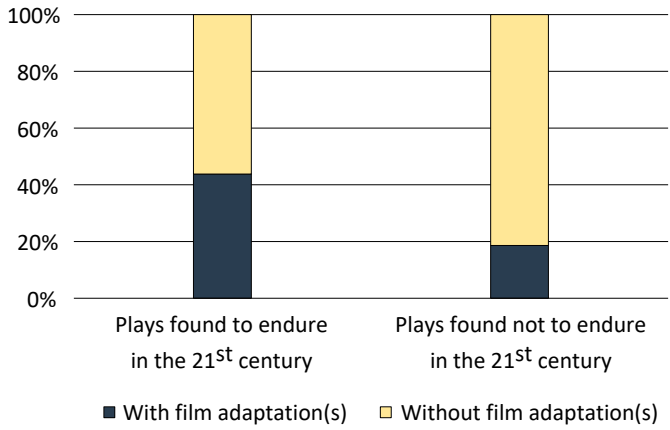

Figure 2. Plays with film adaptations (TEATRAD_cinema catalogue)

According to the analysis of the TEATRAD_cinema catalogue, the film *The Crucible* represents the trend of film adaptations based on plays that endured well into the 21st century in Spain through theatre productions and publications. Indeed, the film itself continues to be distributed in the 21st century. The transfer of this work to different formats possibly contributed to its status as a contemporary classic in the target culture and thus to its enduring presence.

4.2 Regularities of time periods and playwrights

The quantitative analysis of the various fields of the TEATRAD_cinema catalogue shows further trends. With regard to the chronology of the translated films included in the catalogue, we can see that some of these

were produced in the Francoist censorship period, and others after it. To illustrate this distribution, films belonging to the former group include *Cat on a Hot Tin Roof / La gata sobre el tejado de zinc* (1958), *Desire Under the Elms / Deseo bajo los olmos* (1958) and *Who's Afraid of Virginia Woolf? / ¿Quién teme a Virginia Woolf?* (1966); films in the latter group include *Educating Rita / Educando a Rita* (1983), *Amadeus / Amadeus* (1984) and *The Crucible / El crisol* (1996).

We believe that it is worth exploring both groups of films from a qualitative viewpoint. On the one hand, the films introduced via translation during the censorship period might include traces of (self-)censorship. Studies by Gutiérrez-Lanza (2000) and Pérez López de Heredia (2004) offer very interesting accounts of the censorship of film adaptations from this group: specifically, *The Fugitive Kind* (1960), *A Streetcar Named Desire* (1951), *Cat on a Hot Tin Roof* (1958) and *Sweet Bird of Youth* (1962). Regarding the films introduced after the censorship period, a consideration of these would allow us to examine possible similarities and differences with translations from the censorship period, and whether the topics that had been problematic to censors were addressed differently after the lifting of the censoring restrictions of previous decades. This would shed light on, for instance, the degree to which these works were restored to something closer to their original content in various formats over time in case of having been previously altered. No analysis of this kind is currently available and thus constitutes a novelty of the present study. Furthermore, the case study of *The Crucible* in particular will allow for an exploratory approach to this area of film adaptations produced after the censorship period but derived from plays that were introduced during it.

Turning to regularities regarding playwrights in the TEATRAD_cinema catalogue, we can see that some writers stand out in terms of the number of works of which film adaptations were produced, such as Tennessee Williams (16.2% of registers), Eugene O'Neill (4.8%), Agatha Christie, Arthur Miller, Ben Hecht and Charles MacArthur, Frederick Knott, Neil Simon, Patrick Hamilton, and William Inge (2.9% each). We might note that many of the plays that were adapted for the cinema were written by classic contemporary authors. Another regularity (40% of registers) observed here is the coincidence of the playwright and the scriptwriter of the film, that is, playwrights who wrote the screenplays for their own works. Authors who illustrate this trend in the catalogue include Tennessee Williams and Arthur Miller. Miller is the author of the play *The Crucible* and also the scriptwriter of the corresponding film, and as such represents an example of this regularity: he is a recurrent playwright in the catalogue and is also the scriptwriter of certain films based on his own plays.

5. Case study: Dubbing and subtitles of *The Crucible*

In this section, a brief contextualisation of the translated products will first be provided. We will then describe the results of the comparative analysis of the dubbing and subtitling into Spanish of the film *The Crucible* and the performance-oriented translation of the play, focusing on aspects that were problematic for censors: religion, sexual morals, politics and foul language. In relation to each topic, the most frequent translation techniques observed will be detailed and illustrated.

5.1 Extratextual information

The plot of *The Crucible*, as we know, deals with the witch hunt that took place in Salem in the 17th century. Miller wrote the piece in the 1950s. It was triggered by the political repression of those suspected of sympathising with communism, which Miller himself suffered. The play *The Crucible* was introduced into Spain during the Francoist period (censorship record 310-56, AGA 1956). Since then, it has enjoyed a constant presence on stage, as documented by the Centro de Documentación de las Artes Escénicas y de la Música, as well as in print form (Miller 1955, 1963, 1997, 2003, 2007, 2011);[6] even a TV adaptation was broadcast as part of the programme Estudio 1 in 1973.[7] Furthermore, after the end of Francoist censorship the film was distributed with Spanish dubbing and subtitles, adding to the complex chain of translations and retranslations of the work in different formats that have circulated in Spain. As already indicated, the translations that we will focus on here are: the performance-oriented translation (carried out during the censorship period) and the dubbing and subtitles of the film adaptation (carried out afterwards).

The performance-oriented translation by Diego Hurtado, entitled *Las Brujas de Salem* (literally, "the witches of Salem"), introduced the play *The Crucible* into Spain in 1956. Given that this was during the Francoist period, the translated play had to undergo compulsory censorship. This process, registered in the censorship record 310-56 stored in the AGA archive (AGA 1956), resulted in the authorisation for performance of the play, and the translation premiered at the Teatro Español, in Madrid (Gil Fombellida 2002).

6 These translations were published in Compañía General Fabril Editora, *Primer Acto*, Escelicer, Tusquets, Teatro Español and Cátedra.

7 See https://www.rtve.es/play/videos/estudio-1/estudio-1-brujas-salem/871609/ (for registered users only).

Regarding this theatre production, Espejo (2004) notes that there was an attempt by the translator, as well as certain critics, to eliminate content seen as problematic with respect to the dominant ideology of the time. This censored translation was used in performances in Spain for at least eleven years (AGA 1956). In addition, it was published as a text, and remained the only available Spanish translation until almost the end of the 20th century – although there was also an Argentinian translation dating from the 1950s (Miller 1955).

On the other hand, the American film adaptation, directed by Nicholas Hytner and written by Arthur Miller himself, was produced after the censorship period, indeed some forty years after the performance-oriented translation, in 1996. In this case, the title of the film was translated into Spanish as *El Crisol*, which is more faithful to the source title. This film has been distributed in Spain since then up to the present day, and continues to be on sale in DVD format in Spain, with Spanish dubbing and subtitles.

5.2 Translation techniques regarding religion, sexual morals, politics and foul language

The analysis here will focus on the translation of 37 anchor words (such as *minister**, *Christ**, *harlot**, *government**, *damn**) that appear in both the original play and film, leading to a total of 111 fragments in the three target texts considered (the performance-oriented translation, dubbing, and subtitles). The analysis of the translation techniques observed shows a marked contrast between the performance-oriented translation and the audiovisual translations. The results here reveal that the performance-oriented translation self-censors references to sexual morals, religion, politics and foul language, which the dubbing and subtitles translate, and thus restore. More specifically, the performance-oriented translation shows 54.1% omissions of a fragment, 37.8% of substitutions, and 8.1% of omissions of a word, thus mitigating the content that might have been deemed problematic by censors; however, the audiovisual translations transfer all of these text segments, restoring the original content. In general, it can also be observed that these audiovisual translations follow the original film script quite literally, especially the subtitles. Regarding the anchor words which appear on both the play and the film, most of the self-censored ones relate to religion (59.5%), many to sexual morals (32.4%), and a few to politics (5.4%) and foul language (2.7%). We will now consider and illustrate the translation of each of these topics.

5.2.1 Religion

We analysed 22 anchor words relating to religion that appear in both the original play and the film. In the performance-oriented translation this topic is widely self-censored through a variety of techniques: mostly through the omission of the fragment that includes the anchor word (50% cases), or through substitution (36.4%), and in certain cases through the specific omission of the controversial word (13.6%).

Table 1 illustrates this with an utterance from the original play and film that includes criticism of a religious character. This fragment shows an instance of self-censorship where the reference is omitted in the performance-oriented translation, as this was probably considered controversial in Francoist Spain. However, after the censorship period, the dubbing and subtitles retranslate this utterance, which is also present in the original film script, and retain the reference.

Table 1. Example I regarding religion

	Play	Film
STs	PROCTOR: Get y'gone with them! You are a broken minister.	PROCTOR: And you with them! You are a broken minister.
TTs	∅	Dubbing: PROCTOR: ¡Y vos! Sois una desgracia, reverendo. [PROCTOR: And you! You are a disgrace, reverend.]
		Subtitles: ¡Y usted con ellos! – Es un pastor inútil. [And you with them! – You are a useless pastor.]

In Table 2, we can see that the performance-oriented translation substitutes *the Christian character of this house* for the vaguer expression *algunos puntos referentes a este asunto* [some things related to this matter], which, as a result, makes no direct reference to Christianity. The allusion to the Christian religion is thus diluted, and this seems to have the aim of rendering the story more distant from the reality in Spain, and hence attaining the censors' authorisation. However, this reference, closely followed in the film script, is maintained in the dubbing and subtitles.

Table 2. Example II regarding religion

	Play	Film
STs	HALE: (…) I thought, sir, to put some questions as to the Christian character of this house, if you'll permit me.	HALE: (…) I thought, sir… to put some questions as to the Christian character of this house… if you'll permit me.
TTs	HALE: (…) Yo he venido a esta casa para interrogarles a ustedes, si es que me lo permiten, sobre algunos puntos referentes a este asunto. [I have come to this house to question you, if you'll permit me, about some things related to this matter.]	Dubbing: HALE: Había pensado haceros algunas preguntas respecto al ambiente cristiano de esta casa… si me lo permitís. [HALE: I thought to make you some questions as to the Christian environment of this house… if you'll permit me.]
		Subtitles: Pensaba preguntarle sobre el carácter cristiano de esta casa… …si me lo permite. [I thought to ask you about the Christian character of this house… if you'll permit me.]

Table 3. Example III regarding religion

	Play	Film
STs	PARRIS: All innocent and Christian people are happy for the courts in Salem!	PARRIS: All innocent and Christian people are happy for the courts in Salem.
TTs	PARRIS: (…) Toda la gente honrada de Salem está deseosa de ayudar a este Tribunal. [All honest people are eager to help this court.]	Dubbing: PARRIS: A todos los buenos cristianos inocentes les satisface el tribunal de Salem. [All good and innocent Christian people are satisfied with court in Salem.]
		Subtitles: Todos los cristianos e inocentes están contentos con el tribunal de Salem. [All innocent and Christian people are happy for the courts in Salem.]

Table 3 presents another allusion to Christianity that is self-censored in the performance-oriented translation of the play, this time by the mere omission

of the word that might have been an issue for the censors. By contrast, the audiovisual translations transfer the adjective in question.

5.2.2 Sexual morals

An analysis of anchor words (12) relating to the topic of sexual morals in the play and film translations reveals that the performance-oriented translation, once again, contains omissions of fragments (50%) and substitutions (50%) that reduce the presence of this type of content, whereas the dubbing and subtitles transfer the anchor words.

Table 4. Example regarding sexual morals

	Play	Film
STs	DANFORTH: And knew her for a harlot? PROCTOR: Aye, sir, she knew her for a harlot. DANFORTH: Good then. [To Abigail:] And if she tell me, child, it were for harlotry, may God spread His mercy on you! (…)	DANFORTH: And when she put this girl out of your house… she put her out for a harlot… and knew of her a harlot? PROCTOR: Aye, sir, she knew her for a harlot. DANFORTH: If she tell me, child, it were for harlotry… may God spread His mercy on you.
TTs	DANFOR: Abigail, el señor Proctor declara que su esposa os expulsó de su casa por lo indecente de vuestro comportamiento en ella. Si eso es cierto, Dios tenga piedad de vuestra alma. (…)	Dubbing: DANFORTH: Y cuando echó a esta muchacha de vuestra casa, ¿la echó porque era una ramera… porque sabía que era una ramera? PROCTOR: Sí, señor, sabía bien lo que era. DANFORTH: Si la señora Proctor me dice que te echó de su casa por ramera, pide a Dios que tenga piedad de tu pobre alma. [DANFORTH: And when she put this girl out of your house… she put her out for a harlot… because she knew of her a harlot? PROCTOR: Aye, sir, she knew well what she was. DANFORTH: If Mrs. Proctor tells me that she put you out of her house for harlotry… ask God to spread His mercy on your poor soul.]

	[Abigail, Mr Proctor declares that his wife put you out of their house for the indecency of your behaviour in it. If it is true, may God spread his mercy on your soul.]	Subtitles: Y cuando echó a esta chica de su casa… ¿la echó por furcia y por saber que era una furcia? Sí, señor, sabía que era una furcia. Si me dice, niña, que fue porque eras una ramera… que Dios te envíe su misericordia. [And when she put this girl out of your house… …she put her out for a harlot… and for knowing her for a harlot? Aye, sir, she knew her for a harlot. If she tell me, child, it were because you were a harlot… may God spread his mercy on you.]

The example in Table 4 includes references to harlotry. The performance-oriented translation shows an instance of the omission of a fragment and of substitution. First, it can be observed that Proctor's utterance is omitted, and Danforth's utterances are combined into one summarised turn, which seems to serve as a means of reducing the intensity of the dialogue here. Furthermore, the only similar allusion to harlotry is the translation of *harlotry* for *lo indecente de vuestro comportamiento en ella* [the indecency of your behaviour in it]. However, the utterances of the play, which are followed in the film (with the introduction of an additional reference to harlotry), are reflected in the audiovisual translations.

5.2.3 Politics

Two references to politics were found in the original play and film, and thus are included in the current analysis. In both cases, the performance-oriented translation registers omissions of the fragments, while the audiovisual translations again opt for transferring it.

Table 5. Example regarding politics

	Play	Film
STs	DANFORTH: This is the highest court of the supreme government of this province.	DANFORTH: This is the highest court of the supreme government of the province.
TTs	∅	Dubbing: DANFORTH: Este es el más alto tribunal del gobierno supremo de la provincia. [This is the highest court of the supreme government of the province.]
		Subtitles: Éste es el tribunal superior del gobierno supremo de la provincia. [This is the highest court of the supreme government of the province.]

In Table 5, the criticism of authority in the sentence *This is the highest court of the supreme government* was avoided by another omission in the performance-oriented translation, perhaps reflecting the fact that that criticism of a court, and by implication the organs of government, might have alarmed censors; nevertheless, the audiovisual translations transfer this reference.

5.2.4 Foul language

Finally, only one reference was found regarding the issue of foul language in the original play and film. This is included in Table 6: the sentence *Damn the village!* is omitted in the performance-oriented translation, whereas the audiovisual translations retain the foul language.

As can be seen in the examples presented above, the audiovisual translations, going beyond the performance-oriented translation from the censorship period, show a completely different approach to the original text, being closer in the renderings of the original content. At a different time and in a different – yet related – medium, the audiovisual translations restore previously self-censored references of *The Crucible* for Spanish audiences.

Table 6. Example regarding foul language

	Play	Film
STs	Damn the village!	Damn the village!
TTs	∅	Dubbing: ¡Maldito sea el pueblo! [Damn the village!]
		Subtitles: – ¡Maldito sea el pueblo! [Damn the village!]

6. Conclusions

In conclusion, it is worth underlining the usefulness of the TRACE methodology as valid for an exploratory study of the kind reported here. The compilation of the TEATRAD_cinema catalogue and its analysis has made possible an overview of the types of translated product under discussion: film adaptations of 20th century plays (more specifically, adaptations of those that were introduced in Spain during the Francoist period). The analysis has also led to the selection of the film *The Crucible* as a case study, in which we have explored the translation of certain topics that were at the centre of the censors' objections during the Francoist period. Moreover, the analysis of the catalogue has also provided data that can be used for further studies, in that this new catalogue contributes to what Merino-Álvarez (2005: 88) describes as "a potential matrix for the selection of corpora".

Among other findings, the analysis of the TEATRAD_cinema catalogue has shown that a substantial percentage of plays from the censorship period were adapted for the cinema. These adaptations – a number of them being plays by contemporary classic authors – span the censorship period and the following decades, and many are still distributed in the 21st century. Arthur Miller's *The Crucible* well illustrates this process, beginning as a play which was then transferred into a film, both of these products with their corresponding translations. In fact, it is probably the film that has reached the greatest audience, given its continued presence in Spain.

The textual study of *The Crucible* in Spanish illustrates the influence of the historical context of translations: a shift is observed from the ideological self-censorship of topics, in the performance-oriented translation of the Francoist period, to the restoration of these references, in the dubbing and

subtitles of the film from the end of the 20th century. Without doubt, the translated film constituted a different look at this classic story for Spanish audiences. Interestingly, given the similarities between the original play and the original film script, in terms of the fragments studied here the audiovisual translations tend to reflect not only the original film but also the original play more closely than the performance-oriented translation from the period of the dictatorship.

Further work towards exploring film adaptations as part of the textual chains deriving from translated plays from the censorship period might take as a starting point the data gathered in the TEATRAD_cinema catalogue. A wide range of case studies could in this way be developed, from different perspectives, which could thus contribute to the more general field of AVT. For instance, taking a chronological point of view further work might focus on plays from the censorship period, complementing textual analysis with the rich paratextual information that can be found in the Spanish censorship archive (AGA). From the perspective of other authors that recur in the catalogue, the case of Tennessee Williams seems a particularly interesting area for future study, since various film adaptations and their translations into Spanish are available. Furthermore, the catalogue itself might usefully be expanded, or a similar one compiled focusing on TV adaptations, this to gain a broader view of the audiovisual reception of plays in Spain. All in all, the comparison of the approaches that can be observed in translations of plays and in their film adaptations seems to offer great potential for more research here; by exploring and transcending the boundaries of the theatrical and the cinema systems a richer and more complete view of the textual chains generated from these works will come to light.

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A case for rewriting *Lolita*

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ABSTRACT

This paper calls for new versions, or rewritings (Lefevere 1992), of Nabokov's 1955 (in) famous novel *Lolita*. The call is a reaction to the features found in Adrian Lyne's 1997 film adaptation and the respective AVT versions of Lyne's and Kubrick's 1962 adaptations, which seem to support popular visions of *Lolita* that do not fit in with current sensitivities regarding the topic nor, it is argued, with a deeper, more careful reading of Nabokov's work. For years, there have been calls for *Lolita* or some of its adaptations to be cancelled as indecent or immoral, while many of those who market the Lolita 'brand' do so from a very similar (smutty) interpretation of the story. This study sets out to show how *Lolita* can serve the purpose of denouncing child abuse and sexual exploitation, and there is ample textual evidence in the novel to prove it.

Keywords: rewriting, AVT (audiovisual translation), child abuse, Lolita, Nabokov, Kubrick, Lyne.

1. Introduction. A false dichotomy and a paradox?

The aim of this study is to revisit certain interpretations of Nabokov's novel *Lolita* (1955), i.e., its two film adaptations of the same name, by Kubrick (1962) and Lyne (1997), along with their AVT versions, and a traditional widespread image of what *Lolita* symbolises or what a 'Lolita' may be. A secondary goal is to further develop a previous study (Zabalbeascoa 2016) on the effects of censorship and prejudice in audiovisual translation (AVT) as well as in critical and social receptions of *Lolita*. Herein, *Lolita*, in italics, refers to any existing version of the story, and Lolita, with no italics, to the character. The theoretical framework is André Lefevere's (1992) 'rewriting' theory. This theory considers translation to be part of a broader concept,

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rewriting, which is useful for our purposes because it also includes film adaptations. In a sense Lefevere's theory is a precursor of transmediality, allowing as it does for multimodality as well as shifts in purpose, as found in *Skopostheorie* (Vermeer 1978), for example. The methodology used is an interdisciplinary qualitative analysis of selected examples and features gleaned from intensive readings of the novel, multiple viewings of the two film versions and their subtitles, and a review of scholarly work on the topic. The examples and their analyses are a synthesis of the data collected from the samples found in the primary sources (the novel, the film adaptations, and their subtitles), and in scholarly work (e.g., Biltereyst 2015; Richards 2012; Duckett 2014; Zabalbeascoa 2016). The hypothesis is that the film adaptations and their respective AVTs are not entirely satisfactory renderings or representations of the novel, allowing room for new translations and even new film adaptations. A related hypothesis is that new adaptations from more sophisticated and nuanced interpretations may change a traditional popular reception of Nabokov's work. *Lolita* is often accused of promoting underage sexual promiscuity and portraying certain men as victims of sexual provocation or condemnation by an intolerant society. In a completely different light, *Lolita* can be seen as a story warning about the dangers of (domestic) child abuse and sexual assault, where a 12-year-old girl does not need to be a heroine of any sort to earn the right to be seen as the victim. Victims are defined solely by the crimes or accidents they suffer, not by any good or bad action or moral quality, especially when they have no blame and no means to avoid their fate. From this approach it also becomes clear that new improved audiovisual translations can only provide better renderings of the film directors' adaptations, not necessarily of the novel. Even if the AVT translators consult the novel they are still bound to offer a rendering of the film director's version, including ways in which it may depart from the book it is adapting. Better ways to get closer to Nabokov's work include: (i) a completely different sort of marketing of the *Lolita* brand, so to speak, a shift from referring to *Lolita* always in relation to non-normative romance and symbols sexual precociousness, fantasies, and femmes fatales, towards seeing the pre-teen character as a victim of child abuse, and how fantasies like the notion of nymphets are indeed myths; (ii) a shift in academic and critical studies and reviews of the novel; (iii) the production of new film adaptations, also with more AVT quality for foreign distribution.

The reasons why certain feminists and guardians of moral values would rather see *Lolita* forgotten when not actively boycotted (Klemesrud 1981, Freixas 2022) may be based on the same interpretation of the story

as those who market *Lolita* as a smutty romantic story. This is the false dichotomy: either you defend morality and attack the promotion of sex between little girls and older men, or you defend non-normative love affairs, including large age gaps, and the seductive power of little girls over older men. It is false and paradoxical because these opposing positions, 'either you are for or against' are essentially based the same reading of the story, and it is also false because the whole dichotomy (moralist censors versus amoralist libertarians) shuts out any other interpretations, some of which can be sustained with considerable textual evidence.

2. What we are dealing with in AVT. From revisiting to rewriting

Following Lefevere's theory, each film version is a rewriting of the novel, and Lyne's film can be said to be a rewriting of Kubrick as well as Nabokov; and each AVT version is a rewriting of the English-language film. Given that discussions about translation are often framed as a debate about errors, in the case of *Lolita* one would like to know if any 'errors' are the cause or a consequence of misconceptions about Nabokov's text. From an ideological perspective, what might be considered an error for some could be accepted as a necessary intervention or correction by interest groups intending to set the record straight, in one direction or the other. And what remains to be seen is whether the translator is fully aware of the broad range of possible interpretations (and vested interests or hidden agendas) or whether the choice or selection of an 'unsuspecting' or ill-prepared translator might even turn out to be an effective means of censorship, as pointed out in an earlier study of the same topic (Zabalbeascoa 2016).

The idea behind this study is not to tell translators how to translate certain words or utterances from the film, but to go into a deeper understanding of what is at stake and what the options are (or were, for existing translations), and the consequences of going for one option over another. Why *Lolita*? For several reasons, including, *Lolita* has long been presented as controversial or misunderstood (Lemay 2002). Its story and style are complex, including many devices and features of sophisticated storytelling and character portrayal. As if this were not enough there have also been attempts to (over)simplify its contents and contribution, rendering *Lolita* both as a story and a term, an empty signifier, whereby almost anyone can adjudicate almost any meaning to it (she-devil, temptress, wayward child, victim, rebel, manipulator, trendsetter, heroine, a story of forbidden

love, of sin, pornography, patriarchy, drama, comedy, crime, adventure, road trip, parody, social satire and observation, etc.). And while ambiguity and polysemy are powerful features of any work of art, when an artist's proposal is simply stripped of meaning and purpose so other people can appropriate it then this does not seem akin to an enriching exercise of hermeneutics.

The kind of interpreting that goes into this study is a critical look at multiple sources, based as much as possible on verbatim samples from the works under study, in response to possible preconceptions or prejudice about *Lolita* based more on hearsay or ideological agendas that people may be extremely reluctant to change.

In this respect, after so many decades since *Lolita* first appeared, there still seem to be two clearly opposed camps with two distinct hypotheses of what the Lolita theme and character is about. In one camp, we have those who believe that Lolita as a character has a tremendous amount of agency and *Lolita* as a story is a subgenre of romantic drama, love and sex, and is somehow defended and promoted by the author (e.g., Freixas 2022), where age difference is a serious obstacle because of social prejudice. In the other camp (e.g., Burke 2003; Richards 2012; Duckett 2014; Bilteryst 2015), *Lolita* is a story about a dangerous sick man, suffering from antisocial personality disorder who preys on underage girls, and whose cunning and intelligence is wasted on simply achieving his predatory goals. Within the latter interpretation, Lolita, the girl, is essentially a victim, and the author is much more interested in exploring the psyche of the predator, than the girl's. A translator can use one of these two interpretations (or construct a completely new reading, which would be fascinating, too) when searching for solutions to specific lines in the dialogue.

Good examples of this (1 and 2) can be seen when Humbert first lays eyes on Dolores Haze, in an enactment of falling in 'love at first sight' with Lolita, and the dialogue that ensues. In (1), Kubrick 1962, Humbert suddenly agrees to rent a room from Charlotte, Lolita's mother, after making his dislike for the house quite clear. (2) is Lyne's 1997 version of love at first sight.

(1) Charlotte – What was the decisive factor? My garden?
Humbert – I think it was your **cherry pies**.

(2) Charlotte – That's my Lo. … And these are my lilies.
Humbert – I love lilies.
Charlotte – Lily's a nice name, don't you think? Beautiful.
Humbert (sees Lolita, who smiles back at him, and he is riveted)
– Beautiful! … How much did you say the room was?

Kubrick makes Humbert say 'cherry pies' as an extremely vulgar reference to Lolita as a young virgin. Charlotte is not meant to understand this, of course. The fact that it is so outrageous helps to make it unthinkable to her. The audience, however, are given more clues than Charlotte, to enable them to decode this double meaning. For the translator it is a typical problem of translating wordplay, usually one of the hardest things to do in translation. The AVT in several languages that I have had access to (Spanish, German and Italian) simply translate the polite meaning of cherry pies so that all the important revealing details about Humbert's real intentions towards Lolita, and fake love, are lost. And these kinds of challenges for AVT are lost too often and especially at crucial moments like this one, when double meaning or allusion or irony or cynicism are the tools with which Kubrick constructs character portrayal and develops the plot (Neuhaus 2003), including foreshadowing techniques, boosted by the camera work and the musical score. Lyne's lame attempt at double meaning (2) is reduced to the ambiguity of whether 'beautiful' refers to the lilies or Lolita; in Lyne's version, Charlotte is not aware of any double meaning because she has her back turned when Humbert says this while staring at Lolita. (1) sets a trend of wordplay in Kubrick's film, also present in Nabokov, and essential to unlocking certain interpretations, that is largely absent in Lyne, making Lyne's AVT easier, in principle. However, the Spanish subtitles for Lyne are ridden with typos and several questionable solutions. This lends force to the idea that, for some reason, *Lolita*, regardless of its version, tends to be carelessly translated, and for some reason this carelessness plays into the hands of traditional interpretations of the story. In (3) Headmistress Pratt outlines Lolita's school's educational priorities. It is one of the rare occasions that Lyne reflects a playful Nabokov phrase.

(3) Pratt – The school stresses the three Ds. Dramatics, Dancing and Dating. For the modern preadolescent, medieval dates are less vital than weekend ones.

In Nabokov the Ds are four, Dramatics, Dance, Debating, and Dating. This is one of the few AVT wordplay challenges in Lyne's version. The Spanish subtitles (*drama*, *danza y diversión*) highlight the alliteration, sacrificing the key word in the sequence, 'dating'. An alternative could have been "The ABC of our school is…" for the Spanish subtitles opening the way for a solution like "Promovemos nuestro ABC: Actuar, Bailar y Citas", i.e., acting, dancing and dating. The important element of the joke is not the repetition

of Ds but the outlandish proposition of encouraging the girls to date as part of the curriculum. This can be seen as a subtle warning by Nabokov that society has its part to play in either saving little girls from sexual predators or somehow covering up or pushing them towards them. But Lyne does not include enough of these 'warnings' to make the idea stick in the spectator's mind, and the translator misses this opportunity anyway. The Spanish word "diversion" includes any sort of fun, not restricted to or even implying dating boys. Lyne might be compared to a literal-minded translator who is overtly "faithful" in being literal in many of the quotes he lifts from the book, while at the same time, distorting a clear image of the story by being selective in the quotes. And it is in Kubrick's departures from the literal words of the novel that he proves faithful to Nabokov (1, 4 and 5), with Nabokov's blessing let's not forget, by providing a cinematic interpretation of the story of a predatory villain and an unsuspecting victim.

3. Nabokov's roadmap

Of course, a film can depart from the book it is based on as much as it likes, and this in and of itself does not make the adapted version any better or worse, just more or less similar in certain ways. But given the stature of the novel and its author, and its continued social and literary interest, over time, it does seem reasonable to spend some time picking through the intricacies and highlights of Nabokov's (in)famous piece of literature, not least because in this particular case both films are advertised and promoted by mentioning the book, and selling themselves as faithful depictions of the novel, or 'more faithful than the other film' in Lyne's case. For AVT, this raises an interesting issue of whether translators should also base their versions on the original piece of writing, and whether translating the second film should also involve using the first adaptation as a source.

I would like to argue here that neither of the two film adaptations is a fully satisfactory rendering of Nabokov's literary writing, and it would be great to see yet another film adaptation, or online platform series, capable of capturing Nabokov's nuances and playful literary style.

The novelist clearly wanted – and achieved – his work to be included as part of the Great American Novel, with such elements as a long time spent driving around the country in the true tradition of Kerouac and road movies, or the theme of American innocence compared to 'old' Europe. However, the

novel is rich enough to also include elements of the great Russian novelists, like Tolstoy, with their themes and storytelling techniques. Clearly, then, Nabokov's intention is to write something of great literary consequence, and in that respect, time seems to be on his side. Nabokov has managed to insert himself both in the list of Great American Novelists and among the great Russian authors of the 20th century, largely due to his *Lolita*. The story had to have certain characteristics that would allow for all the elements he wished to include in his novel, such as the constant travelling, a literary point of view that enabled an in-depth exploration of human nature (the ultimate theme of all literature) through a case study of antisocial personality disorder. Whatever *Lolita* has as a psychological thriller it is the portrait of the villain's mind and motivations, the downfall and tragedy of an otherwise brilliant mind in a beautiful body (a college teacher and writer with the looks of a film star) that had so much going for him. On the other hand, Nabokov declares he knows nothing about little girls, which is also a clear declaration that the novel is not mostly about, certainly not focused on, the child victim, Dolores Haze. And this is a basic point. To study a criminal's motivation and *modus operandi* it would be a distraction to focus on the victim, and the crime is very clearly one of child abuse. In (4) Kubrick's 1962 Charlotte and Humbert are playing chess. She is struggling, he is bored to tears.

(4) Charlotte – You're going to take my queen? (Lolita comes into view)
Humbert – That was my intention, certainly.

(4) is a key line in the film. Humbert spells out his whole plan and is not afraid to say so to Lolita's mother. He intends to 'take' her 'queen', as in abduct and rape her Lolita. Kubrick reinforces the message by having Lolita come into view just as he says "queen", repeating the same camera work – and musical theme – as in the parody of love at first sight (1) to underline the meaning of the words. For AVT it depends how each language refers to "taking a queen" in chess and possibilities for an essential pun referring to "taking Lolita". If the translated word is "eat" the pun works differently. And if the word is "attack", then the parody of love and romance is lost and the message of violence and villain come across quite bluntly. Example 1 had the AVT advantage of the cherry pies being mentioned only but not shown visually in any way, allowing for the translator to explore punning possibilities from a wide range of anything that such lodgings might offer (buds, flowers, honey, kittens or pussy cats, etc.) which could be used for vulgar innuendo, whereas (4) is restricted by the picture of the game of chess

being played, and even then a skillful translator might make the translated dialogue appear more as a conversation unrelated to the actual game if the pay-off were good enough in terms of coherent character portrayal of the villain. The Spanish subtitle makes Humbert say "That was not my intention". In (5) Kubrick's 1962 Lolita is keeping a hula hoop spinning around her hips. Humbert has placed himself close to her, holding a book. He does not reply to Charlotte's remark.

(5) Lolita – 31, 32, 33, … 51, 52, 53 (interrupted by her mother's presence)
Charlotte – See how relaxed you're getting! (to Humbert)

(5) reveals Lolita's innocence in playing a normal child's game, Humbert's unhealthy pleasure in it, and Charlotte's blindness to Humbert's real character and intentions. It provides the careful translator with an opportunity to recognize the importance of the rather conspicuous use of the gerund in combination with "relaxed", rather than Humbert's excitement as Kubrick's camera work (again) is suggesting. So, translations that say something like "how relaxed you are" (the Spanish version) or even worse, "how tired" or "absorbed [in the book]" (the German version) miss the opportunity to establish a clear audiovisual irony between what is said 'getting relaxed' and what is implied by the picture 'getting excited'. Importantly, Kubrick's Humbert is wearing a robe with apparently nothing underneath, somehow signaling his predatory nature, in direct opposition to Lyne, who has Lolita do some flashing from her robe after placing herself close to Humbert, in a reversal of roles. Lyne is consistent in making Lolita take the initiative.

4. Of child abuse and heroines

Lolita can – and should – also connect to other stories of child abuse and vulnerable children, like *Jane Eyre* (Brontë 1847) or *Oliver Twist* (Dickens 1837), among many more, even though this topic does not stand out as a popular theme in literature courses or book sections, important as it is. This is why agency is an important factor to add to (victims of) child abuse, be it sexual or other forms of physical and psychological aggression against the most defenceless members of society (making their perpetrators among the worst villains). In some stories about child abuse, the child acquires heroic qualities, overcoming violence and injustice with or without help from others. A recent case could be the popular novel adapted for the screen, *Where the Crawdads Sing* by Delia Owens (2018), very much in the spirit of #metoo.

The value of Dolores (or, Dolly, see example 3) is that she is not a heroine, not through any flaw, but simply because we cannot all be heroes, and because maybe being a victim does not automatically make you a hero or heroine. Dolores' tragedy is that she is fundamentally and ultimately helpless to change her looming fate, which is to die during her teens (presented, as a cryptic spoiler, in the foreword as Mrs. Richard F. Schiller). It is surprising that Mrs. Dolores Schiller, aka Lolita, as a character, could have been so misinterpreted as to be depicted as a child-temptress, in the collective minds of many people, as weaponizing her charms and having at least as much responsibility, if not more, for dragging a man to his doom for having the kind of "love" that does not fit within society's norms. Dolores suffers a case of victim blaming by both pornographers who go on to create a whole new genre of pornography around the Lolita theme; and, equally from certain do-gooders who blame Nabokov for starting the whole trend, allegedly as a promoter of nymphets, and defender of the adult male victims of little girls who lure men to entrapment, with their siren qualities of Greek mythology. Adrian Lyne exploits this approach very much, whereas Kubrick offers key clues that he is in the other camp. It is these key clues that must be carefully considered in AVT. I am not saying how to translate them, but I am saying that at least they must be considered, and therefore they require a translator capable of considering them. To deliberately hire a translator who cannot be expected to be adequately sensitive to such features is, to my mind, a form of censorship, in complex works like this one, prone to misinterpretation.

What is the message or moral of the story in each one of its versions? What are the rights and wrongs? What are its values? Translators need to have answers for these questions to make their translations meaningful. Now that it has become popular to update certain classics, or modern classics, like *Snow White* (upcoming version), or *Mighty Thor* (2022), these questions are even more relevant, and they raise further questions about whether *Lolita* could have its own updated, politically corrected version, or whether it just requires a different marketing strategy. To see Dolores in the context of the theme of child abuse a brief, necessarily incomplete, list is provided below.

- Victims of predators who carry some blame (e.g. carelessness), with a lesson – moral – on how to be better or avoid the 'blameful' behaviour. A prime example would be *Little Red Riding Hood*, who really should have heeded her mother and not spoken to strangers, aka wolves, in unsafe environments.
- Mistreated but have enough heroic traits to lead them to some form of happy ending, like *Jane Eyre* or *Matilda* (Dahl 1988).

- Very 21st century 'kick-ass' kind of heroines who can get out of any kind of situation, and none of their actions are to be questioned morally, because they are female and their antagonists are male, and history owes them that. Prime example is *Where the Crawdads Sing*, the story of a poor little girl who suffers tremendous abuse and neglect, and prejudice. And all this seems to justify her as a murderess if one is to buy into the way this novel/film is marketed and reviewed.

These types of female characters are child victims and make their way towards a happy ending one way or another, and most of them have agency, except for *Little Red Riding Hood*, who is powerless against the wolf and needs a woodcutter to come and save her. So, updating *Little Red Riding Hood* presumably involves empowering her more or challenging gender roles (EduBirdie™ 2023), as Hollywood is doing now with its female protagonists. Lolita is an uncomfortable fit in these classic categories. She is a victim, but there is nothing heroic about her, and her ending is tragic. The point of the story is that a child (or anyone else) does not need to do anything wrong or carry any blame to be a victim. Crucially, one does not have to belikeable or good to be a victim worthy of empathy and sympathy, nor does being a victim make you a hero simply because you are a victim. Dolores Haze may be 'naughty' but not in the way Little Red Riding Hood is. The whole *Little Red Riding Hood* story hinges on the premise of listen to your mother, and do not talk to strangers, or bad things can happen. The ways in which Dolores is naughty or bad (a brat) are not tied to what happens to her in the story, nor would "being good" have saved her, unlike Riding Hood. The double lock that seals Dolores's fate is that she thinks Quilty can save her, and he is just another predator. Dolly's alleged defects are no different from what is associated to normal traits for a girl of her age. Humbert, the predator, chooses her as his victim "at first sight", so he really knows nothing about her character. The important message about paedophiles and sex crimes is that we should not look into the character of the victims because that is beside the point, but elsewhere, namely two places. One, in the mind of the perpetrator, and the other in the social environment which may foster such crimes and what we can all do to prevent them. And this is precisely why the novel and Kubrick's film are not focused on Dolores other than to portray her as a poor orphaned preteen, who is just as helpless as her mother, Charlotte, to cope with cunning, good-looking predators.

At this point we really need to break down the identity of the female victim, as illustrated in (6), a verbatim quote from the novel in Lyne's *Lolita*.

(6) Voiceover – She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms, she was always Lolita. Light of my life, fire of my loins. My sin, my soul. Lo-lee-ta.

Dolores Haze, or Dolly (or Lo) is the actual 12-year-old character, whose father has died, whose mother has enough problems of her own, plus her own shortcomings, and Charlotte is therefore ill equipped to shelter or save her daughter from the likes of Humbert. Dolores has her humanity and identity with its good points and her failings, like anyone else.

Lolita is an identity created for Dolores Haze by Humbert, to fit his own "needs" and theories about nymphets (Lemay 2002). Dolly's tragedy is not only abuse, ranging from abduction to continued rape but also a loss of her true identity as Dolores. The irony of this loss of identity is the way the book and the films are often marketed, because this just does more harm to Dolores in stripping her of her true identity, starting with the posters, book covers, synopses, and reviews, insisting on the tropes of Lolita rather than Dolores, e.g. the heart-shaped glasses, the lipstick, the poses. Some say this makes *Lolita* ineligible as recommendable material for a period marked by #metoo.

5. Introducing Lolita

In Adrian Lyne's films, women are repeatedly depicted as scantily dressed in wet clothes to the point that water (a wet look) becomes a male symbol of female desirability and hypersexuality and is a recurrent theme in his films (e.g., *Flashdance* and *9½ Weeks*). Lyne's Lolita is introduced lying on the lawn under a sprinkler, all her clothes see-through wet, just waiting for some man to come and fall in her trap, adequately fitting a popular preconception of what a Lolita is, unfortunately. And, of course, this introduction is just the beginning of a long series of provocative scenes.

The way Kubrick introduces Lolita is quite different. She is also sitting on the lawn, in a bikini, but the key factor in the 1962 version is that she is not actually doing anything, certainly nothing provocative. All the 'love at first sight' is played out in Humbert's head and the supposed romantic scene is turned into a parody. This sets the tone and the trend for the rest of both films (in different ways). So, the translator must be particularly careful to grasp and understand all the hints, connotations, and implications, in

order to accumulate textual evidence for other such scenes as they pile up (4 and 5), or not, as in Lyne's film. Kubrick is well known as a difficult director, in many respects, so a translator would have to reasonably expect difficulties in the text. One of the best examples of this can be found in (1). In this scene, Humbert's evil, cynical personality gets the better of him and he cannot repress some sort of predatory comment to an unsuspecting mother, as part of the sick sense of fun.

(6), quoted straight out of the book, shows that Nabokov is just as difficult as Kubrick. This is a beautifully written declaration of love, like the love at first at sight scenes in both films, and just as fake, but the reader must work a bit to crack its code. Basically, what it shows is that the real name and identity of the character is not Lolita, but Dolores. Although this name is sometimes shortened to Lo or Dolly by friends and family, only the villain refers to her as Lolita. He essentially takes away her humanity and her identity and projects onto her his fantasy about nymphs and gives her a new name. The great misunderstanding, in my view, about this novel is how so many people in society have mistaken Dolores' true identity and character for the figment of a sick man's imagination. In this respect Lolita, no, Dolores, suffers from a double crime: first, at the hands of a paedophile character, and then by large portions of society who buy into this idea of hypersexualised children who lead men to their doom, all represented and lead by Lolita. This would include hypersexualized adaptations to the stage or other media (Klemesrud 1981) more or less along the lines of Lyne's adaptation. Humbert develops a whole (sick) theory around the idea of nymphets. It is clearly stated that nymphs are mythological creatures, which, simply put, means they are not real. However, some people (e.g., de Beauvoir 1960) insist that nymphets are a real thing, a dangerous kind of preteen. This is an intellectual disaster given that there is no science, no evidence to back it up. There are, however, hundreds of thousands of real-life child victims of all kinds of horrendous abuse. So, now, Lolita is synonymous with nymphet and both mean, to many people, girls who are hypersexualized, and can cause all sorts of trouble, and maybe promise some sort of magical sexual experience. The sad irony is that none of this can be inferred from either Kubrick's film or Nabokov's book unless someone is heavily biased to think that way before embarking on viewing the film or reading the book.

People on the conservative side have cried out against the film for their political reasons (e.g. all the forms of censorship each version had to go through before and after publication or release), while at least some progressive feminists (e.g., Klemesrud 1981, Freixas 2022) have warned

about the dangers of *Lolita* from a different political angle but with the same biased interpretation. Moving from prudish, conservative, family values censorship to censorship by progressives and liberals: for both, *Lolita* sets a bad example, and should discreetly be made to disappear from screens and shelves.

The title is a big misnomer, as a complex proposal inviting us to find out about a madman's obsession, but its irony can easily be missed. In any case, the book begins with the declaration of its full title, much clearer in its meaning: *Lolita: The Confessions of a White Widowed Male*.

What lends more plausibility to the double identity of Lolita and Dolores is a similar, almost parallel, dynamic in Humbert's identity. There is another (villainous) character, Claire Quilty, who in the simplest analysis is a kind of alter ego to Humbert. Some critics have ventured the interpretation that Quilty might be a figment of Humbert's imagination, in a situation of some kind of schizophrenia, another imagined character to add to Lolita as a fantasized version of Dolores. In both cases, the more fictional characters, Lolita and Quilty, viz-a-viz the more real ones (Dolores and Humbert) are more carefree, less constrained than Dolores and Humbert by social norms, who have their sulky, antisocial moments, and, most importantly, their tragic side, dying without ever fulfilling their real potential. Whereas Dolores dies tragically at seventeen in childbirth, Lolita lives on, as nymphets do, in legend and in folklore. The tragic endings of Dolores and Humbert are narrated outside of the first-person account, in a prologue written by a fictitious John Ray, Jr.

6. The male gaze. Drama and humour

Point of view is a key element of *Lolita*. For Nabokov, the main event is in the first-person singular of Humbert, though it is unwise to forget the key foreword and afterword, written respectively by a fictional doctor, and the author, who argues why the story is not pornographic and why it is not a love story, but the story of an obsession. Kubrick also tells the story from Humbert's point of view but from a more detached, third person perspective. Lyne veers more towards Humbert and Lolita as a couple, locked in a relationship doomed by social convention, where Lolita has as much agency and responsibility as Humbert. This is in keeping with Lyne's other films, like *Flashdance*, *9 ½ Weeks*, *Indecent Proposal*, and *Fatal Attraction*, where the female characters carry some negative agency or responsibility. Lyne,

in this sense, appropriates *Lolita* for his own cinematic tastes and themes. Lolita sitting in front of an open fridge is a direct reminder of the same prop used in *9 ½ Weeks*. Kubrick typically introduces humour as a code for the audience to understand who the villain is, and how he can (and should) be laughed at as a pathetic figure, wasting his talents and his looks in predatory behaviour. Along with humour, Kubrick also uses music, always the same upbeat, playful jazzy tune, to help us see the irony and laughable pathos of certain scenes.

Comparable scenes provide evidence of Kubrick's inclinations compared to Lyne's. In one such scene Humbert drives away from Camp Climax with Lolita, essentially abducting her. As in so many other of Kubrick's scenes, Lolita does very little and does not say much, with only a hint of ambiguous flirtation ("you haven't even kissed me yet, have you?"), which could be interpreted as playful, not in earnest; after all, Dolores is a big fan of Hollywood. It is interesting how the dialogue is almost exactly the same in Lyne's version, but the scene plays out differently, audiovisually, with profoundly different implications. In Kubrick's version Lolita's utterance is immediately followed but a cut to a shot of the car from behind revving up and shooting down the highway. The audience is left to interpret this as they see fit, but one metaphorical interpretation is that of the revved-up engine as a reference to Humbert's sexual arousal, given his fantasy and his very real plan to ravish Lolita. In Lyne's film, the car immediately stops, after Lolita has changed her clothes in plain sight of Humbert, and as they stop by the roadside, Lolita literally jumps on top of Humbert and starts kissing him hard on the mouth.

When the two characters stop at a hotel, The Enchanted Hunters, the scene at the reception desk also plays out differently in Kubrick's version opposed to Lyne's. Kubrick sets up a previous encounter between the receptionist and Quilty, with a lady-friend hanging on his shoulder. Quilty and his friend serve as a stark contrast to Humbert and Lolita, when they come in moments later. For example, Lolita is dressed in virginal white, a picture of chastity, while Quilty's friend is dressed in shiny black, and looks dangerous, while Lolita is the opposite. All they have in common is that they say nothing. Quilty's conversation with the receptionist is bizarre in its intimacy and its innuendo, but when Humbert is facing the receptionist, called Swine, he is stiff, unnatural, and has guilt written all over his face. He is the villain, and the audience is made to laugh at him rather than identify with him. Lyne's Humbert, on the other hand, comes across as mumbly and awkward, but a sad fellow. The villain, in Lyne's

adaptation, is Quilty, shrouded in mystery, supported by dark music, and sitting in dim light. He talks eerily to Lolita, who crawls across the carpet in a two-piece outfit, revealing her midriff. Kubrick's scene, here, is representative of his technique in this film, of using humour and music to ridicule Humbert as a pathetic liar and cheat. Quilty and Humbert are no different from each other. Lyne's approach is to underscore Quilty as the villain, so patently as to almost throw Humbert and Lolita together as a couple, who need to save themselves from this danger and any others that might come their way.

7. Other approaches through the media

The popular, albeit unfortunate, perception of *Lolita*, as the story of youthful sex, forbidden fruit, excitement, danger, has also grown over the years, due, among other reasons to the way Nabokov's novel was marketed, and the same might be said about Kubrick's film. So many people are familiar with the provocative film poster, later used to cover the book, as well. In Lyne, this went a step further, as has already been pointed out. *Lolita* fits in Lyne's filmography, as a logical development after *Flashdance*, *9½ Weeks*, *Fatal Attraction*, and *Indecent Proposal*. And in line with this development, we later have adaptations like *Fifty Shades of Grey*, in feature film format and *YOU* as a TV series. Depending on which camp you are in you might believe that *Lolita* is the precursor of these kinds of productions, or that the origin can be found in a misreading and a misappropriation of Nabokov's story, which has nothing to do with dangerous sirens, or women who like to spice up their sex life, even at the risk of putting themselves in danger, or romanticised portrayals of stalkers or men who use their status to lure women into submissive relationships (un)willingly or (un)wittingly. Just as we have likened *Lolita* to a sort of rewriting of *Little Red Riding Hood*, especially with its element of warning little girls about 'wolves', is *Fifty Shades of Grey* an updated version of *Cinderella* mixed with *9 ½ Weeks*, a rewriting of *Pretty Woman*? Lolita has the same age as the 12-year-old prostitute in *Taxi Driver* (1976). This victim of child abuse, Iris, is trapped into prostitution by a pimp, and there is a bizarre kind of character who wishes to save her.

By virtue of intertextuality, personal interpretations, and hidden or not-so-hidden agendas, it is not so difficult to find connections, if one is so inclined, between *Lolita* and a whole range of different stories in books and films. However, it would be interesting to establish some ground rules.

One would be to distinguish between a work of film or literature from the way it is advertised and marketed. Another would be to give priority to opinions and interpretations based on first-hand experiences (reading Nabokov or watching Kubrick, for instance) over hearsay and second-hand evaluations. An increasing body of academic and non-academic (internet) analyses of Nabokov and Kubrick's work is gradually converging on fairer appraisals of their work, even if we accept the inevitability of subjectivity in most analyses, drawing from hermeneutics, postmodernism, discourse analysis, deconstruction, or other interpretative tools. They will always be more useful, no matter how disparate, than prejudiced opinions, seeking to reinforce certain tenets. In this light, *Lolita* is not about love, because it includes elements of infatuation, crush, and obsession, but not honest, reciprocated, healthy love. It is not about sex, in any of its forms, it is not about sexual practices such as sadomasochism. If we accept that rape is an act of violence, an aggression, not an act of sex, then *Lolita* is about violence, namely child abuse in various forms. *Lolita* is not pornographic, nor is it an excuse or motivator for pornography, not any more than virtually all the classics and popular stories that have been appropriated by pornographers. *Lolita* is not even much about Lolita (Dolores Haze) as espoused above. It is definitely not about good vs evil, as there are no characters that embody good. The story insists on Charlotte and Dolores as victims, as ordinary, flawed, human beings. There are no princes or woodcutters to come and save the Haze family. *Lolita* is a profoundly ironic story, so we need to look at other ironic pieces of literature for inspiration to crack the code, so to speak. One such reference might be found in Mark Twain's brilliant short essay, *Advice to Little Girls*, which like *Lolita* is misleadingly ironic in its title as it is not advice and likely not really addressed to little girls. The fascination of these stories is, apart from the beauty of their forms of expression, the way they invite us to explore the complexities and contradictions of human nature (and ironic titles).

A theme that can be seen in *Lolita* is the beauty and the beast, or a variation of it. Nabokov does not present us with a physically ugly monster, who is beautiful beneath his skin, but with a 35-year-old psychopath (often reported to be middle-aged!) who, in Dolores' eyes, looks exactly like a handsome movie star she adores, and is also educated, smart, and charming when he wants to be. Lolita is beautiful, too, but the rest of her alleged beastly temptress qualities are projected onto her, as argued above, by the predator as a form of justification, or, sadly, later on, by certain social groups and business interests.

8. Rewriting Lolita. Recurring restrictions

André Lefevere (1992) proposes a compelling theory of translation based on the concept of rewriting. For Lefevere, rewriting encompasses all kinds of activities and processes in society, such as new editions, anthologies, reviews, academic courses and bibliographies, and translations. For this scholar, literary fame, is only sustained over time, not by repeated reading, but by constant rewriting. Should *Lolita* be kept in our collective minds by rewriting, or would it be better for it to fall into oblivion by inaction if not by book banning? And if it is to be rewritten (including translated) what options are open? Is it possible to break the false dichotomy of *Lolita* as a sexy story or a product or symptom of patriarchy's evils and injustices (Freixas 2022), by looking at the issue through the lens of awareness-raising for social problems like child abuse?

Beyond culture wars or ideological battles regarding sexual freedom and dignity, and where each one of us stand regarding the *Lolita* debate, there is another more theoretical, cinematic debate, on how films, as translations, should or can stand alone, and have their own value, regardless of whether they are faithful to the text they are based on. Some people might watch or talk about Adrian Lyne's *Lolita*, for instance, completely oblivious or ignorant of Kubrick's own adaptation or even Nabokov's novel.

It is paradoxical for #metoo activists like Freixas to attack Nabokov's work as pornographic and as a defence of child abuse when in fact the novel admits a totally different reading, with far more textual evidence. So, the paradox is that in the new world order, people are under the impression that another film adaptation is not needed, while at the same time, a better, more faithful film adaptation, seen through the eyes of feminist awareness of social traps and lurking dangers for little girls, seems most timely. Timelier, say, than any of Hollywood's superheroines, that largely display the same problematic issues of male superheroes but perpetrated by women, which somehow is supposed to make such actions better, just because it is a woman doing them.

What are some of the options for rewriting *Lolita* through the lens of Lefevere's rewriting theory?

- Retranslate Kubrick's film adaptation.
- Retranslate Adrian Lyne's version.
- Bring out new editions and new translations of Nabokov's novel. Hopefully, in better circumstances than Penguin's intention to rewrite parts of *Matilda*, in a bizarre attempt at political correctness.

- Market and review Nabokov's novel (and possibly Kubrick's film) in a different way, stressing the elements of the story that are most relevant to today's world.
- Make a new film version of *Lolita* and better or alternative AVT versions.
- Promote written or AV (e.g., Youtube) essays with insightful analyses.
- Promote better scholarship and dissemination of research in the field of *Lolita* studies in connection to child abuse dealt with in literature among other intertextualities.

The first option seems feasible and desirable for Kubrick's version, given that Kubrick seems to try to portray Lolita and Humbert in way that admits a modern interpretation of the film, like the book, as a warning to unsuspecting parents and little girls to beware of wolves in disguise, coupled with the wider observation of social responsibility of communities and institutions to do more to improve children's safety and wellbeing. Retranslating Lyne's film for the same purpose seems much more improbable given all its audiovisual elements, like Lolita's provocations and Humbert's forlorn looks, and Quilty's image as the villain accompanied by ominous music, etc.

One fascinating area of study is the amount and variety of book covers and jackets, throughout the world, that *Lolita* has gone through (Bertram – Leving 2013), show an interesting selection). In brief, we might say that the covers have evolved, though discontinuously, from the very first one, with no graphic artwork, to the iconic sunglasses and heavy lipstick borrowed from Kubrick's film poster, or similar strategies of revealing some flesh in little girls' clothes (or just socks, in one cover), to attempts at depicting the girl as a victim, and even an experimental depiction of Humbert on the cover, to signal who the book is mostly about, as signaled, too, in the alternative 'Confessions…' title.

Regardless of the greatness of Kubrick's film, or the number of direct quotes from the novel in Lyne's, Nabokov's novel does not really have a satisfactory adaptation. Much of what has been presented here is geared towards defending the need or desirability for another feature film, or series adaptation of *Lolita*. One that could be distributed and marketed to restore Dolores' dignity and her right as a fictional character to be recognised as a victim even if she has no heroic qualities or does not serve as a role model, or precisely because of these traits. So that she can be seen by the whole world as an innocent little girl who does not deserve to be victim blamed. To quote from the novel's foreword:

> *Lolita* should make all of us – parents, social workers, educators – apply ourselves with still greater vigilance and vision to the task of bringing up a better generation in a safer world.

For translating, AVT or otherwise, the bottom line seems to be that *Lolita* is one of the best instances you will ever find of a situation that forces its translators to be committed to a certain reading and to have to live with the consequences of the choices made. If ever there was a clear case of a text that one could not translate by means of presumed objectivity it is this one. You cannot 'just translate' it, meaning by that, that you simply apply so-called translation techniques somewhat mechanically, to stay as close to the source text as possible and let the reader or audience draw their own conclusions. You must use the tools of textual analysis, literary theory and criticism, film studies and theory, and, ultimately one's own critical reading and powers of discernment to go out on a limb and offer the public your best shot. It is not that *Lolita* adaptations should not be used to downplay the gravity of child abuse and sexual exploitation, while promoting the Lolita Syndrome, it is a matter of stating that, properly framed, adapted, presented and translated, *Lolita* can serve as a warning about this threat to society.

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Fifty Shades of Grey
2015 Directed by Sam-Taylor-Johnson. USA.
Flashdance
1983 Directed by Adrian Lyne. USA.
Indecent Proposal
1993 Directed by Adrian Lyne. USA.
Lolita
1962 Directed by Stanley Kubrick. USA.
Lolita
1997 Directed by Adrian Lyne. USA.
Snow White
2025 Directed by Marc Webb.
Taxi Driver
1976 "Directed by Martin Scorsese. USA.
Thor: Love and Thunder
2022 Directed by Taika Wititi. USA.
Where the Crawdads Sing
2022 Directed by Olivia Newman. USA.
YOU
2018-23 Created by Greg Berlanti and Sera Gamble. USA.

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La Cage Aux Folles: The use of Gayspeak in the English, French and Italian adaptations for the big screen

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ABSTRACT

Voice is one of the means by which fictional characters reveal – among other things – their sexuality. People belonging to cultural minorities are often reduced to a few characteristics in fiction so that they can be easily recognisable to the audience. This study intends to apply the methodologies of Audiovisual Translation (AVT) Studies from the perspective of Language and Sexuality Studies, as it seeks to examine homosexuality and its linguistic representation in AVT, in line with the third approach to the study of gender in AVT research, as discussed by von Flotow – Josephy-Hernández (2019). The linguistic variety analysed in this article is the fictional representation of gayspeak, a way in which characters index their homosexuality. This case study focuses on a comparison between the French cinematic adaptation of *La Cage Aux Folles* (literally, "the cage of insane women"), a 1978 comedy film directed by Édouard Molinaro based on the 1973 play of the same name by Jean Poiret, and its adaptations into Italian and English. This article will analyse the way gayspeak is rendered in the three languages, as each culture indexes sexualities with different linguistic elements.

Keywords: Audiovisual Translation Studies, gayspeak, sexuality, dubbing, *La Cage Aux Folles*, Language and Sexuality Studies.

1. Introduction

La Cage Aux Folles (1973, literally "the cage of insane women") was originally a French play by Jean Poiret; it tells the story of a gay couple, Georges, the manager of a drag nightclub in Saint-Tropez, and Albin (also known as Zaza), the star of the club. It also depicts the adventures of Georges's son,

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Jean-Michel, and his future ultra-conservative in-laws. The play was later adapted into a musical in 1983, with music and lyrics by Jerry Herman and a book by Harvey Fierstein; it is considered to be the first Broadway musical to feature a homosexual relationship. A French-Italian film adaptation of the play was made in 1978, directed by Édouard Molinaro; the film is called *Il Vizietto* in Italian (literally "the little habit/vice"), starring Ugo Tognazzi and Michel Serrault. The film was also dubbed into English, and is considered a seminal work for gay cinema, an award-winning film that attempted to adapt the lives of gay men and drag queens for the big screen.

This study compares the way gayspeak is represented in the French source text (ST) – i.e. the cinematic adaptation of the homonymous play *La Cage Aux Folles* – and the Italian and English dubbing, as each culture indexes sexualities with different linguistic elements. It will examine how the sexuality of the characters is conveyed through language, with the ultimate aim of comparing the translation strategies used in the Italian and English dubbed versions. As will be discussed in the following sections, translation will therefore be seen as a sexuality-constructing activity, where the sexualisation of the English and Italian target texts (TTs) implies the reconstruction of the sexuality of the characters in a way that is appropriate to the target culture.

The paper will analyse a selection of dialogues which have been chosen for their relevance to the use of gayspeak and its translations. Therefore, this study will not analyse all the dialogues and their translation, but only the passages that raise problems in the rendering of the characters' sexuality through language. The data have been obtained by carrying out a comparative analysis of the original version of the film and its dubbed versions. All the dialogues under scrutiny have then been noted down and included in a parallel corpus. As will be discussed in the next section, it should be borne in mind that this study seeks to analyse a fictional representation of gayspeak, and that any generalisations are only applicable to fictional gay men and their alleged linguistic variety as reproduced in this particular audiovisual product.

2. Fictional Gayspeak

The way characters speak contributes to the creation of their personality. The voice can index certain features of the characters, such as their geographical and social origin, their age, but also their gender and sexuality.

The characters' identities are thus constructed also on the basis of how they sound, as identity is a social and cultural construction that is also based on language, in the light of the constructive relationship existing between language and identity (Motschenbacher 2011: 153). This article intends to analyse the use of a fictional representation of gayspeak, which is allegedly used by fictional gay men and which is deliberately used with the intention of indexing the sexuality of the characters. The fictional nature of this variety implies that it is non-spontaneous and pre-fabricated as it artificially attempts to imitate spontaneous spoken language (Pavesi et al. 2015: 7) but it has actually been written, polished, corrected and rehearsed, thus lacking spontaneity. Therefore, this work lies in the field of ficto-linguistics, i.e. "the study of language varieties in all works of fiction, including narrative poetry, film and television" (Hodson 2014: 14).

For the fictional representation of gayspeak to be easily recognisable by the audience, it should be endowed with a reduced number of linguistic features that are reiterated in fictional products, thus becoming stereotypes, i.e. "uninformed and frequently culturally-biased over generalisations about subgroups that may or may not be based on a small degree of truth" (Swann et al. 2004: 298). Hall (1997: 258) claims that "stereotypes get hold of the few simple, vivid, memorable, easily grasped and widely recognized characteristics about a person, reduce everything about the person to those traits, exaggerate and simplify them, and fix them without change or development to eternity." With specific reference to gayspeak, Ranzato (2012: 371) states that "fictional homosexuals and their fictional language […] are more often than not stereotyped", as literary and audiovisual products have converted the gay man into a stock character that has been reiterated and fixed over the decades.

The term gayspeak[1] was coined by Hayes in a paper published in 1976. Gayspeak refers to "the modes and ways of homosexual communication" (Ranzato 2012: 371), i.e. the linguistic variety that is allegedly used exclusively by gay men, which is characterised by a number of features that have been reiterated and fixed in society and the media. This linguistic variety dates back to the sixteenth century, with the use of Cant, a secret code used by criminals (Baker 2002). Generally, Polari is referred to as the direct ancestor of gayspeak, as it was a spoken, secret code used by some gay people in the UK until the 1970s, which was popularised during the late 1960s by the BBC comedy radio programme *Round the Horne*; paradoxically, this

1 For an exhaustive review on gayspeak, see Cameron – Kulick (2006).

programme became one of the causes determining the disappearance of this code, which became mainstream and lost its secrecy. Many of the words that once constituted Polari have survived in gayspeak (e.g. "butch", "camp", "cruise", "trade"); similarly, some terms which were used to identify some categories continued to be used in gayspeak, namely terms of endearment, body parts, sexual activities, types of people (mainly referring to people's sexual preferences), proper names (generally feminised); in addition to this, foreignisms were retained, but also euphemisms and innuendo, which used to be employed to avoid legal persecution.

3. Queer AVT

This article approaches AVT Studies from a queer perspective. Von Flotow et al. (2019: 296-312) claim that "the application of gender-focused theories to AVT Studies has been developing only since the early 2000s", and this study is an example of it, in that it seeks to analyse a ST portraying queer language and content, and its rendition in the TTs. AVT Studies and Queer Studies, therefore, are at each other's service (see also the works of Chagnon 2014; De Marco 2009, 2016; Lewis 2010; Ranzato 2012, 2015; Villanueva 2015; and Passa 2021a, 2021b, 2022, to mention a few). Bauer (2015: 1-14) maintains that "translation serves as a framework for analysing how sexuality travelled across linguistic boundaries, and the politics of this process," and "offers compelling new insights into how sexual ideas were formed in different contexts via a complex process of cultural negotiation." Translation is thus an activity that constructs gender and sexuality in different cultures; it thus shares with gender and sexuality their performative nature, in that they are "manufactured through a sustained set of acts, posited through the gendered stylisation of the body" (Butler 2006: 9). Focusing on the Italian translation of gayspeak, for instance, Ranzato (2015: 202) claims that "the relative poverty of the Italian gay lexicon as compared to the richness of the corresponding English terminology is a fact." This is due to cultural and chronological reasons, since "the Italian culture has opened up to homosexual themes much more slowly than the Anglo-Saxon world" (Ranzato 2015: 202); the first publications on gayspeak, indeed, dates back as early as 1941 – Legman's *The Language of Homosexuality: An American Glossary*. She adds that:

> one of the first consequences of this state of affairs is that the language of homosexuals has long remained in Italy the language of a ghetto, and

> still today the relatively poor lexicon available is an objective obstacle even for the most unprejudiced translator" (Ranzato 2015: 202).

Moreover, Harvey (2000: 295) claims that "when translating such fiction, translators need merely to be aware of the comparable resources of camp in source and target language cultures." Translators, therefore, have to find creative solutions to render the features indexing gayness in the ST, thus sexualising the translation to make gayness visible also in the TT.

4. Comparison

This section will provide a comparison of the original French film and its dubbing into Italian and English. Dubbing is a form of revoicing, where the original soundtrack is replaced with a new, translated one. Several factors have to be taken into account in dubbing, such as synchronisation, the imitation of a spontaneously spoken language, the interaction between image and words (Chaume 2006).

The trends found in the Italian and English dubbing will be organised into categories corresponding to some typical features of gayspeak, as can be seen in Figure 1.

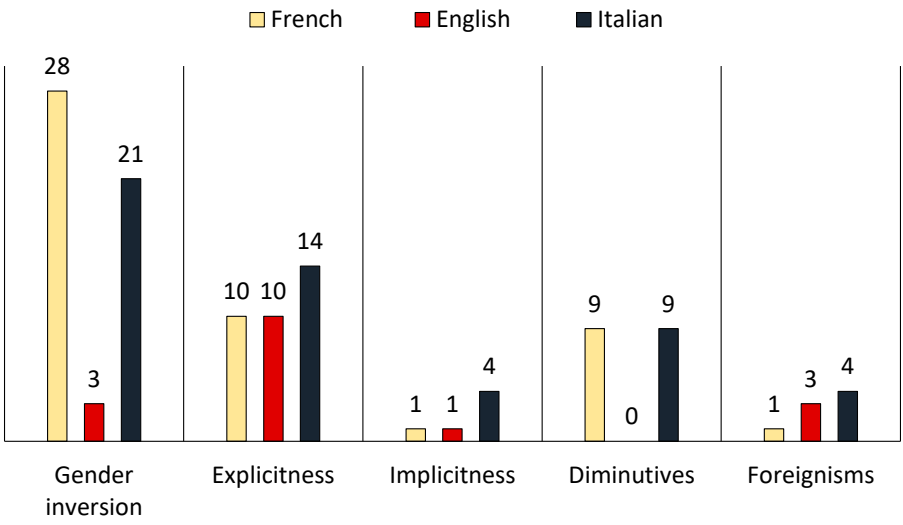

Figure 1. A comparison of the macro-categories traced in the sample

The table visualises the occurrences in the ST and the two TTs of some features that can be grouped into five macro-categories, namely gender inversion, explicitness, implicitness, diminutives and foreignisms. They will be discussed in the following subsections.

4.1 Gender inversion

Gender inversion refers to the use of gender-inverted elements; in other words, it refers to the use of female forms when referring to men, which is a typical linguistic feature of camp talk (Harvey 1998, 2000). Harvey claims that in camp talk "the clearest surface evidence of inversion is provided by the reversal of gendered proper names and the reversal of grammatical gender markers" (2000: 245). Gender inversion is a way to criticise the rigidity of heteronormative gender roles, which are based on the assumption that "everyone is heterosexual and the recognition that all social institutions (…) are built around a heterosexual model of male/female social relations" (Nagel 2003: 49-50). In this way, biological sex, which is determined by one's genitalia, does not necessarily correspond to the gender one wants to perform, as is particularly evident among drag queens, whose gender is a "free-floating artifice" (Butler 1990: 10). This vision of gender was welcomed by Butler (1990), who theorised that gender is performatively created by individuals; language – among many other elements – is an instrument through which people perform their gender identities.

As can be seen in Figure 1 and the examples cited below, the use of gender inversion, which is the most recurrent feature of gayspeak in the original French film, is also the most frequent feature of gayspeak in the Italian dubbing, whereas its use in the English version is almost negligible, but this is mainly for grammatical reasons, as will be discussed. It should be noted that all the instances of gender inversions that will be mentioned are used when referring to men both in and out of drag.

(1) Et voici *la grande, la merveilleuse* Mercedes.
La grande, la meravigliosa Mercedes.
And now, the great, the one and only, Mercedes.

(2) Qu'est-ce qu'*elle* fait?
Ma che cavolo fa *quella*?
What the hell is *she* doing?

(3) Coucou, me voilà. C'est *l'épicière*.
Passerotti sono qua! Arriva *la vivandiera*.
Uh, uh! Here I am, the grocery *lady*.

Gender inverted forms occur more often in the French ST and the Italian TT because the two languages share a similar grammatical gender system. Hockett (1958: 231) sees grammatical genders as "classes of nouns reflected in the behaviour of associated words". Such classes are extremely variable in quantity depending on the language taken into consideration. In many languages, the grammatical gender of a noun is assigned semantically, according to some properties of the noun (e.g. biological sex); in others, it is assigned arbitrarily. Gender is selective at the level of nouns (e.g. in Italian, "penna" is feminine and "libro" is masculine; in French, for instance, "le stylo" is masculine), but it is inflectional with adjectives, pronouns, articles, past participles, determiners, quantifiers and others, generally functioning at the level of inflectional morphemes. The grammatical gender of these parts of speech agree with the gender of the noun to which they refer. English nouns, unlike Italian and French, for instance, are not regularly inflected between feminine and masculine forms (Baker – Love 2018). The gender of English nouns can be described as notional or covert, unlike the grammatical or overt gender of nouns in other languages (Quirk et al. 1985), such as French and Italian. In other words, languages categorise gender differently. In Old English, gender was grammatically significant, but today only few traces of it can be found in some nouns (e.g. actor/actress) and pronouns and adjectives in the third person singular. It should be noted, however, that pronouns and adjectives in the third person plural have no gender distinction in English. Corbett (1991) believes that a distinction must be made between languages with both grammatical and pronominal gender (e.g. Italian and French), and languages with only pronominal gender (e.g. English). To put it in a nutshell: Italian and French have completely different gender systems compared to English, which poses many problems in the translation process. As can be seen from the examples provided above, Italian and French use gender inverted forms more often than English, as in both languages it is possible to show the gender of the speaker also through articles, adjectives, past participles, pronouns. English gender inverted forms are generally nouns (e.g. "lady") or third-person singular personal pronouns (i.e. "she").

It is also interesting to notice that while Italian uses gender inversion slightly less frequently than French, there are some instances of addition

of gender inverted forms in the Italian TT, as can be seen in the following examples:

(4) Albin, arrête de faire l'imbécile.
Albin, su non fare *la cretina*, torna a casa!
Albin, stop behaving like an idiot!

(5) Zaza, on va vite se montrer pour que le docteur voie Zaza. Soyez raisonnable, je vous en prie.
Adesso Zaza *da brava* si toglie il lenzuolo e il dottore *la* visita. Basta con i capricci *da prima donna.*
You are going to come out now, Zaza. You've got to come out so the doctor can have a look at Zaza.

(6) Qu'est-ce que j'ai de moins que les autres?
Ho forse qualcosa in meno *delle altre*?
The others have something I don't?

The gender-neutral terms in French in the examples above are deliberately feminised in Italian. This may be seen as a way of compensating the lack of a corresponding Italian version of French gayspeak by exploiting and exaggerating certain features of gayspeak that can be easily rendered in Italian. Gender inversion is completely lost in the English version of the examples above.

Unlike in French, the rendering of gender inversion in Italian is uneven, as there are dialogues where the use of gender-neutral forms are translated with their masculine counterpart, as is shown in the examples below:

(7) Je fais deux mois de regime. Tu n'as même pas remarqué que j'avais maigri. Je me suis détraqué la santé pour toi.
Sono a dieta da due mesi e tu non ti sei nemmeno accorto che sono *dimagrito*, mi son *rovinato* la salute per te.
I've been dieting for two months and you've been completely blind to how thin I've become. On your account I've ruined my health.

The French version in example (7) does not reveal the gender of the speaker, at least considering only the verbal channel[2], as the female adjective *détraquée*

2 It should be noted that this would not be true if the written channel were considered, as the female (*détraquée*) and male (*détraqué*) forms are spelt differently.

and its male counterpart have the same pronunciation; this genderlessness of the speaker is not kept in Italian, as the translator uses two past participles (e.g. "dimagrito" and "rovinato") in their masculine forms, where not only is the genderlessness lost, but also gender inversion, which is common in both French and Italian versions.

4.2 Explicitness

Explicitness refers to the use of direct words and expressions, such as insults and derogatory terms. Brown and Levinson (1987) define insults as threats to a person's negative face, i.e. threats to the desire to be appreciated and recognised. A negative face-threatening act (FTA) occurs when this desire is disregarded, and the speaker is indifferent to the addressee's positive self-image. Within Culpeper's (1996, 2011) framework, negative impoliteness is defined as "the use of strategies designed to […] scorn or ridicule, be contemptuous, do not treat the other seriously, belittle the other, invade the other's space, explicitly associate the other with a negative aspect" (41). Among queer people, it is common to re-appropriate homophobic terms that have been used as FTAs by (mainly) heterosexual people and to transform them into typical terms of address (e.g. queen, fairy, fag). Harvey (1998) maintains that "ambivalent solidarity" is fundamental in the construction of a shared identity among non-binary people, since both the sender and the receiver of the FTA are mutually affected by it. He defines ambivalent solidarity as:

> a feature of camp interaction in which speaker and addressee paradoxically bond through the mechanism of the face-threat. Specifically, the speaker threatens the addressee's face in the very area of their shared subcultural difference […]. Consequently, the face-threat, while effectively targeting the addressee, equally highlights the speaker's vulnerability to the same threat. (Harvey 2000: 254)

Culpeper (2011: 215) asserts that mock impoliteness "takes place between equals, typically friends, and is reciprocal". This is especially true for queer people, who may use homophobic slurs towards other queer people as a form of cultural re-appropriation of heteronormative pejorative terms, highlighting the vulnerability of both speakers to the same threat.

The use of explicit forms is as frequent in the ST as in the TTs, with the Italian version having even more instances of explicit forms than the original and the English dubbed version. Again, this could be due to the fact that the

Italian translators had to find a way to compensate for the absence of other features of gayspeak.

(8) À la cuisine, *cretine*!
Vai vai, vai a spasso, *cretina*!
Back to the kitchen, *idiot*!

(9) Allô! Je bois à votre bonheur, Andréa. *Merde*.
Allô! Brindo alla vostra felicità. *Merde*.
Hello! I'm going to drink to your future. *Shit*!

(10) On m'a déjà traité de *neigre*, on m'a déjà traité de *tante*, mais jamais de français.
Mi hanno dato del *negro*, mi hanno dato della *checca*, ma del francese mai.
Well, I've been called *negro* and *queer*, but never been called French.

(11) Je suis une *vieille tante*.
Sono una *vecchia checca*.
I'm just an *old fag*.

(12) Laurant, *ne me casse pas les pieds*, je t'en prie! […] Va-t-en *grosse vache*!
Laurant *non mi rompere le palline* anche tu, per favore! […] Vattene perché sei *una checca*!
Laurant, don't bug me now, please do me a favour.

Interestingly, both French and Italian TTs use gender-inverted forms in examples (8), (10), (11) and (12), such as "cretine" and "tante", translated as "cretina" and "checca". English, on the other hand, uses gender-neutral nouns (e.g. "idiot" and "fag"). Moreover, in example (9), explicitness is also accompanied by another feature of gayspeak, namely foreignisation. The French expression "merde" is in fact retained as such in the Italian translation to give it an exotic touch. Foreignisms will be covered in the following sections. It should be questioned whether or not the terms "neigre", "negro", "tante", "checca" and "fag" should be treated as derogatory forms, also considering the time when the films were released, when some of these expressions may not have had a negative connotation. Example (12) is characterised by the addition of an explicit form in the Italian dubbing, where the French euphemism "casser le pieds" is translated as "rompere le palline"; the stronger expression in Italian is mitigated by the use of the diminutive form "palline", which will be discussed in section 4.4.

4.3 Implicitness

Implicitness includes all linguistic strategies used by gay men to hide their sexuality or to express themselves less directly. Double entendre is one of the strategies that belong to this category. It refers to the use of expressions characterised by the simultaneous presence of two meanings, one of which is necessarily sexual (Harvey 1998, 2000). The speaker can thus convey an ambiguous message whose second, implicit meaning is to be inferred by the interlocutor. Therefore, "through the double entendre the speaker can intentionally say something sexually explosive while appearing to say something unremarkable" (Harvey 2000: 250). In other words, a double entendre occurs by ascribing a sexual meaning to the overt meaning of the utterance. The responsibility for inferring taboo meanings, moreover, lies with the interlocutor, since the speaker explicitly makes just an innocuous remark, thus "trapping the other into the production of the event desired by the queer subject – a kind of homosexual seduction" (Harvey 2000: 250).

The Italian dubbing is characterised by the addition of *double entendres*, as the following example shows:

(13) A: Qu'est-ce que j'ai de moins que les autres?
B: *Tu as quelque chose en plus*. Tu sais faire la cuisine.

A: Ho forse qualcosa in meno delle altre?
B: Anzi, *hai qualcosa in più. Anche se non ti serve*.

A: The others have something I don't?
B: It's that *you have more*. You are a good cook.

The *double entendre* in (13) originates in the fact that the dialogue takes place between Baldi and his butler, who wants to replace Zaza in a show. The allusion to his culinary skills is actually only the surface level of the implicature made by Baldi, as he is actually implicitly referring to his butler's penis. It should also be remembered that the butler is a dark man, which reinforces the hyper sexualisation of black men. The reference to the butler's abilities is replaced in Italian by the sentence "anche se non ti serve" (tr. "even if you don't need it"), which is a double entendre referring to the fact that he allegedly does not need his penis, also considering the fact that he represents the stereotypical camp figure, which is generally associated with a passive role between the sheets.

4.4 Diminutives

The use of diminutives has been classified by Lakoff (1975) as a typical feature of women's language; it is one of the features of women's language that are shared by gay men. The use of diminutives to index the homosexuality of a speaker is particularly frequent in Italian, and it is obtained through the addition of suffixes like *-etto*, *-uccio*, *-ino* and their inflected forms (Orrù 2014: 76). The use of diminutives is also frequent in the French ST, while it is completely absent in the English TT.

(14) Tu t'es fait mal à tes *petits poigns*?
Ti sei fatto male coi tuoi *pugnetti*?
Poor hands!

(15) Coucou! Me voilà!
Passerotti! Sono qua!
Uh, uh! Here I am. The grocery lady.

(16) Alors, on embrasse tout de même sa *Tatie*.
Neanche un bacetto alla tua *Tatina*?
Can you spare a kiss for your Tatie?

(17) Ah non, ils ont écrit "sa *Tati-i*", c'est pas "sa *Tati-i*", c'est "sa *Tati-e*", "à mon Lolo, sa *Tati-e*", sinon "sa *Tati-i*", ça ne veut rien à dire. "Sa *Tati-e*".
Eh no! S'è scordato un pezzo di scritta. "À mon Lolo, sa Tati". Eh "Tati" non è mica "*Tatina*".
Eh no! "Al mio Lolo, la sua *Tatina*". Io avevo detto "*Tatina*", non "Tati".
Oh no, they wrote "Tati" with an i… with ie. "À mon Lolo", it's "Tatie" with an "e", Otherwise it's wrong.

(18) C'est ça. Et bien, je vais sur la scène.
Allora ti lascio ai tuoi *intruglietti*.
I'm going on stage then.

(19) T'inquiète pas, ça ira très bien mon tonton.
Andrà bene, non preoccuparti *coccolone* mio.
It's all right my tonton.

There are passages where diminutives are added in the Italian dubbing, as in example (15), where "coucou" is translated as "passerotti" and "intruglietti",

and the addition of the word "intruglietti" in example (18). In example (17) Zaza is referring to a cake he ordered from a bakery. The word "Tatie" is the childlike form of the word "tante", ending in "-ie" because it is a feminine noun. Nevertheless, the cake says "Tati" without the final -e, which turns the feminine word into its masculine counterpart, while keeping the feminine possessive adjective "sa". For this reason, Zaza is upset after reading it and his words are difficult to translate into the other languages. Some French words are retained in the Italian dubbing, but since the words "Tati" and "Tatie" would not raise any gender problem in Italian, the translators decided to differentiate them by using the feminine diminutive form "Tatina". Moreover, the first time what is written on the cake is mentioned in its original French form (i.e. "À mon Lolo, sa Tati"), while the second time it is translated into Italian (i.e. "Al mio Lolo, la sua Tatina") to make it understandable for the Italian audience. In example (19), the childlike kinship term for "oncle" (i.e. uncle), namely "tonton", is used by Zaza to address Baldi. This term is retained in English even when the possessive adjective "mon" is translated into English, while in Italian the kinship term is replaced by the form of endearment "coccolone mio".

4.5 Foreignisms

The use of foreign expressions is typical of camp talk (Harvey 2000), which gives it an air of cosmopolitanism. This is especially true of French terms, which are a way for gay men to stereotypically parody aristocratic mannerism. Harvey (2000: 251-252) claims that:

> the use of French in English grows out of an appropriation of aristocratic gestures which has a long history in camp. […] King (1994) has argued that one can trace a historical connection between the appearance of camp behaviour in homosexual subcultures in early 18th-century urban England and the newly established bourgeois economic and political hegemony. He suggests that homosexual subcultures deliberately challenged the emerging model of selfhood posited by the middle classes.

Similarly to the previous characteristics of gayspeak, foreignisms are mainly found in the dubbed versions of the film, as shown by the following example:

(20) Allô! Je bois à votre bonheur, Andréa. Merde.
Allô! Brindo alla vostra felicità. *Merde*.
Hello! I'm going to drink to your future. Shit!

(21) Ah non, ils ont écrit "sa Tati-i", c'est pas "sa Tati-i", c'est "sa Tati-e", "à mon Lolo, sa Tati-e", sinon "sa Tati-i", ça ne veut rien à dire. "Sa Tati-e".
Eh no! S'è scordato un pezzo di scritta. *"À mon Lolo, sa Tati"*. Eh "*Tati*" non è mica "Tatina". Eh no! "Al mio Lolo, la sua Tatina". Io avevo detto "Tatina", non "*Tati*".
Oh no, they wrote "*Tati*" with an i…with ie. "*À mon Lolo*", it's "*Tatie*" with an "e", otherwise it's wrong.

(22) Oh là là là là. Il est de mauvaise humeur le petit maître blanc.
Oh là là là là. È di umore nero il padroncino bianco.
Oh là là là là. The master is in the most impossible mood.

(23) T'inquiète pas, ça ira très bien mon tonton.
Andrà bene, non preoccuparti coccolone mio.
It's all right my *tonton*.

Examples (20), (21) and (23) have already been mentioned in the previous sections, as the categories of gayspeak analysed in this article tend to overlap. Example (22) also uses the famous French expression "Oh là là", which is retained in the Italian and English dubbing.

Interestingly, in example (21) the English dubbing keeps the gender problem raised in the ST at the level of morphology; indeed, Zaza refers to the morphemes "-i" and "-ie", the former determining the masculine form and the latter the feminine form. This is not maintained in Italian, where a diminutive form "Tatina" is used to distinguish the feminine from the masculine "Tati".

5. Conclusions

This study has sought to trace the most significant deviations existing between the French version of the film *La Cage Aux Folles* and the respective Italian and English TTs. These cinematic adaptations of the homonymous French play have been chosen for their significance in the panorama of Gay Studies, as they are considered classics and their portrayal of a homosexual couple pure avantgarde at the time of their release. Something similar had happened only with *The Boys in the Band*, whose cinematic adaptation was released in 1970, allegedly one of the first examples of a film with an explicitly gay plot, reflecting a shift in the portrayal of gay men on stage and screen

towards "more multifaceted, more complex, more liberated homosexuals than the either parodistic or the tortured and closeted gay men and women of earlier cinema" (Ranzato 2012: 380).

To the author's surprise, the Italian TT has proved to be more explicit and irreverent than the English TT in re-constructing the characters' homosexuality. The preconception preceding the collection of the actual data discussed in this work was that since Anglophone gayspeak has got a longer history than Italian gayspeak, the linguistic construction of homosexuality in the latter language would be more indirect and less successful; some features of gayspeak were believed as likely to be avoided in Italian, if not because of the linguistic limitations that Italian has in rendering Anglo-American gayspeak, as well as the cultural reservations about the topic, also due to the strong Catholic heritage. It is surprising to see that in almost all the categories that include the typical features of gayspeak – i.e. explicitness, implicitness, diminutives and foreignisms – the Italian TT makes a more abundant use of linguistic features than the French ST and the English TT. The latter, in particular, seems to almost eliminate the differences existing between gay and non-gay character in the ST, as Figure 1 shows.

The outspokenness of the Italian TT might be seen as a way of compensating for the loss in translation; however, it should also be born in mind that in 1978, when *Il Vizietto* was released, gay people had already been improving their conditions, also as a consequence of the Stonewall riots in 1969, when transgender and gender-nonconforming people managed to resist arrest in a police bar raid at the Stonewall Inn in New York City's Greenwich Village, and the first activist groups were formed around the world. The first public demonstration within the LGBT community in Italy took place in San Remo in 1972 as a protest against the International Congress on Sexual Deviance. In addition to this, it is no coincidence that the first gay pride in Italy was celebrated on the occasion of the sixth congress of *Fuori!* held in Turin in June 1978, the same year as the release of *Il Vizietto*.

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Filmography

La Cage aux Folles

1978 Directed by E. Molinaro. France.

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"Ayuh!": Stephen King's accented characters go to the cinema

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ABSTRACT

Stephen King is one of the most popular and best-selling contemporary American writers, as well as one of the most prolific ones. Moreover, he is one of the most adapted authors ever. Apart from the distinguishing horror atmosphere and the presence of supernatural elements, there are other features that characterize his works, and one of them is undoubtedly the use of accents to describe the way his characters speak (and, consequently, their geographical origins), through the technique of eye dialect (Krapp 1926), which consists in using unconventional spelling to indicate particular pronunciations. Distinct geographical accents generally tend to be used also in the dialogues of the audiovisual adaptations of King's works. This study investigates the use of geographical accents in Stephen King's *Pet Sematary* and in its two film adaptations (1989 and 2019), as well as the strategies (if any) used to transpose them in both the Italian translation of the novel and in the Italian dubbed versions of the two films. It is a well-known fact, indeed, that the translation of geographical varieties turns out to be particularly challenging both for literary translators and for dubbing dialogue writers.

Keywords: dialect translation, Stephen King, accent, language variation, literary translation, dubbing.

1. Introduction

This paper intends to provide a contribution to current research on dialects in fiction, more specifically on dialect translation in novels, in film adaptations, and in dubbing. The use of dialects in literary texts has been investigated

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broadly in recent years (see, among the others Hodson 2014, 2018; Hodson – Broahead 2013; Montini – Ranzato 2021; Ranzato 2016a, 2016b), as has the difficulty of translating them. Many scholars have focused on the (un) translatability of dialects in literature (see, among the others, Altano 1988; Balma 2011; Bonaffini 1995, 1997, 2000; Braga Riera 2016; Brett 2009; DuVal 1990; Federici 2011; Koch 2020; Marco – Tello Fons; Rosengrandt 1992; Sánchez García 2020). Indeed, the translation of geographical dialects, which are loaded with connotations related to the area where they are spoken, has always been problematic for translators.

In fact, as noted in a previous study, "dialects are the result of specific historical, geographical, and social factors: each dialect is unique and cannot be transposed into another language with a corresponding variety" (Parini 2022: 388). There can be no full correspondence between a variety spoken in a geographical area of a country and another one spoken in another country, and this is the reason why most often the peculiarities connected to the presence of a dialect in fiction turn out to be lost in translation and translators opt for strategies of standardization of the target language.

However, it ought to be noted that literary translators can avail themselves of various aids (such as explanatory notes, glossaries, explanations added in the text through strategies of expansion and explicitation) in order to help readers understand the connotations implicit in the use of a specific dialect in the source text (Parini 2022).

The first purpose of this paper is to investigate the strategies (if any) used by the Italian translator (Hilia Brinis) of Stephen King's novel *Pet Sematary* (1983) when approaching the translation of the passages in the book where it is possible to identify the presence of a geographical accent. Since the book was adapted into a film twice (in 1989 and in 2019), the second aim of this research is to analyze the presence of such accent in the two films and the strategies used in their Italian dubbed versions. Indeed, an increasing number of academics have been investigating the issue of dialect translation within the field of AVT. For the purposes of this paper, particularly interesting are the studies conducted in the field of dubbing (see Bonsignori 2009, 2012; Bonsignori – Bruti 2008, 2014; Bruti 2009; Bruti – Vignozzi 2016; Dore 2006, 2020; Minutella 2016, 2021; Parini 2009a, 2009b, 2013, 2017, 2018, 2019, 2022). Also in the case of dubbing, the use of a corresponding variety connoted from a geographical perspective in the target language tends to be avoided, especially in dramas. This, in fact, would provoke an estrangement effect upon the spectators, with the resulting disruption of their suspension of disbelief (the audience's intentional acceptance of a work of fiction, in

order to believe it for the sake of enjoyment). On the contrary, it seems to be accepted if used to achieve a comic effect, as in the case of comedies (Parini 2009, 2017) or in animation (Bruti 2009; Dore 2006, 2020; Minutella 2016, 2021; Parini 2019).

The two films that constitute the object of study in this paper are not meant to make the audience laugh, but rather the opposite, as they belong to the supernatural horror genre. Therefore, the assumption behind this research is that their Italian dubbed versions will not reveal any use of Italian geographical accents.

Finally, the essay will present the results of a small survey aimed at establishing the reactions of Stephen King's avid American and Italian fans to the issue of accent in the two film adaptations.

2. Stephen King

Born in Portland, in the state of Maine, in 1947, Stephen King is one of the most famous authors of horror literature. During his career (which started in 1974) he has published 63 novels, five non-fiction works, and about 200 short stories, which have been translated into over 50 languages, all of which have become bestsellers, and for which he has been awarded various prizes. Moreover, he is one of the most adapted authors ever, with at least 50 film adaptations, as well as television series, miniseries, and comic books, with some works adapted even more than once (*Carrie*, *Pet Sematary*, *Salem's Lot*, *It*, *The Dead Zone*, and *The Mist*, among others). Some of these adaptations have been directed by renowned filmmakers; for example, the first adaptation of *Carrie* was directed by Brian De Palma in 1976, *The Shining* by Stanley Kubrick in 1980, *The Dead Zone* by David Cronenberg in 1983, *Christine* by John Carpenter in 1983, *Stand by Me* and *Misery* by Rob Reiner in 1986 and 1990 respectively, *Dreamcatcher* by Lawrence Kasdan in 2003.

Stephen King is often referred to as the "King of Horror", a play based on his surname as well as his high standing in pop-culture. Indeed, his novels mainly belong to the horror genre and are characterized by elements of supernatural, suspense, crime, science fiction and fantasy. Moreover, he is a fine portraitist of the United States and its culture and society. In fact, as observed by Faeti (1998: 13), in his works there is always a strong tendency to include extremely detailed references to elements which are typical of the American culture, which allow King to always be "in America's veins". Such elements include references to geographical places (names

of countries, cities, towns, streets and squares), local places (restaurants, bars, supermarkets, shops, banks, hospitals), music and songs (titles or lyrics), television (broadcasters, channels, programmes), newspapers, magazines, books, famous people (actors, singers, politicians, TV presenters, sportspeople), fictional characters, organizations, and others. Furthermore, his depiction of the various characters and their characteristics contributes to the construction of their identity and their contextualization of the various social strata of American society. As stressed by Faeti (1998: 13):

> Intorno al tema centrale di una specifica figura dell'orrore, di una nuova icona dell'orrore che ogni suo libro contiene, ci sono i benzinai, gli allevatori, i camerieri, gli assicuratori, le infermiere, le cuoche, i pensionati, gli insegnanti, gli alcolizzati, i sacerdoti, gli albergatori, i bibliotecari […]. (Around the central theme of a specific horror figure, of a new horror icon that each of his books contains, there are petrol station attendants, farmers, waiters, insurance agents, nurses, cooks, pensioners, teachers, alcoholics, priests, hoteliers, librarians […]) [my translation].

The detailed representation of America and of Americans quite often includes the linguistic sphere. Indeed, Stephen King's works are often characterized by references to the characters' use of accents and dialects typical of their social class and geographical area of origin. Some memorable examples include Dolores's Maine accent in *Dolores Claiborne*, Dick Hallorann's and John Shooter's southern accents in *The Shining* and in *Secret Window*, respectively, Rose O'Hara's Irish accent in *Dr Sleep*, to quote a few.

3. Accent and language variation in Stephen King's works

The representation of accent and language variation in King's works is achieved in various ways. Firstly, King often makes explicit reference to the fact that the characters speak with a specific accent in the narrative parts of his books. Secondly, he often uses the technique of eye dialect (Krapp 1926), which consists in the use of deliberately nonstandard spelling to emphasize how a word is pronounced. Eye dialect, as intended by Krapp, does not necessarily reflect the geographical origins of the speaker, but it can also be a means of characterizing the speaker from a social perspective. Indeed, as noted by Brett (2009: 49), "One may envisage these spellings as a sort

of insinuation on the part of the author that the character whose speech is depicted so would spell these words in this way, hence demonstrating a level of education and literacy substantially lower than the average". However, the author also claims that "eye dialect may be used simply to indicate that a given speaker has such and such an accent", and King uses it to convey connotations on both levels: to characterize the characters' level of education as well as their geographical origins.

Stephen King himself has explained the rationale behind this practice in his book *On writing. A memoir of the craft* (2020). The book is defined on the author's webpage as both a textbook for writers and a memoir of his life[1]. It is divided into five sections: 1) "C.V." which narrates the events in his life that influenced his writing; 2) "What Writing Is" where King urges the reader to take writing seriously; 3) "Toolbox" where King discusses English mechanics; 4) "On Writing" where he gives specific advice to aspiring writers; 5) "On Living: A Postscript" where he describes the serious roadside accident that he suffered in 1999 and explains how it affected his life. It is in sections 3 and 4 ("Toolbox" and "On Writing") that he makes reference to the use of language variation. Stephen King (2020: 180) stresses the importance of dialogue in the construction of the identity of his characters:

> It's dialogue that gives your cast their voices, and is crucial in defining their characters – only what people do tells us more about what they're like, and talk is sneaky: what people say often conveys their character to others in ways of which they – the speakers – are completely unaware. You can tell via straight narration that your main character […] never did well in school, never even *went* much to school, but you can convey the same thing, and much more vividly, by his speech… and one of the cardinal rules of good fiction is never tell us a thing if you can show us.

Moreover, the importance of language variation is explicitly mentioned a few pages later, where the writer claims: "Dialogue is a skill best learned by people who enjoy talking and listening to others – particularly listening, picking up *the accents, rhythms, dialect, and slang of various groups*" (2020: 183, emphasis mine).

As far as accent is concerned, King's suggestion is to write words as we hear them, and he refers to this strategy as "phonetically rendered language"

1 https://stephenking.com/works/nonfiction/on-writing-a-memoir-of-the-craft.html.

(2020: 117,132) and gives some specific examples, such as *dunno* for *don't know* and *gonna* for *going to* or the lack of the final *g* in present participles/gerunds, with no apostrophes, for example *writin* rather than *writin'* (2020: 132-133).

Taking into account these peculiarities present in many of King's novels, it is interesting to investigate the strategies used in translation to transpose them in a target language. Translating accents and language variation is no doubt an extremely challenging activity. In fact, as already mentioned, it is usually impossible to transpose a variety typical of the source language with a corresponding one in a target language.

4. *Pet Sematary*: The novel

The novel *Pet Sematary* was published in 1983 and nominated for a World Fantasy Award for Best Novel in 1984. It tells the story of the family of Louis Creed (his wife Rachel, their daughter Eileen – familiarly called Ellie – and their son Gage) who move from Chicago to the small town of Ludlow, Maine, as he is appointed doctor at the University of Maine's campus health service. The choice of this novel as object of study was due to the fact that there are quite a lot of instances of language variation and use of eye dialect, or "phonetically rendered language". Indeed, Jud Crandall, the Creed's family new neighbour, whom they befriend as soon as they arrive, is an elderly man who speaks a variety which strongly deviates from the standard and is clearly identifiable as typical of the area of Maine.

When Jud first meets the Creeds, Gage has just been stung by a bee and the old man gives them some advice regarding what to do. When King introduces his character (Chapter 2), he immediately makes references to the peculiar way in which he pronounces words, describing the way Jud speaks as *drawling*. The Cambridge Online Dictionary defines the verb *drawl* as "to speak in a slow way in which the vowel sounds are made longer and words are not separated clearly"[2]. A drawl is a distinguished feature of some varieties of spoken English. This particular speech pattern exists in a few varieties of English, the most noticeable of which is Southern American English. The Southern American English drawl, or "Southern drawl", involves vowel diphthongization of the front pure vowels, or the "prolongation of the most heavily stressed syllables, with the corresponding weakening of the less stressed ones, so that there is an illusion of slowness

2 https://dictionary.cambridge.org/it/dizionario/inglese/drawl.

even though the tempo may be fast" (McDavid 1968: 562). As can be noted in Table 1 below, the Italian translation does not really refer to the way Jud speaks, but rather to the quality of his voice, so that any particular reference to his accent is omitted:

Table 1. Reference to Jud's peculiar accent

English version	Italian translation	Back translation
"Got to get the stinger out," a voice behind them **drawled**.	"Bisogna tirar fuori il pungiglione", disse alle loro spalle **una voce calma calma**.	"It is necessary to get the stinger out", **a very calm voice** said behind them

In Table 2, the passage continues with Jud giving the Creeds more specific advice on how to best manage the situation with the bee sting, and once again King refers to the man's peculiar way of speaking, and more specifically to his dialect, his accent and his pronunciation:

Table 2. Reference to Jud's peculiar accent and examples of "phonetically rendered language"

English version	Italian translation	Back translation
"That's the ticket. Get the stinger out and put some backing soda on it. Bump'll go down." But **the voice was so thick with Down East accent** that for a moment Louis's tired, confused mind refused to translate **the dialect**: ***Got t'get the stinga out 'n put some bakin soda on't. 'T'll go daown.***	"È l'unica. Tirar fuori il pungiglione e poi metterci su un po' di bicarbonato. Va via il gonfiore." Ma era **una voce dall'accento dialettale così marcato** che lì per lì la mente stanca e confusa di Louis stentò a tradurre **il senso delle parole**.	"That's the only option. Get the stinger out and then put some backing soda on it. The bump will go down." But **the voice was so thick with dialect accent** that for a moment Louis's tired, confused mind refused to translate **the meaning of those words**.

In the translation of this passage, we can note first of all a strategy of generalization, as the translator refers to the fact that Jud speaks with a thick dialect accent, but it is an unidentified accent, as no reference to the geographical area is made. In the original version, instead, the accent is said to be specifically from the Down East area. Secondly, it is possible to observe the use of a strategy

of omission. Indeed, the passage ends with a whole sentence uttered by Jud in dialect (as stated by the narrator/King), which has been re-written using "phonetically rendered language" to make the reader better understand how he actually speaks. However, in the Italian version, the sentence has not been translated at all, and the translator simply refers to the fact that Louis is so tired that he barely understands the meaning of Jud's words.

Jud then continues making comments about the situation and about the stinger (Chapter 3), and King keeps using his strategy of "phonetically rendered language", so that the reader is constantly reminded that the character does not speak standard American English. As can be noted in Table 3 below, the Italian translation does not contain any non-standard forms whatsoever:

Table 3. Examples of "phonetically rendered language"

English version	Italian translation	Back translation
"Not to tell you **y'business**, Doc," he said. […]	"Non è per insegnarle il mestiere, dottore," aggiunse. […]	"Not to teach you your job, doctor," he added. […]
"Big '**un**," he remarked. "No prize-winner, but it'd do for a ribbon, I guess." Louis burst out laughing.	"Era grossa," commentò lui. "Non sarà un primo premio, ma una medaglia se la merita, direi." Louis scoppiò a ridere.	"It was a big one," he remarked. "Not a prize-winner, but it deserves a medal, I guess." Louis burst out laughing.

He then continues to make comments about the stinger, once again speaking non-standard American English:

Table 4. References to Jud's dialect

English version	Italian translation	Back translation
"**Ayuh**, **corker**, **ain't she**?"	"Vero che è qualcosa di fenomenale?"	"Isn't it something amazing?"

The word *ayuh* is an interjection used as an expression of affirmation, which is typical of the area of rural New England, especially Maine (the Macmillan Online Dictionary defines it as "a word used in Maine meaning 'Yes'"[3]). Jud

[3] https://www.macmillandictionary.com/dictionary/british/ayuh.

uses it through the whole novel (for a total of 19 occurrences), so that the reader is continuously reminded of his origins. The word *corker* is a slang word for something very good (labelled by the Collins Online Dictionary as informal and old-fashioned[4]). Finally, he uses the non-standard form *ain't* in the tag question; the Italian translation uses standard Italian throughout the sentence. It would obviously be impossible to transpose the connotations related to the geographical origins of the character, although it might have been possible to use a corresponding informal old-fashioned word to translate *corker* in order to make Eileen's subsequent reaction plausible also in Italian. The child, in fact, does not understand what Jud is saying, as can be seen in Table 5.

Table 5. Eileen's reaction to Jud's peculiar way of speaking

English version	Italian translation	Back translation
"What did he say, Mommy?" Eileen asked, and then Rachel burst out laughing, too.	"Che cosa dice, mamma?", domandò Eileen. E allora Rachel cominciò a ridere a sua volta.	"What is he saying, Mommy?", Eileen asked. And then Rachel burst out laughing too.

In the Italian translation it is not entirely clear why Eileen does not understand what Jud has just said, considering the fact that he has just spoken standard Italian.

Further explicit references to the fact that Jud speaks in an unusual way can be found a few lines later (see Table 6), when Louis apologizes for laughing and explains that they are just tired, and the old man replies that he understands perfectly. In this case, the translator attempted to convey in Italian the fact that he speaks with non-standard pronunciation, using a similar strategy as the one employed by Stephen King (what he defines "phonetically rendered language"):

Table 6. Reference to Jud's accent and example of "phonetically rendered language"

English version	Italian translation	Back translation
"Course you are," he said, which came out: ***Coss you aaa***.	"Ma ci credo", disse, e la frase suonò suppergiù: ***Mo ci cree'o***.	"I can undestand", he said, which more or less sounded: [***Mo ci cree'o***].

4 https://www.collinsdictionary.com/dictionary/english/corker.

A few lines later (Table 7), King once again makes explicit reference to Jud's non-standard accent, even comparing it to a foreign language. In this case, however, the translator opted for a strategy of omission, eliminating the whole sentence, thus showing some sort of inconsistency in her translational approach:

Table 7. Reference to Jud's accent and example of "phonetically rendered language"

English version	Italian translation	Back translation
"Looking forward to having young '**uns** around again." Except that the sound of this, as exotic to their Midwestern ears as a foreign language, was ***youwwuns***.	"Non vedevamo l'ora di avere intorno un po' di gioventù."	"We were looking forward to having some young people around".

As previously observed, references to Jud's accent can also be found in the narrative parts of the book, for example when King comments on Louis's attitude towards Jud (Chapter 4, in Table 8):

Table 8. Reference to and description of Jud's accent

English version	Italian translation	Back translation
He liked Crandall, liked his crooked grin, his offhand way of talking, **his Yankee accent, which was not hard-edged at all but so soft it was almost a drawl**.	Crandall gli era simpatico, gli piaceva quel sorriso sornione, quel modo di parlare alla buona, **quell'accento yankee, che non era affatto duro ma, al contrario, morbido e strascicato.**	He liked Crandall, he liked his sly smile, his offhand way of talking, **his Yankee accent, which was not hard-edged at all but, on the contrary, was soft and drawling**.

Plainly, in this case the translator has opted for maintaining the reference to Jud's Yankee accent and his peculiar way of speaking.

Another reference to Jud's accent can be found in a dialogue between Louis and his wife Rachel which occurs later on the same day (Chapter 5, Table 9):

Table 9. Reference to Jud's accent and example of "phonetically rendered language"

Character	English version	Italian translation	Back translation
Louis	"That old fella across the street –"	"Quel vecchio là di fronte mi ha invitato a bere una birra. Credo che lo prenderò in parola. Sono stanco, ma anche troppo teso per riuscire a dormire."	"That old man over there has invited me over for a beer. I think I'm going to take him up on it. I'm tired, but I'm too anxious to sleep."
Rachel	"Road. You call it a road, out in the country. Or if you're Jud Crandall, **I guess you call it a *rud*.**"		
Louis	"Okay. Across **the *rud***. He invited me over for a beer. I think I'm going to take him up on it. I'm tired, but I'm too jived-up to sleep."		

Once again, the Italian translator has opted for a strategy of omission, as Rachel's words and her comment on the way Jud pronounces the word *road* have not been translated, and Louis's first part of the sentence continues as if Rachel had not interrupted him.

In Chapter 20 there is one more reference to Jud's peculiar accent as he is having a conversation with Louis. Also in this case, the translator has opted for a strategy of omission, as the comment on Jud's pronunciation of the words has not been translated (see Table 10 below).

Table 10. Reference to Jud's accent and example of "phonetically rendered language"

Character	English version	Italian translation	Back translation
Louis	"Jud, I want to go get Ellie so she can finish her trick-or-treating."	"Jud, voglio tornare da Ellie perché possa finire il suo giro come gli altri bambini."	"Jud, I want to go back to Ellie so that she can finish her round like the other children."

Jud	"Yeah, course you do." **This came out as *Coss y'do***. "Tell her to get all the treats she can, Louis."	"Sì, certo. Dille di portare a casa più dolcetti che può."	"Yes, sure. Tell her to get all the treats she can."

In the following chapters, the explicit references to Jud's accent and the way he pronounces words decrease. However, King keeps using non-standard spelling throughout the whole the novel whenever the man speaks, which is meant to indicate that his pronunciation deviates from the standard. The Maine accent, which the man is supposed to speak, is characterized by a variety of features, particularly among older speakers, including *r*-dropping (non-rhoticity), resistance to the horse–hoarse merger, and a deletion or "breaking" of certain syllables (Labov et al. 2006: 225-232). Other typical characteristic elements that recur throughout the novel in Jud's dialogues are, for example, the fact that he constantly drops the final *g* in gerundive forms of verbs (which is not replaced by an apostrophe, as indicated in King's book *On Writing*), and is a common feature of New England English, where the final "-ing" ending in multi-syllable words sounds like "-in"; he drops the initial *th* consonant cluster in the pronoun *them* (which becomes *em*); the pronoun *you* and the adjective *your* become *'y*, and as a general rule an apostrophe is placed whenever a phoneme is not pronounced (examples: *fact'ry*, *'fraid*, *prob'bly, wa'n't*, *s'pose*, *b'lieve*). Moreover, phenomena of coalescence and apocope are reproduced orthographically, for example with *looka* for *look at*, *s'much* for *so much*. Finally, another characteristic of the Maine accent is that it is non-rhotic. Like in all traditional Eastern New England English, the "r" sound is pronounced only when it comes before a vowel, but not before a consonant or in any final position (see Ryland 2013; Erard 2015), and this is reproduced orthographically, for example, when Jud talks about a "hen paaaty" (which is not written in italics).

In all these cases, the Italian translator has opted for standardizing the language, using standard Italian spelling and standard Italian lexis.

5. *Pet Sematary*: Film adaptations

As already mentioned, the novel has been adapted for the screen twice. The first adaptation, entitled *Pet Sematary*, was released in 1989, directed by Mary Lambert, and based on a screenplay written by Stephen King himself. The character of Jud Crandall was played by Fred Gwynne, who portrayed him

in a way which was very faithful to the book, speaking with the Southern accent and the peculiar drawl that is so often mentioned in the novel.

The second adaptation, still entitled *Pet Sematary*, was released in 2019, directed by Kevin Kölsch and Dennis Widmyer, and based on a screenplay written by Jeff Buhler. Stephen King was not involved at all in the production of this film, which was characterized by many changes, including remarkable adaptations to the plot and to the characters. The character of Jud Crandall was interpreted by John Lithgow, who opted for not characterizing him from the point of view of the accent.

The general reaction of Stephen King's fans to this second adaptation was outrage, both regarding the changes in the plot and also John Lithgow's performance of Jud's character. Indeed, in online communities of Stephen King's fans it is possible to find various comments on the interpretation of the characters by the two actors, and how the fans show an evident preference for Gwynne's impersonation, specifically because of his accent. The following comments are taken from the Stephen King's Reddit community[5] (the names in square brackets are the usernames of the authors of the posts):

- "Fred Gwynne as Jud Crandall. I say he got it right." [bloodypancakes1122]
- "Ayuh". [Kustomdeluxe]
- "It is very close to what I pictured before seeing the movie." [BigGreenYamo]
- "Yeah, Fred Gwynne was pretty spot on as Jud." [gogogidget]
- "Agreed. The accent, his performance, just perfect." [LowPEZ]
- "Fred Gwynne nailed the role." [LaChanz]
- "Fred nailed it so much that I felt true pity for John Lithgow." [boyderrific]
- "Being a native, it's usually cringy how Hollywood does the Maine accent. He [Fred Gwynne] nailed it." [LaChanz]
- "Still surprised Lithgow either chose against or was instructed to not use the accent. He's incredibly talented and could have easily nailed it. I wonder if he was worried about playing the role too close to Gwynne." [LowHangingLight]

Fans also designed various memes which made reference to Fred Gwynne's accent, specifically to his pronunciation of the words *better*, *what* and *stop*, where the typical South Eastern drawl is recognizable in its orthographic representation:

5 https://www.reddit.com/r/stephenking/.

Figure 1. The meme plays on the household name of the spread "I can't believe it's not butter"™. The logo and the font used are the same[6]

Figure 2. The meme refers to the famous quote "Sometimes, dead is better", first mentioned in the novel by Jud's character, and then reproposed in both film adaptations. The quote even appears on the poster of the 2019 film adaptation[7]

6 This meme is publicly accessible at the link: https://www.reddit.com/r/stephenking/comments/axs4t2/im_excited_for_the_new_pet_sematary_movie_but/?rdt=47775.

7 This meme is publicly accessible at the link: https://forums.nasioc.com/forums/showthread.php?t=2865265.

Figure 3. The meme simply mocks Jud's accent (more specifically as far as his pronunciation of the words *what* and *stop* are concerned) in the first film adaptation[8]

Moreover, they also designed memes which specifically compared John Lithgow's interpretation of the character to Fred Gwynne's, once again making reference to the actor's accent:

Figure 4. The meme compares the two actors' accents[9]

8 This meme is publicly accessible at the link: https://itsunderthebed.wordpress.com/tag/jud-crandall/.

9 This meme is publicly accessible at the link: https://ifunny.co/meme/hal-sometimes-dead-is-better-i-it-sometimes-dead-ghost-NKoKFHs18.

John Lithgow commented on his interpretation of the character and on the decision not to watch Fred Gwynne's performance before filming his own take on the character, claiming that the choice not to put on the accent was a deliberate one which had been carefully pondered:

> Stephen King writes him with a very strong accent and they described Fred as making a real meal out of the accent. To me, even a perfectly accurate accent, draws attention to itself and people are familiar enough to me, to know when I'm putting on a different accent from myself and I thought he should have a country quality to him but, the old down east accent would have immediately taken me out of the story and I thought it was so important for people never to be taken out of this story, not for a second. So, we just discarded it. I did experiment with it. We did an entire table read of the script in which I used just a little bit of it. You know, I listened to my aunts and uncles who're all from Boston. My father was born in Boston. I went to Harvard. I know that accent. But, you can tell. […] Unless, you're playing a comedy. You know? It's a tricky thing, choosing an accent (quoted in Foutch 2019).

Basically, the actor opted for not playing the role with an accent as he did not want the audience to focus on that specific feature rather than on the character. He mentioned the issue of the accent also in another interview, stressing again the importance of not drawing the spectators' attention to it:

> We all talked about it [the Maine accent], and we even tried it different ways. I did a whole reading with a Maine accent. I personally felt that even for people who are from Maine, even actors who get it absolutely right, an accent like that kind of takes you out of the story. I myself think that, especially how they have reimagined this script, which is changed from the book, to the first film, to this, it has evolved, and Jud has become a more serious character, in a sense. And because of that, I just felt he had to be a very genuine person. Listen, I have Boston roots. My father was born there, all my uncles and aunts were from there, I went to Harvard, and I know Boston well. I can do an accent. But as soon as I start, that's all you're listening to (quoted in Evangelista 2019).

As far as the Italian dubbed versions of the two films are concerned, it is a fact that both dubbing actors (Sergio Rossi in the 1989 adaptation and Dario Penne in the 2019 adaptation) played the lines of the character in standard

Italian, with no particular accent. This comes as no surprise because the use of accents in Italian dubbing tends to be used only in specific cases, as already mentioned. More specifically, geographical accents are mainly used in comedies, where language variation aims at adding to the comicality of the characters to the point of making them caricatures (Parini 2009, 2017), or in animation, where it aims at conveying specific features usually associated with the various accents (Bruti 2009; Dore 2006, 2020; Minutella 2016, 2021; Parini 2019). In dramas, on the contrary, language variation from a diatopic perspective apparently tends to be avoided in order to prevent any undesired and unrealistic characterization which may result in the disruption of the spectators' suspension of disbelief.

6. Readers' and spectators' perception

From the comments of Stephen King's fans retrieved in the Reddit online community pages, it would appear that the issue of Jud Crandall's accent and its absence in John Lithgow's portrayal of the character is an issue that did not go unnoticed and was not appreciated by them. In the section of the paper dedicated to the Italian translation of the novel, it was possible to observe that on some occasions the translator attempted to maintain at least some of the references to Jud's accent and his peculiar pronunciation. Indeed, in a couple of cases the translator maintained the explicit references present in the narrative descriptions (the references to his thick dialect accent and to his Yankee accent, which was not hard-edged at all but was soft and drawling) and in one case she even tried to transpose a case of "phonetically rendered language" (*Coss you aaa* translated as *Mo ci cree'o*), although it did not represent any specific identifiable geographical Italian accent.

Starting from these presuppositions, a perception study was carried out in order to investigate the reactions of both Anglophone Stephen King fans who watched the two films in their original versions and Italian fans who watched them in their Italian dubbed versions. The survey was carried out in July 2022 on the Facebook pages "Stephen King Fan Club"[10] and "Stephen King Constant Readers"[11] for the English native readers/spectators, and on the page "STEPHEN KING – Italia"[12] for the Italian

10 https://www.facebook.com/groups/stephenkingsfanclub.
11 https://www.facebook.com/groups/2087306191493834.
12 https://www.facebook.com/groups/40433042773.

readers/spectators. The Anglophone speakers were asked to reply to the following question:

> In the book *Pet Sematary* Stephen King often refers to the fact that Jud Crandall speaks with a Maine accent. In the film adaptation from 1989 Fred Gwynne played the role with a thick accent, whereas in the 2019 adaptation, John Lithgow did not. As a Stephen King's constant reader, did you notice this difference?

Similarly, Italian speakers were asked the question:

> Nel romanzo *Pet Sematary* Stephen King fa continui riferimenti al fatto che Jud Crandall parla con un forte accento dell'area del Maine. Il traduttore italiano del romanzo ha spesso mantenuto i riferimenti all'accento (ad esempio il fatto che Jud parla in maniera strascicata, o che pronuncia "*Ma ci credo*" come "*Mo ci cree'o*"). Nel doppiaggio italiano di entrambi gli adattamenti (del 1989 e del 2019) il personaggio di Jud non parla con nessun accento particolare. Da lettore/lettrice appassionato/a di Stephen King, hai notato questo particolare?[13]

A total of 30 replies were collected from the two American pages and 30 from the Italian page. The results of the Anglophone readers/spectators confirmed what had already been noted through the analysis of the comments posted on the Reddit community page. Indeed, 27 respondents out of 30 (90%) gave a positive answer (most of them also provided various comments to justify their reply, mainly stressing the importance of the accent for Jud's characterization). The respondents who gave a negative answer stated that they were too outraged by the changes in the plot to be concerned about the accent.

As far as Italian readers/spectators are concerned, instead, it is possible to observe an opposite situation: only 6 respondents out of 30 (20%) replied that they had noticed the lack of accent in dubbing, whereas the other 24 (80%) replied that they did not take any notice of it, and provided comments,

13 In the book *Pet Sematary* Stephen King often refers to the fact that Jud Crandall speaks with thick a Maine accent. The Italian translator of the novel often maintained the references to his accent (for example Jud's drawl or the fact that he pronounces the sentence "*Ma ci credo*" as "*Mo ci creeo*"). In the Italian dubbing of both film adaptations (released in 1989 and 2019), the character of Jud does not speak with any particular accent. As a Stephen King's constant reader, did you notice this difference?

most of which claiming that it is impossible to reproduce an accent in dubbing, unless you want to obtain a comic or an unrealistic effect. This actually reflects what was mentioned in the introduction of the paper about the use of accents and language variation in dubbing, namely the fact that the use of Italian geographical varieties would most probably provoke an estrangement effect upon the spectators, and it seems to be accepted only if used to achieve a comic effect, as in the case of comedies or in animated productions.

7. Conclusions

This analysis of the novel *Pet Sematary* has shown the importance of accent and dialect in the construction of the identity of Jud Crandall in the book. Indeed, as has been seen, Stephen King often uses language variation in his dialogues, or, alternatively, he makes explicit references to his peculiar way of speaking and of pronouncing words, constantly reminding his readers that he speaks with a thick South-Eastern accent.

The importance of the use of dialect in literature and the difficulty of translating it in novels has been studied extensively by various scholars (see references in the introduction). The analysis of the Italian translation of *Pet Sematary* has shown a basic lack of consistency in the behaviour of the translator. In fact, she often simply resorted to a strategy of omission, eliminating those parts of the text where King explicitly referred to the character's accent, whereas in some cases she attempted at maintaining them, mentioning the character's peculiar accent or pronunciation, or even trying to reproduce their peculiar features.

As far as the two film adaptations are concerned (1989 and 2019), the study has demonstrated how differently the issue of Jud's accent has been approached, with the first film maintaining this peculiar characteristic and transposing it on screen, and the second one showing a total lack of characterization from this perspective. These two different approaches did not go unnoticed among Stephen King's fans, who generally criticized John Lithgow's interpretation of the character in the 2019 adaptation.

The two Italian dubbed versions, on the contrary, show a similar modus operandi. Indeed, the dubbing professionals who worked on the two films opted for a total lack of characterization from a phonological perspective in both cases, and both dubbing actors (Sergio Rossi and Dario Penne) performed the role speaking standard Italian with no particular accent. The tactic is in line with the strategies usually employed in the Italian dubbing

panorama, where the use of geographical accents tends to be avoided in dramas in order to prevent any undesired and unrealistic characterization which may disrupt the spectators' suspension of disbelief.

This lack of characterization is generally accepted by Italian spectators with no particular qualms. That seems to be true also in the case of Stephen King's avid fans, who may be aware of the fact that the character of Jud speaks with a thick accent in the novel, a fact which is occasionally mentioned also in translation, as observed above. The results of the survey conducted on Facebook appear to confirm this lack of awareness on the part of Italian readers/spectators, which reflects an opposite attitude on the part of American readers/spectators.

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Deborah Feldman's story in *Unorthodox*: Transformation through language variation and music

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ABSTRACT

Adaptation from page to screen is a fruitful research path, which has challenged the canonized status of the source texts, especially classics, when these are presented in different media, contexts and languages. In this paper, we explore what screen adaptations may add to the previous written material. We examine the adaptation of *Unorthodox* (Schrader 2020), a miniseries based on Deborah Feldman's autobiography *Unorthodox: The Scandalous Rejection of My Hasidic Roots* (2012), which gained notoriety in 2020. We focus on multilingualism and music, as prominent audiovisual elements in the page-to-screen adaptation, that help characterise the different communities in the series, and their role to shape characters' identities. Linguistic diversity is covered differently in the book and in the series: one of the main differences is how multilingualism becomes a tool to coin characters' identities and how music is thematized to portray, through audiovisual resources, the protagonist's rebellion. It becomes a metaphor of freedom and subversion.

Keywords: adaptation, music, multilingualism, L3, identity, linguistic diversity, translation.

1. Introduction

Audiovisual Translation Studies have included the field of page-to-screen adaptation as a research path that has contributed to challenging binary divisions between source- and target-texts. Adaptation studies have also challenged traditional views of fidelity when texts are presented in different media, contexts and languages. Rather than focusing on adaptation as loss, it is interesting to explore what screen adaptations may add to the

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previously written material, by virtue of their audiovisual nature, both in the original version and its translation into Spanish. In this paper we analyse the miniseries *Unorthodox* that was broadcast on Netflix in March 2020 and renewed the interest in Deborah Feldman's autobiography *Unorthodox: The Scandalous Rejection of My Hasidic Roots* (2012), a chronicle of Feldman's major life transformation from a rigidly religious to a secular life. Deborah grew up in the Yiddish speaking community in Williamsburg neighbourhood in New York and had an arranged marriage with a deeply religious man that made her follow the rules Hasidic wives are expected to follow, e.g. attending marriage lessons before the wedding, wearing a wig, starting a family just after the wedding, following the rules of *Niddah* (during the Niddah time, two weeks per month, husbands cannot touch their wife). It is worth mentioning, though, that Deborah wants to escape from such a conservative life and from a very young age she sets freedom as a goal: "I resolve to leave Brooklyn one day. I cannot be one of those girls who fritters away her entire life in this small stifling square of tenements, when there is an entire world out there waiting to be explored" (Feldman 2012: 81). She is conscious she does not fit with people from the Satmar culture which she belongs to and thinks she is somehow different: "you know I'm not a regular girl: I mean I'm normal, but I'm different" (Feldman 2012: 131). Deborah and her husband left Williamsburg and moved to Airmont (Rockland County, New York) where they had a child and lived until their marriage ended five years later, after a car accident that almost killed her. It is at that moment she decides to leave her husband and start a new life leaving apart the strong Hasidic restrictions. In the series, Esty (Deborah's character) escapes from the constrictions of married life and her ultraconservative community in Williamsburg by fleeing to Berlin, where she starts her new life and has a child. Europe, as linked to freedom, is also present in the book, but simply as an opportunity to get to know the world: "[p]erhaps Eli and I might return to Europe together; I've always wanted to see the world" (Feldman 2012: 131). Although Berlin does not appear in the book, it is the city where Feldman moved in real life, seven years after she left the Ultraorthodox community in New York. Freedom, as opposed to the rigid parameters of her life in Williamsburg, is clearly represented in both the book and series, although in the audiovisual production two cities, together with music and language (as we will see in sections 3 and 4) help emphasize this contrast. Berlin and Williamsburg are presented as "a sort of binary: freedom versus restriction, hedonism versus conservatism, transience versus permanence" (Delaney 2020). The languages spoken in these two settings (German and Yiddish) also help depict these opposed worlds and cultures. German is the

language spoken in Berlin (one of the settings in the series), which is associated with freedom, and it is also the language in which lieder and choral music are sung, while Yiddish is spoken by people from the conservative Ultraorthodox community in Williamsburg (Corrius – Espasa 2022).

Although the series was globally acclaimed, the representation of the traditional Hasidic world in New York as opposed to the 'good' and cosmopolitan one in Berlin, made the production highly criticised. For Greenberg:

> among its shortcomings was a trafficking in simple hero and villain tropes, in which the traditional, Hasidic world was bad, grey, and heartless, and the secular world of Berlin was good and welcoming, all drenched in bright golden hues (2021: 1-2).

In this paper we analyse how *Unorthodox: The Scandalous Rejection of My Hasidic Roots* has been adapted for the screen. We focus on how these opposing worlds are presented in Deborah's autobiography in comparison with how they are so in the audiovisual production. Language, i.e. multilingualism, and cultural elements (especially those related to religion) are used to characterise the different communities and shape characters and social identities in the book (English and Spanish versions) and on screen, while music has been added and become a prominent audiovisual element in the series.

2. Methodology

In order to carry out this study, we have used a descriptive qualitative methodology in which we have analysed Deborah Feldman's autobiography *Unorthodox: The Scandalous Rejection of My Hasidic Roots* (2012) and its adaptation to the miniseries *Unorthodox*. We have also analysed the translation into Spanish of both the book and series, although our main focus on this manuscript is the book adaptation for the screen.

Our corpus consists of the following materials.

- *Unorthodox: The Scandalous Rejection of my Hasidic Roots* (Feldman, 2012) translated into Spanish by Laura Manero Jiménez and Laura Martín de Dios as *Unorthodox: Mi verdadera historia* (Feldman 2020).
- The Netflix miniseries *Unorthodox* (Schrader 2020) and its Spanish dubbed and subtitled version.

We focus on multilingualism and music, as prominent audiovisual elements in the page to screen adaptation that help characterise the different communities in the series, and their role to shape characters' identities. As for multilingualism, we have analysed the instances of L3 present in both the book and the series, and examined whether and how these have been made explicit for its audience, as language helps characterise the different communities. We have followed the classification of the functions of multilingualism as explored in the Trafilm and MUFiTAVi projects, especially as connected to otherness, characterisation and identity. We have noted the many foreign words and expressions in the autobiography and the dialogues in foreign languages heard in the series, and we have analysed these within the following categories: religion, sex, engagement and marriage, people and culture, food, and clothing.

In the book, we consider English as the source language (L1) and Yiddish as a third language. In the series, we consider English as its main language (L1), taking into account that *Unorthodox* is a German-American production, aimed for mainstream Western audiences. Yiddish is the most prominent third language (L3), both quantitatively and qualitatively, even though there are other L3s, such as German, Russian and Hebrew.

As regards music, we pay special attention to diegetic music, as songs sung in different languages are relevant for analysis of multilingualism and adaptation. We have spotted references to music in Feldman's autobiography and in the miniseries, and then compared the presence and function of different instances in both.

In the examples from the book, we respect the typographical format of the third language words (e.g. italics, capitals, transcription), which on occasion are different in the English and the Spanish versions. In the examples from the series, the subtitle division of lines is respected. Character names have been added for clarification.

3. From page to screen

The basis of the plot is the same in both the book and the series. They both portray the Ultraorthodox environment in which Deborah grew up and show the limited opportunities Hasidic women have had. As Hasidic culture has strictly enforced religious rituals and customs and heavily circumscribed gender roles, there are constant references to God and religion, which are displayed verbally in the book both in the ST and TT, i.e: "the Torah"/"la Torá,

"holy language of Yiddish"/"la sagrada lengua Yiddish", "Shabbo"/ "Shabo", "yeshiva"/*yeshiva"*, etc. In the series, these references are both verbal (we may hear people praying, singing religious songs, and uttering some religious words) and nonverbal (religious elements such as decoration, buildings, etc.). The rules married women must follow are constantly referred to in the book and shown on screen, particularly those related to consummating their marriage, that is sexual intercourse, which, as Feldman herself has put it in an interview, is a big part of the series and the heart of the book (Davies 2021).

Deborah and Esty' incessant search for self-definition and freedom are also portrayed in the autobiography and the series, although in the audiovisual adaptation it is represented by fleeing to Berlin. These scenes were created for the series, as its producers, Karolinski and Winger, were interested in "showing Berlin as a kind of integrated utopia" (Rushton 2021). Apart from this, there are other differences; in general, the book provides more detail about Deborah's young life and education and is set in a chronological order, while the series starts just before Esty's escape and her story goes back and forth through flashbacks between her previous life in Williamsburg and her journey of self-discovery and freedom in Berlin. Hence, the series producers were inspired by Feldman's memoir but invented part of the script since Feldman gave them creative freedom to adapt the book (Rushton 2021).

Cartmell and Whelehan (2010) divide the adaptations into three categories: i) transposition (the audiovisual version sticks closely to the literary text without much interference), ii) commentary (the screen version is altered because of the filmmaker's intentions), and iii) analogy (a completely different text, which is quite different from the original source). According to this classification, we might say that *Unorthodox* would be a "commentary" type because, as Karolinski stated in an interview (GirlTalk 2020), the producers departed from Feldman's story as they considered it was important to make things real, but they were clear that they wanted to make some changes. Among the modifications performed are the following: they developed Feldman's husband into a character, Yanky (Esty's husband); Esty left for Berlin to escape from the strict Ultraorthodox rules and culture, to live without wigs, heavy clothes and religious restrictions; there is a new character, Moishe (Esty's husband's cousin), portrayed as a kind of "bad guy"; Esty's passion for music becomes a metaphor for freedom. Karolinski thinks that adaptations have to be different from the book because "if you stuck to an adaption 100% like the book, most heroines would be silent and

watching everyone else. And there is nothing worse than a silent heroine" (GirlTalk 2020).

Unorthodox can be seen as a commentary on Feldman's biography, in that the series emphasises Feldman's search for freedom, but through different means. In Feldman's book, the protagonist starts her rebellion from her Ultraorthodox background by secretly reading books and then starting writing. As Feldman recounts, strict gender patterns prevail in Hasidic communities, and women are not allowed to read freely.

(1) I hide my books under the bed, and she [Bubby, Deborah Feldman's grandmother] hides hers in her lingerie, and once a year when Zeidy inspects the house for Passover, poking through our things, we hover anxiously, terrified of being found out. Zeidy even rifles through my underwear drawer. Only when I tell him that this is my private female stuff does he desist, unwilling to violate a women's privacy, and move on to my grandmother's wardrobe. She is as defensive as I am when he rummages through her lingerie. We both know that our small stash of secular books would shock my grandfather more than a pile of *chametz*, the forbidden leavening, ever could. Bubby might get away with a scolding, but I would not be spared the full extent of my grandfather's wrath. When my *zeide* gets angry, his long white beard seems to lift up and spread around his face like a fiery flame. I wither instantly in the heat of his scorn (Feldman 2012: 26).

Feldman, as a child, borrows books from the library or buys them (Feldman 2012: 26). She reads secretly the English translation of the Talmud, the compilation of ancient writings considered as sacred and normative for Jews. Therefore, it is a book related to her religion, but forbidden for women in her Hasidic community of Satmar, especially in English translation.

(2) There's something new under my mattress this week, and soon (when Bubby doesn't need my help with the kreplach) I will shut the door to my room and retrieve it, the wonderful leather-bound volume with its heady new-book smell. It's a section of the Talmud, with the forbidden English translation, and it's thousands of pages long, so it holds the promise of weeks of titillating reading. I can't believe I will finally be able to decode ancient Talmudic discourse designed specifically to keep out ignoramuses like me. Zeidy won't let me read the Hebrew books he keeps locked in his closet: they are only for men, he says;

> girls belong in the kitchen. But I'm so curious about his learning, and what exactly is written in the books he spends so many hours bent over, quivering with scholarly ecstasy. The few bits of watered-down wisdom my teachers supply in school only make me hunger for more. I want to know the truth about Rachel, Rabbi Akiva's wife, who tended her home in poverty for twelve years while her husband studied Torah in some foreign land. How could the spoiled daughter of a rich man possibly resign herself to such misery? My teachers say she was a saint, but it has to be more complicated than that (Feldman 2012: 26).

In this quote, we see Feldman's curiosity for understanding her tradition, whilst questioning the "watered-down wisdom" she receives at school, which will ultimately lead to her rebellion. We also see the strict gender roles in her community, where women are relegated to private spheres of housekeeping. Importantly, we see Feldman compare herself to the characters she reads about. Here it is Rachel; elsewhere, it is Bathsheba, King David's wife, "a mysterious biblical tale about which I've always been curious" and the mother of King Solomon (Feldman 2012: 28). It is not only books and characters related to Judaism, however, that Feldman identifies with. She also compares herself to Roald Dahl's Matilda (Feldman 2012: 5, 7, 21, 23) and Dahl's characters generally: "unfortunate, precocious children despised and neglected by their shallow families and peers" (Feldman 2012: 20). In the Satmar community, Feldman cannot aspire to standard higher education, but she will take up a course on literature in a continuing education program (Feldman 2012: 222). She will also write a blog (Feldman 2012: 234-239), and this will lead to her escape, together with her son, from her community and marriage.

In the series, as an audiovisual product, the liberating role of reading and writing is taken up by music. As mentioned above, the series has two parts, set, respectively, in New York and Berlin, and alternated through the episodes by means of flashbacks. In the two parts, music has different functions. The first part is set in Brooklyn, New York, in the Satmar community, "a Hasidic sect known for its extreme religious conservatism and rigidly enforced gender roles" (Blake 2020: 9). There, the main function of music is characterising the Hasidic community and its gender roles. Women are not generally allowed to sing in public. Hebrew songs are sung in celebrations, by men, as shown in Esty's and Yanky's wedding. The second part of the series is set in Berlin, where Esty meets an international community of music

students at the conservatory. There, music becomes a metaphor of freedom and subversion. As Karim, a music teacher tells Esty in connection with Johann Sebastian Bach: "In music, often, you have to break the rules to make a masterpiece" (Ep. 2 10:33). Other international music students sympathize with Esty's need to break away from oppressive settings, here also related to gender. In the words of Ahmed: "Imagine being a gay kid in Nigeria. A gay kid with a cello" (Ep. 2 44:09).[1] In these examples, multilingualism is mainly presented through the different accents of characters, speaking English as a lingua franca in an international teaching context. This is also set against the background of gender diversity.

The change from literature, in the book, to music, in the series, can be related to the need to explore specific audiovisual codes in the film, where the verbal text interplays with non-verbal elements, both in the visual and aural codes. This can be observed in a scene of Episode 1 of *Unorthodox*, in a dialogue between Esty's grandmother, Esty and her aunt, while listening to music, a lied by Schubert which will be commented on in section 4, below.

(3) Grandma:
My father loved this song.
He had a wonderful voice, Esty.
Your great-grandpa.
All the men in his family did.
[…]
Grandma:
So many lost.
But soon you'll have
children of your own.
[…]
Esty's aunt:
– Grandpa will be home any minute.
Esty:
– He's not here yet!
Esty's aunt:
So he'll hear women singing
when he arrives? No.[2] (Ep. 1 10:14-11:50)

1 These examples have been examined in Corrius and Espasa (2022) with a different emphasis, in connection with translation of multilingualism.

2 As mentioned in the methodology section, the subtitle division of lines is respected in the examples. Character names have been added for clarification.

Here, audiences learn about the gendered public/private divide, according to which only men sing in public, whereas women sing only exceptionally, mostly on private occasions. The taste for music in women can only be nurtured and transferred to sons. This scene is partially based on Deborah Feldman's autobiography.

(4) If Zeidy isn't home, Bubby sings. […] This one is a Viennese waltz, she tells me, or a Hungarian rhapsody. Tunes from her childhood, she says, her memories of Budapest. When Zeidy comes home, she stops the humming. I know women are not allowed to sing, but in front of family it is permitted. Still, Zeidy encourages singing only on Shabbos. Since the Temple was destroyed, he says, we shouldn't sing or listen to music unless it's a special occasion. Sometimes Bubby takes the old tape recorder that my father gave me and plays the cassette of my cousin's wedding music over and over, at a low volume so she can hear if someone's coming. She shuts it off at the merest sound of creaking in the hallway. […] Only one of her sons inherited her voice, Bubby says. The rest are like their father. I tell her I was chosen for a solo in a school choir, that maybe I did inherit my strong, clear voice from her family. I want her to be proud of me (Feldman 2012: 12).

Toward the end of the series, in Episode 4, Esty explains the role of music in Hasidism for audiences unfamiliar to Hasidic custom: the examining board for Esty`s audition at the end of the series, and by extension, general audiences outside the sphere of Ultraorthodox communities.

(5) Karim (music teacher): Can you tell us why you chose this song?
Esty:
My grandmother loved it.
It was our secret.
Woman in examining board:
Why a secret?
Esty:
I come from a community
In Williamsburg, Brooklyn…
Where women are not allowed
to sing in public.
Woman in examining board:
Why not?
Esty:

A woman performing loudly among men
Is considered to be immodest.
Even seductive (Ep. 4: 36:00-36:34)

In Esty's explanation, the private/public gender divide is emphasized, with the sexual connotations that singing in public is considered seductive for Hasidic women, aspects that are present in Feldman's memoir, but here are emphasized in connection to music, as metaphor and as an audiovisual resource.

4. Linguistic diversity

Language plays an important role in *Unorthodox* as it helps depict the different cultures and identities. However, the number of languages used is not the same in the book and in the series. *Unorthodox: The Scandalous Rejection of My Hasidic Roots* (2012) is written in English and has quite a number of Yiddish and Hebrew words, most of them related to religion and Hasidic culture. In the series *Unorthodox* (Netflix 2020), apart from English (as lingua franca), we can hear four different languages which convey different cultures and settings: Yiddish (representing the rigid parameters of the ultraconservative Jewish community), Hebrew (linked to religion and used by Hasidic characters), German (representing a new setting related to freedom) and Russian (only used a few times and spoken by prostitutes and a cleaning lady in Berlin). In keeping with the research by Savoldelli and Spiteri Miggiani (2023: 20), this series follows Netflix's policies and translation specifications "to mark and preserve multilingualism".

Linguistic diversity as found in *Unorthodox* is a fundamental element of divergence as it may alert viewers to a change of cultural setting, reflect social differences and tendencies, symbolise identities beyond the linguistic fact and portray characters. For Díaz-Cintas (2015: 138) linguistic diversity is a resource that clearly highlights the characters' identity and emphasizes their otherness. Both the book and the series are very rich as far as the presence of the third language (L3) is concerned. Following Corrius and Zabalbeascoa's (2019) classification of the presence and importance of L3 in audiovisual translation, we might say that its presence is "recurrent", namely languages other than L1 can be heard in numerous parts of the series. This category may also apply to Feldman's autobiography as we may find foreign words (in Yiddish and Hebrew) throughout the book (single words or expressions

can be spotted from the very beginning until the end), as mentioned above and seen in the previous quote and in the following examples: *tishtech*, *Gut yontif*, *Havdalah*, *menuchas hanefesh*, *shidduch*, *mamaleh*. However, L3 intensity is not the same in Feldman's autobiography and its screen adaptation because in the series there are many long and complete dialogues in Yiddish and to a lesser degree in Hebrew. Hence, we think that a new category might be added to Corrius and Zababeascoa's (2019) classification. They propose three categories: "anecdotal" when there are only few L3 words in the series, "recurrent" when L3 can be heard in numerous parts of the audiovisual production, and "L3-as-theme", when there is an intense and highly relevant presence of L3 and language becomes a theme. We propose the category "intensely-recurrent", to refer to those texts in which not only is L3 recurrent (as in the book or series) but also long, sharp and intense (as in the series), that is, long and recurrent speeches are present throughout the production. This is the case of Yiddish, a language commonly spoken by people from the strictly patriarchal Hasidic community in Williamsburg. In the series, there is extensive code-switching with Yiddish, which has been subtitled to allow the audience to follow the story. In contrast, in the book different solutions have been provided: i) signalling the Yiddish term in italics, "*chinush laba*", (Feldman 2012: 90), ii) clarifying the Yiddish words and expressions which have not been translated but explained, for example "*Halacha*, or Jewish law" (Feldman 2012: 101), "he was a *sheid*, a ghost" (Feldman 2012: 95), "she is wearing a *shpitzel*, wrapped flat and tight around her skull" (Feldman 2012: 123), and iii) deducing from context as in the instance "the women veer off to either side of me to clear a path for the parade of men entering for the *badeken* ceremony" (Feldman 2012: 164). This sentence is found in chapter 7, dealing with marriage and, although the term *badeken* has not been explained, it may be grasped that it refers to the Jewish wedding ceremony. These four types of solutions have also been used in the Spanish version.

Linguistic diversity is covered differently in the book and the series. Whereas in the series codes-switching is extensively employed and has a strong social function, in the book (both in the English and Spanish versions) we may find single words or expressions that are scattered throughout the pages, which on occasion are paraphrased but other times left untranslated. Besides, a glossary of Yiddish terms is provided at the end of the Spanish translation (Feldman 2020: 375-383).

Feldman has kept some words or expressions in Yiddish and Hebrew, which she has mostly marked using italics (see *chametz* and *zeide* in the quote above). The Spanish translators have followed the same criterion and

used *jametz* and *zeide*, respectively. This typographic marker has been used throughout the book in both versions. However, on occasion the TT marks L3 elements that have not been differentiated in the original text (ST), for example the word Shabbo(s) in the ST (p. 101, 149) and *Shabo(s)* in the TT (e.g. p. 151, 218), or Simchas Torah (p. 87) versus *Simjás Torá* (p. 131); siddurim (p. 87) versus *siddurim* (p. 131). It is worth mentioning that the Yiddish and Hebrew words used in the Spanish version have been Hispanicised in format, so accents have been added or the letter "j" has replaced "ch", as in Japtz. Besides, these words are often paraphrased in the paragraphs where they appear, for clarification for readers unfamiliar with Jewish traditions. Furthermore, the Spanish glossary tells the readers that many Yiddish terms have been transcribed according to the pronunciation and dialect of the Hasidic community in Williamsburg (Feldman 2020: 375).

As mentioned in the Methodology section above, the words and expressions used in Yiddish in the English ST and in the Spanish TT have been classified under the following categories.

- Religion (e.g. *Ehrlich/éhrlij, berachos/berajós, choteh umachteh es harabim/ Joté umajté es harabim, goyim/goim),* Purim/Purim, Torah/Torá, siddurim/ sidurim, aveirah/aveirá, tzadekes/tzadekés, *rebbe/rebe*)
- Sex (e.g. *prtizus/pritzús,* mitzvah/mitzvá, niddah/nidá, kallah/kalá)
- Engagement and marriage (e.g. *ervah/ervá, shidduch/shiduj*, chassan/ jasán, shviger/shvíguer, t'noyim/t'noim,)
- People and culture (e.g. *apikores/ apikores,* gabbaim/gabbaim, kugelech/ kúguelej, shomrim/shomrim, eiruv/eiruv)
- Food (e.g. *babka/babka., cholov Yisroel/ jolov Isroel, charoses/jaroses*, *marror/ maror*)
- Clothing (e.g. *tishtech/tishtej, shtreimet/shtréimel*).

In the series, languages have different functions. Yiddish is used to characterise the Hasidic community (see Section 4 below) whilst German, as mentioned above, is related to freedom. Esty listens to Mendelssohn's *Heben deine Augen auf [Lift Thine Eyes],* sung by a women's choir and shortly after this, Esty is shown lifting her eyes, moved, probably before deciding to present a song at her audition to apply for a scholarship to study music in Berlin. The song that she will present is *An die Musik* D. 547, a lied for voice and piano, by Franz Schubert, with lyrics from a poem by Franz von Schober.[2] Here, music is thematised, as the song is an ode to music and its liberating power. Music is the "champion of art", which can transform "awful hours" and "life's vicious cycle" and convert them "into a better world", as shown in Episode 4.

(6)

An die Musik (sung in German)	English subtitles
Du holde Kunst, in wieviel grauen Stunden Wo mich des Lebens wilder Kreis umstrickt Hast du mein Herz zu warmer Lieb entzunden Hast mich in eine beßre Welt entrückt	You champion of art In how many awful hours Where I was ared up In life's vicious cycle All those wretched hours You have my heart… […] into a better world (Ep 4. 34:30-35:34)

The previous examples show how the German language in songs is explicitly related to freedom. As for Hebrew, as mentioned before, this language is associated with religion in the first part of the series, and to characterise the Ultraorthodox community. However, this language acquires a different function at the end of the series when Esty sings *Mi Bon Siach*, a wedding song, which has been sung before at Esty's and Yanky's wedding. The senior entertainment writer Esther Zuckerman (2020:12), has convincingly explained how Esty`s singing of this song, right at the end of the series, shows both her connection to, and her rejection of, tradition:

> The tune, which is never identified by name, is "Mi Bon Siach," heard at weddings when the bride and groom are under the chuppah. It's a melody that played when Esty and Yanky were getting married in the second episode, and Esty's choice of it resonates with both rebellion and irony. It's a song that should signify her bond to a man, but she's turning it into something that can extricate her from that bond, using a voice that she wouldn't have been able to use in her former world where women's singing is prohibited. […]. Yanky watches her from a corner of the auditorium as she performs what is both a rejection and embrace of her past (Zuckerman 2020: 12).

Through this song, Esty seems to find freedom, in a language related to her community, but in a new context: the audition that will hopefully enable her to fulfil her purpose of developing as a musician. This can be related to a tradition of Jewish literature which places "the curious young woman at the threshold between tradition and modernity, between religion and the secular" (Greenberg 2021: 2). This is similar to Feldman's relationship with literature, in her need to understand and find alternative readings to the Talmud, to female characters in Jewish tradition, like Rachel and Bathsheba, or in secular literature, like Roald Dahl's Matilda.

5. L3 and characters' identity

As explained in the previous section, and by Pujol and Santamaria (2022), the presence of Yiddish fulfils the function of characterisation, of visualizing the belonging to the group, an objective present in both the series and the book, although in the latter it is not so noticeable since Yiddish is scattered throughout the whole text and dialogues are scarce, for fulfilling the functions of identity characterisation. We understand functions expressed by multilingualism in the sense developed in Sokoli et al. (2019: 80), i.e. multilingualism is present to convey a given "character portrayal, comedy/humour, dramatic effect, metalinguistic, metaphorical (e.g. communication barrier), plot (twist), showing tolerance, signalling otherness, signalling the villain, stereotype, suspense, theme" rather than "elements of a story have a specific function or purpose in the construction of a narrative" (Hurtado-Malillos 2023: 5). We will observe in this section the use that each of the characters makes of the languages present in the autobiography and the script as a means to establish their identity.[3] According to Vignoles et al. (2011), the following four categories of identity can be established: collective, relational, individual and material. The authors define these categories as follows:

> Collective identity refers to people's identification with the groups and social categories to which they belong, the meanings that they give to these social groups and categories, and the feelings, beliefs, and attitudes that result from identifying with them […].
>
> Relational identity refers to one's roles vis-à-vis other people, encompassing identity contents such as child, spouse, parent, co-worker, supervisor, customer, etc (Vignoles et al. 2011: 3).
>
> Individual or personal identity refers to aspects of self-definition at the level of the individual person. These may include goals, values, and beliefs […], religious and spiritual beliefs […], standards for behavior and decision-making […], self-esteem and self-evaluation […], desired, feared, and expected future selves, and one's overall "life story" […].
>
> The contents of a person's identity can include not only her mind, body, friends, spouse, ancestors, and descendents, but also her clothes, house, car, and the contents of her bank account. In other words, people view and treat as part of their identities not only social

3 A previous phase of this research has been published by Pujol and Santamaria (2022), with a different emphasis, on the effects of language diversity on the film narrative and its translation.

> entities beyond their individual selves, but also material artifacts […]), as well as significant places […] Thus, beyond individual, relational, and collective identities, people might also be said to have material identities (Vignoles et al. 2011: 3-4).

For the sake of argument, we will refer to collective identity as membership in relevant groups or social categories (Vignoles et al. 2011: 3), and individual identity as defined by personal beliefs and characteristics (Vignoles et al. 2011: 3).

First, the wider use the series makes of L3 in comparison to the use the autobiography makes must be highlighted as one of the aspects that most differentiates the book from the series. In the autobiography all the characters use Yiddish words to refer to issues related to religion and the obligations that derive from Hasidic mandates, such as those related to marriage and food, for example, as explained in Section 4. Code-switching, therefore, becomes the means to help the reader understand the social context of the Brooklyn Jewish community described. The socio-religious control in which the protagonist is immersed is made clear through code-switching, but the differences about the characters are explained by the writer. In contrast, the series uses multilingualism to portray the characters. L3 mainly allows the viewers to infer the characters' relationship with the religious precepts of the community, i.e. their collective identity, and as a result from their deviance from it, their individual identity.

The names of the characters were changed in the book to preserve the privacy of certain persons, as explained in the autobiography, and the characters were once more renamed for the series. The group of main female characters who play a central role in the development of the story and their attitudes are distinguished by the different languages they can speak and their fluency in these languages. Thus, languages become in the series a means to portray a distinctive collective and individual characterisation. And within this context, we believe it is helpful to analyse how the names of the characters' change from the book to the audiovisual production.

Deborah Feldman refers to her grandmother as Bubby throughout the text. On two occasions (Feldman 2012: 4, 87), and because of the code-switching included in the work, the word *bubbe* appears to talk about her. On the other hand, in the series the name that appears in the subtitles is Babby. Babby and Bubby are both small variations from the Yiddish affective form of grandmother. Esty's grandmother, as stated in Pujol and Santamaria (2022: 58), represents to Esty "the fundamental cultural and family essence", and for this reason "(t)he grandmother speaks in Yiddish at all times".

Formally, we can describe her through her collective identity, since her objective to maintain the Hasidic principles, and though her individual identity, since Yiddish gives information on her background.

In her book, Feldman refers four times to a girl she went to school with (Feldman 2012: 75, 85, 89, 258), Miriam-Malka, as a girl she admires and envies, and who she holds up as an example of those who are "well-behaved girls whose fathers have clout" (Feldman 2012: 75). She also envies her for her name, as it includes an "inimitable combination with the rare advantage of not being shared by hundreds of other girls in Williamsburg" (Feldman 2012: 75). This character, who does not appear in the audiovisual production, does serve to name the two middle-aged women who insist that Esty should not move away from her community, her aunt and her mother-in-law. We can interpret that the compound name, which ends up designating two characters in the series is a strategy used by the script to assign these two women to a specific group and to ascribe to them a well-defined collective identity, and as such they share the aim of preserving the Hasidic religious interests.

As stated before, Esty's grandmother always uses Yiddish, and that is mostly the linguistic behaviour of her daughter in the audiovisual production: Malka Schwartz, and Esty's mother-in-law, Miriam Saphiro. However, the family lives in the borough of Brooklyn, and therefore, as stated by Pujol and Santamaria (2022), the latter two characters must sometimes use English to refer to objects outside their community. In interactions with members from outside their community, we see how with Esty's aunt must speak English with the paramedics attending to Babby when she feels ill, or when Esty's father goes with her to collect rent from Karim, a name that will be used for Esty's music teacher in the series. In this scene we are made aware he is not fluent in English; for this reason, he needs Esty with him to help him during the conversation they are having. Here the audience is given information through English on the closeness of the community to other people in the neighbourhood. Other scenes in which Malka and Miriam argue or show their anger with short sentences in English seem to indicate that the pretended happiness of the community, together with its rigidity, can only be broken in English. Once again, Yiddish gives characters a collective identity and English and individual one. It should be pointed out as well that using English, as the minority language for the Hasidic group, could be understood as an instance of divergence, as stated by Gasoriek and Vincze (2016: 306).

In contrast to the women against Esty being able to have a new life outside her Hasidic community, we have Esty's mother, Leah, and other

minor characters that appear in the series, such as Esty's mother's partner, who we will not include.

Leah is shown as an assertive character, determined to stand up for herself in front of her former community, despite having fallen from grace after leaving her husband. This behaviour is reflected in her use of Yiddish and of English. On the one hand, when in the series she first tries to approach her daughter in Yiddish, she is rejected by her in English. Nevertheless, and as their relationship improves, Esty accepts speaking to Leah in English, and English becomes a tool to show the viewer that Esty is ready to leave forever the Brooklyn community in which she grew up. None of these linguistic hints are present in the book, but in the audiovisual production they become tools to help the series viewers understand how the mother-daughter relationship, forbidden by the religious community after Leah left the community, can develop outside and therefore in English. Their individual identities are made even clearer to the viewers through the use of English.

Moishe, a character absent in the book, as explained before, and who is commissioned by the Brooklyn Hasidic community to help Esty's husband force her to return to the United States, always uses Yiddish with Leah, to which she retorts that at home he does not allow her to speak Yiddish, even though this is the language she uses at work. Moishe rejects to use any other language apart from Yiddish because he also rejects the possibility of living outside his religious community. In this case Yiddish is used as a symbol of his collective and individual identity.

English, on the other hand, is openly the lingua franca in the series. Thus, when Esty is in Berlin, this is the language she uses with her teachers, and with the other students, while German becomes residual and, on many occasions, appears mostly in the visual channel. Thus, English becomes the language of those not sharing the Hasidic precepts, while German defines the geographical locations of scenes. In a similar way, Hebrew is only present in religious practices. Once more and as explained above, the whole series debates freedom versus restriction, and the languages present in the audiovisual production help to emphasize this dichotomy.

6. Conclusions

Both *Unorthodox: The Scandalous Rejection of My Hasidic Roots* (2012) and its screen adaptation *Unorthodox* (Netflix, 2020), present its main character (Deborah and Esty) as a woman trapped in the ultraconservative community of Williamsburg, who wants to escape from the constrictions of her married

life in this Hasidic community. Freedom, as opposed to the rigid parameters of the Ultraorthodox Hasidism, is clearly represented in both works, although in different ways. While multilingualism is commonly used to characterise the different communities and shape characters' identities as well as collective identities in the book and on screen, a new setting (Berlin) and music have been added to the screen adaptation to portray freedom.

Still, it is worth mentioning that language variety is also represented differently: while Yiddish and Hebrew are the only third languages in both versions of the book (English and Spanish), the audiovisual production also has German and Russian. These two languages are heard a few times in the scenes shot in Berlin, as opposed to Yiddish (representing the rigid parameters of the ultraconservative Jewish community) and Hebrew (linked to religion and used by Hasidic characters) that can be heard throughout the series; namely there is constant code-switching, so subtitles have been provided. In Feldman's autobiography, Yiddish and Hebrew may be found throughout the book but in isolated words or expressions. Here, no straight translation has been provided: sometimes a short explanation, next to the term, has been given, and on occasion the foreign term or expression can simply be understood from the context. This also applies to the translated version *Unorthodox*: *Mi verdadera historia*, but a a glossary of Yiddish terms is provided at the end of the book. Although both the book and the series have a recurrent presence of L3, as might be inferred from our analysis, its intensity is not the same. Thus, we propose to add a new category to Corrius and Zabalbeascoa's (2019) classification of the presence of L3: the "Intensely-recurrent" category, which would be allocated between "recurrent" and "L3-as-theme". The "intensely-recurrent" category would include those texts whose L3 presence is frequent (from beginning until the end) and long, sharp, vivid (long dialogues and/or speeches).

The characters analysed in this article are those relevant to Esty Saphiro's escape. In the first group we can include Esty's grandmother, her aunt and her mother-in-law, representative of the values of the Hasidic community. As the audience perceives that their conversations are in Yiddish, Yiddish becomes the tool with which to assign them to the hardcore membership of the Hasidic community, and to ascribe to them the collective identity of that group. The few instances we hear Miriam and Malka use scattered words in English about commodities they need to buy outside their community, help viewers to locate these two characters and their family and communities in a neighbourhood in New York City. Other scenes that happen outside the community allow us to situate the environment where the scene takes place. In the same way, Germany mainly appears in the visual channel, rather than in the script.

The plot tension is basically shown by Yiddish and English, since English appears, as opposed to Yiddish, as the language of those who move away from the Hasidic community and live by other norms. As a summary, we can classify the different languages in the series as follows: English becomes the unmarked language; Hebrew represents the language of religion; and Yiddish is represented as the language of coercion; German defines the setting, together with English in some scenes, and becomes the "integrated utopia" (Rushton 2021), according to the producers of the series.

Music and song have thematic importance in the narrative as metaphor for freedom. Music is important in Feldman's memoir, and part of the series is based on this. However, as an audiovisual adaptation, audiovisual resources are used, and music is another powerful means, together with language, to show the protagonist's transformation. In the book, the protagonist starts her rebellion first by reading secretly and then by writing. This is transformed, in the series, as the protagonist begins by listening to music and ends by singing it. Esty is empowered as a woman through finding her voice in the final song in the series. The fact that this voice sings in Hebrew shows that characters, even if they depart from specific roles, can subvert them in new places.

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Pinocchio and its lasting legacy: A study across adaptations and dubbings

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ABSTRACT

This paper analyses how Italian culture is represented and translated through dubbing in three cinematic adaptations of Carlo Lorenzini's Italian classic, *Le Avventure di Pinocchio* (1881/1993). The first adaptation examined was the animated film produced by Walt Disney, which brought fame to the story in the US and was dubbed from English into Italian in 1947. Then, the 2002 feature-film Italian adaptation directed by Italian actor Roberto Benigni, who also starred as the wooden puppet. The dubbing from Italian into English of this film was carried out by the American distributor and employed the voices of famous English-speaking actors. Finally, the latest 2019 Italian film adaptation, directed by Matteo Garrone, was dubbed from Italian into English using Italian actors speaking in English, as requested by the director himself.

The analysis demonstrates how Disney's *Pinocchio* minimises cultural references to Italy and to the source novel, which the Italian dub partially reinstalls. Benigni's work is rich in cultural references to Italy, specifically in the protagonist's idiolect. However, the English dubbing was highly domesticating, removing much of the Italianness of the original and was harshly criticised by film critics and international audiences. Garrone's adaptation carefully preserves the cultural identity and authenticity of the source text, even from a nonverbal perspective. The English dubbing adopts a foreignising perspective, reflected not only in the Italianised English spoken by the dubbing actors but also in the translation choices that foreground references to Italian culture (e.g., through loan words) wherever possible.

Keywords: adaptation, cultural references, dubbing, Pinocchio.

1. Introduction

Le Avventure di Pinocchio (1881-1883) by Carlo Lorenzini, known by the pen name of Collodi, is one of the most translated books ever, ranking second

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only to the *Bible* along with Saint Exupery's *Le Petit Prince*. In addition to Latin, a dead language, and Esperanto, an artificial language, it has also been translated into less commonly known languages such as Irish Gaelic and Armenian.

Its genre and ideal readership have long been debated (Paruolo 2017; Tosi – Hunt 2018): several readings have emphasised that the adventures and misadventures of the puppet, who eventually grows up and transforms into a mature and responsible adult, are symbolic of the journey of a young country, Italy, which became a nation through the Risorgimento (for the equivalence, see Asor Rosa 1975: 939-940). Furthermore, *Pinocchio* is considered a children's classic but is also read by adults. In Calvino's words, certain ingredients make a book a classic: "the classics are those books which come to us bearing the aura of previous interpretations, and trailing behind them the traces they have left in the culture or cultures (or just in the languages and customs) through which they have passed." (Calvino 2000: 5; see also Tosi – Hunt 2018).

Tosi and Hunt point out that *Pinocchio* was innovative in many ways: a book for children, but not necessarily only for them, as it contained a moral lesson without being explicitly didactic, and, at the same time, was closely linked to its author's young country, yet also had a global appeal (Tosi – Hunt 2018: 4-5) because it told a universal story. Moreover, as the reader realises after only a few pages, the setting is Tuscany, which is very far from the utopian world of traditional fairy tales. The text is rich in references to everyday situations, to the lives of peasants and artisans whose main objective is to make ends meet (West 2006). At the same time, however, *Pinocchio* draws heavily on the tradition of oral literature but is also influenced by serious prose literature (Dante and Boccaccio, for example, see Cambon 1973). The reasons for the numerous adaptations, re-writings, new editions and translations into different languages lie in the motives mentioned above and in the fact that the story allows for different levels of reading, i.e., a superficial reading for children alongside "hidden depths" (Lawson Lucas 1996: xii), passages in which Lorenzini pours out his reflections on human nature, life, poverty, social and political institutions and hierarchies.

In this study, we aim to analyse Italian culture-bound references and cues in some adaptations/synchronised versions of *Pinocchio* into English to determine how much of *Pinocchio's* "Italianness" is retained and how; what the result looks like; and how the English versions of *Pinocchio* have been received. To this end, we selected Disney's classic (1940), Benigni's film (2002) and its English dub, and Garrone's film (2019), which has also been

dubbed into English. We chose Disney's *Pinocchio* because it is one of the first and most famous Disney productions filmed in English and then dubbed into several languages, including Italian. Undoubtedly, this animated film helped the character gain international popularity, but at the same time many viewers ignored the puppet's Italian origins. Benigni's adaptation is the first Italian colour film based on Lorenzini's novel, a faithful rendition of the original text, which was dubbed into English by the American distributor. Finally, we chose Garrone's 2019 film, another faithful Italian rendition of Lorenzini's novel praised for its authenticity, especially in Italy, which was dubbed into English under the supervision of the director himself.

2. *Pinocchio* for the cinema

Pinocchio is a famous story from which many directors have drawn inspiration. As West (2006) notes, both Fellini and Coppola wanted to develop films based on Pinocchio, but neither did so. However, there are several references to the puppet in Fellini's final film, *La voce della luna*, starring Roberto Benigni. The first adaptation of Pinocchio for the cinema was a black-and-white silent film by Antamoro in 1911. The second version for the cinema was released in 1947, directed by Giannetto Guardone. The film cast a boy in the role of Pinocchio and Vittorio Gassman as the Green Fisherman.

Several experiments with different genres followed, including animation, from Disney (1940), Cenci (1971), which faithfully followed the story for which he also sought the approval of Lorenzini's heirs, and D'Alò, who presented his version at the Venice Film Festival in 2012. Lucio Dalla, the voice actor for the Green Fisherman, wrote the songs for this version of *Pinocchio*. There are also some attempts at the sci-fi genre, such as Spielberg's *AI – Artificial Intelligence* (2001) starring Jude Law and Robichaud's *Pinocchio 3000* (2004), a digitally animated film with a moving, topically relevant environmental message in favour of the conservation of plant species. One example of a horror film, *Pinocchio's Revenge*, by Tenney (1996), has little to do with Lorenzini's puppet but is more reminiscent of the killer doll. Barron's 1996 version, *The Adventures of Pinocchio*, is notable for its experimentation with the animatronic puppet that breathes life into the protagonist and a memorable performance by Martin Landau as Geppetto (for a detailed account of *Pinocchio* adaptations, see Borg 2019, Paruolo 2017, West 2006). Comencini's TV serial *Le Avventure di Pinocchio* was broadcast on Italian television in 1972 and was the most widely appreciated adaptation, at least by the Italian audience. Although

Comencini replaced the talking animals of the novel with actors, this version is quite faithful to the original and benefits from a compelling choice of actors. Audiences particularly liked Comencini's narrative skill in showing the changes in post-war Italy on both a social and individual level.

Benigni's *Pinocchio* followed in 2002, a film long remembered as the most expensive Italian film ever made, more than for its quality. As we will discuss later, its failure, particularly notable abroad, was a consequence of the poor quality of the English dubbing for the American market (Borg 2019). Another Italian director, Garrone, tried his hand at a new version of *Pinocchio* in 2019, which was considered quite faithful to the original but was praised mainly for its visual quality.

Two productions have been completed in recent months: a digital animation experiment by Guillermo Del Toro for Netflix (2022) and a Disney live-action by Robert Zemeckis (2022). Del Toro reinterpreted the classic Italian fairy tale in a stop-motion musical adventure, describing the adventures of the cheeky doll as he searches for a place in the world. Zemeckis' live-action remake was released on Disney+ in September 2022. The policy of Disney's live-action films, including Zemeckis' film, seems clear: remake animated classics without making too many changes.

3. Translating cultural traits in dubbing

One of the biggest challenges in dubbing is translating cultural references from the source language into the target language. Cultural references are essential to understanding the context of a scene and building characters, but they can also be a barrier to the comprehension of the target audience.

Two main strategies exist in transposing cultural references in dubbing (see, inter alia, Katan 1999, Pedersen 2007, Ranzato 2016). The first presupposes adapting them to the target culture to make the content more relatable and understandable to the audience. This approach emphasises the importance of cultural relevance and the need to make the content accessible to as many people as possible. For example, if a reference to a specific holiday or festival is made in the original language, the dubbing team may choose to adapt the reference to a similar holiday or festival in the target culture. This allows the audience to understand the scene's context without requiring them to know the specific cultural reference.

The second is in favour of cultural retention, i.e., cultural references should be kept as close to the original as possible to preserve the cultural

authenticity and integrity of the original work. This approach emphasises the importance of staying true to the original text, even if it means sacrificing some level of comprehension for the target audience. For example, if a reference to a specific cultural figure or event is made in the original language, the dubbing team may keep the reference as is and provide a brief explanation for the audience to understand the context.

In general, dialogue adaptors try to strike a balance between cultural relevance and cultural authenticity and hone their choices to adapt to the visuals: if cultural references are only verbally expressed, they have more scope for changes, but if they are anchored to the image, their choices need to be consistent with what the audience sees onscreen.

Another element which has a bearing on the decision of which strategy to choose is the context and goals of the dubbing project. Comprehension of the target audience is usually prioritised over cultural authenticity.

4. Data and methods

The three films selected for the analysis were accessed through the video streaming platforms currently hosting them (Disney+ for Disney's *Pinocchio*, Netflix Italia for Benigni's *Pinocchio*, and Amazon Prime for Garrone's *Pinocchio*). They were then transcribed and organised in a table with three columns: the first one on the left dedicated to the name of the speaking characters, the second to orthographic transcription of the original soundtracks and the third to the transcriptions of the three dubbed versions, i.e., in Italian for Disney's *Pinocchio* and in English for Benigni's and Garrone's films (see Bonsignori 2009 for the norms followed for the orthographic transcription). Table 1 summarises key information on the films making up the dataset.

Table 1. Key information on *Pinocchio* film adaptations

Film title	Year	Director(s)	Duration	Tokens (source text)	Tokens (target text)
Pinocchio	1940	Hamilton Luske, Ben Sharpsteen	88′	6,113	5,531
Pinocchio	2002	Roberto Benigni	107′	9,832	9,220
Pinocchio	2019	Matteo Garrone	125′	8,818	7,713

Once the dataset was assembled, the analysis was essentially qualitative as it aimed to investigate how the Italian culture, which is at the basis of the

source novel, permeates these adaptations, and observe whether and to what extent the translation via dubbing manipulates Italianness according to the target lingua-culture. Verbal, and occasionally non-verbal, elements related to the Italian culture from the original texts were, therefore, singled out through a close reading of the original transcripts, together with a careful evaluation of the corresponding audiovisual texts. Subsequently, the target translated texts were analysed similarly to critically ascertain how the verbal phenomena identified in the original texts were rendered via dubbing. This method is what Toury (1995: 13) calls "coupled pairs analysis", an essential practice within descriptive translation studies, the theoretical framework that best defines the present research.

5. Disney's *Pinocchio* (Disney, 1940/1947)

Walt Disney's *Pinocchio* was released in the USA in February 1940, and is considered an essential cinematographic milestone that turned the Italian puppet into a global icon (Tosi –Hunt 2018). It is the first sound cinema adaption of Collodi's text and the second Disney feature film after *Snow White and the Seven Dwarfs* (1937). Disney's *Pinocchio* was universally acclaimed as a pioneering work for the high quality of the animation and the sound system involved in its production; so much so that with this film Walt Disney set parameters that are still crucial in animated cinema. Directed by Hamilton Luske and Ben Sharpsteen, *Pinocchio* was part of Disney's project for the cinematographic transposition of masterpieces of the European fairy-tale tradition, inaugurated in 1937 with *Snow White and the Seven Dwarfs.*

After the Germany of the Grimm brothers, Disney was inspired by the portrayal of Italy in *Le Avventure di Pinocchio* by Carlo Collodi. However, the resulting film adapted from the Italian classic was radically transformed and intensely Germanised. Some critics (see Mazzei 2019) argue that Walt Disney might have opted for this German relocation to make the film more palatable for the European market that was, at that time, ruled by Nazism. As highlighted by Wunderlich (1992), simplifying Collodi's source entailed the eradication of all the anti-social tendencies of the puppet and thus represented childhood as an exclusively positive experience. In this way, Collodi's plot would be substantiated by Disney's general objective of representing the European tradition according to an all-American ethos.

Furthermore, the cartoon came out in theatres in the period following the Great Depression but before the entry of the United States into World War II. It could have been for this reason that Disney chose to present the

outside world as hostile and threatening (e.g., "Pleasure Island"), while portraying home and family as a safe space providing a protective refuge. Indeed, the film's ending culminates with Pinocchio returning home and restoring the happy family. Therefore, American optimism, undermined by the gloomy and tragic atmosphere of the World War, might have induced Disney to depart from the source story of Pinocchio, removing all the potentially disturbing elements (e.g., poverty, a tough childhood) and presenting the audience with an unproblematic and less multifaceted protagonist compared to the Collodian creation.

The result of this Disneyfication, or Germanisation, is manifest at the plot and representational levels, particularly in delineating space and characters. A clear example is the graphics used in drawing the protagonist: the puppet has Nordic blue eyes and wears the typical Tyrolean/Bavarian-type costume. The representation of the Disneyan hero contrasts with the Collodian puppet, a piece of wood taken from a stack and dressed in poor and worn clothes. In the Disney version, the Tuscan puppet becomes a Central European wooden child. Geppetto radically changes, too: he is no longer a coarse carpenter reduced to hunger, but a good-natured carver of cuckoo clocks and wooden toys, with a house/shop full of music boxes with figurines typical of the Germanic tradition. Accordingly, Christian Rub, the voice talent behind Geppetto, speaks English with a marked Austrian accent. Even the Tuscan village of Collodi's story is transformed into a picturesque alpine village recalling a fairy-tale setting, utterly alien to the realistic poverty carefully described by Collodi.

5.1 Traces of Italianness in Disney's *Pinocchio*: The original version

From the point of view of verbal language, references to Italianness in the original version of Disney's *Pinocchio* are very rare. Only one character, Stromboli, i.e., the villain of the story voiced by the American actor Charles Judels, speaks English with a farcical and exaggerated Southern Italian accent that emphasises the rhotic /r/, a trait immediately suggesting the Italian language, and also switches to Italian for two almost unintelligible and meaningless sequences of cursing and mumbling. The only other cues to Italian culture are conveyed by the proper names of some of the main characters, most of which come from the source novel, for example, "Pinocchio", "Geppetto", "Figaro", "Monstro", and "Stromboli". For some characters, however, the Italian names are substituted by English names, such as "Lampwick", which literally translates "Lucignolo", or the made-up

names "Jiminy Cricket" for "Grillo Parlante", "Gideon the Cat" for "il Gatto" and "Honest John" for "la Volpe". A similar trend can be found for the names of places, which were all translated into English (e.g., "Pleasure Island" for "Il Paese dei Balocchi").

5.2 Traces of Italianness in Disney's *Pinocchio*: The Italian dubbed version

Disney's *Pinocchio* was dubbed into Italian only in 1947, seven years after its American launch, because of World War II. FonoRoma and CDC in Italy were commissioned with the task of dubbing which was handled by Alberto Liberati and Walter De Leonardis under the direction of Mario Almirante. The excellent quality and the success of this dubbing are demonstrated by the fact that it is the oldest Italian dubbing produced by Disney that is still in use, as many other Disney classics from that period, such as *Snow White and the Seven Dwarfs* (1937), *Bambi* (1942) and *Cinderella* (1950), have been redubbed in recent times.

In the Italian dubbing, all characters speak Italian with a standard supraregional accent. It is interesting to notice the proper names and names of places that were altered in Disney's adaptation go back to the original form found in Collodi's novel, e.g., "Jiminy Cricket"> "Grillo parlante", "honest John" >"la Volpe" (cf. Table 2 for a complete overview).

The high quality of the dubbed soundtrack is also reflected in the solutions found for translating some names, such as "Stromboli", which appears written on the screen. To respect the relationship between the uttered words and the images, the expedient "Stromboli, chiamato Mangiafuoco" >"Stromboli, called Mangiafuoco" is used in a line by "la Volpe" to adapt the name according to the strategy embraced for the dubbing, i.e., incorporating the names used in >Collodi's novel, while being consistent with the nonverbal.

Moreover, some diminutive forms such as "fischiatina" (>"little whistle"), "fatina" (>"milady"), "stellina" (>"starlight"), "vocettina" (>"voice"), "pensierino" (>"thought"), "bellino" (>"cute") and some Tuscan lexical variants such as "balocchi" (>"toys"), "bacucca" (>"grandmother") or "babbo" (>"father"), which Pinocchio repeatedly uses to address Geppetto, are taken from Collodi's book and used in the Italian dub to translate the corresponding English unmarked expressions. This function is a compensatory strategy to reinforce the intertextual link with Collodi's book, which the Italian audience knows well and expects to find in the cinematic transposition.

Table 2. Proper names and names of places in the English original and Italian dubbed versions of Disney's *Pinocchio* as well in Collodi's novel

Pinocchio (Disney, 1940) ENG	*Pinocchio* (Disney, 1940) ITA	*Pinocchio* (Collodi, 1883) ITA
Proper names		
Pinocchio/Pinoke (for Jiminy Cricket only)	Pinocchio	Pinocchio
Geppetto	Geppetto	Geppetto
Blue Fairy	Fata azzurra / Fatina	Bella bambina dai capelli turchini / Fatina
Jiminy Cricket	Grillo parlante / Grillo	Grillo parlante / Grillo
Mr. Stromboli	Stromboli, detto Mangiafuoco	Mangiafoco
Lampwick	Lucignolo	Lucignolo
Monstro	Balena mostruosa	Pesce cane
Honest John	La Volpe	La Volpe
Gideon the Cat	Il Gatto	Il Gatto
Coachman	Postiglione	L'omino di burro
Names of places		
The great Stromboli Marionette show	Gran teatro dei burattini	Gran teatro dei burattini
Red Lobster Inn	Osteria del gambero rosso	Osteria del gambero rosso
Pleasure island	Il paese dei balocchi	Paese dei balocchi

6. *Pinocchio* (Benigni, 2002)

Benigni's *Pinocchio*, which premiered in 2002, was the first Italian cinematic colour film adaptation of Collodi's fable, for which the academy-award-winning Italian actor Roberto Benigni was both director and star (as the protagonist). The project of realising a big screen adaptation of Pinocchio started a decade earlier with an idea of the famous Italian director Federico Fellini who had approached Roberto Benigni proposing he play the part of Pinocchio so as to exploit the parallels between Collodi's protagonist and the actor, two world-renowned Italian icons. Despite the mixed reviews the film received, it has been generally praised as a linear and faithful audiovisual rendering of Collodi's text, which, as Benigni himself

declared, was the only source used for the adaptation in order to reclaim the Italianness of *Pinocchio* following the Walt Disney version, both for Italian and international audiences.

Given the popularity Roberto Benigni has acquired outside Italy, and in particular in the United States thanks to the success of *La Vita è Bella* (1997), it was decided to distribute the film abroad in an English dubbed version, and not just with the subtitles as was usually the case for the other Italian films of that period. As pointed out by Caracciolo (2008), the choice of dubbing the film in English was probably dictated by the ideal target audience the American distributor (Miramax) had in mind, i.e., children who are notoriously less prone to accept, appreciate, and understand, depending on the age of the child, a subtitled product (Matamala 2017).

If the film's reception was quite good in Italy and the box office results met the expectations, the English dubbed version was a fiasco. In effect, the American review-aggregation website Rotten Tomatoes registers a rating of 0%, meaning that none of the critics who reviewed the film gave a positive vote. This starkly contrasts with Disney's *Pinocchio*, which has a rating of 100%. One of the aspects that was condemned the most, outside Italy in particular, was the interpretation of Roberto Benigni in the role of a puppet/child. This was found hardly credible, if not downright embarrassing, according to the comments by some critics, given the actor's age and the total absence of special effects to make him more puppet-like. As the film critic Ryan Cracknell (2002) affirmed a few days after the release: "not only does Benigni look like all the other humans on screen (despite the fact he is a puppet), but the five o'clock shadow on his face makes it mighty hard to be convincing as a young puppet."

The English dubbing soundtrack, entirely handled by the American distributor Miramax, was another element that the critics and the audience highly criticised. The journalist Luke Y. Thompson (2003) declared that "Miramax sabotaged Pinocchio – and its own credibility – with a lousy dub" and Elvis Mitchell (2002) wrote in the *New York Times*:

> the quality of the voice-overs […] are so sloppy you might feel as if you're watching a 1978 Hong Kong action picture: the dubbed mouths of the Italian cast are probably still moving an hour after the film is over. There must have been such a rush to get the prints into theatres for the nationwide opening that no one bothered to check the lip-syncing.

Hence, the dubbing was condemned because it was perceived as an obstacle that undermined the suspension of disbelief, both for its quality in terms

of lip synch and, as we will describe in the following paragraphs, for the English and American dubbing voices that were deemed inappropriate. On this matter, Caracciolo (2008) commented that such a lousy reception could also be related to the fact that American audiences of the early 2000s were not used to dubbed products and, more generally, to non-domestically produced films. Therefore, viewers needed more time to be ready to accept and enjoy dubbed films as is common in so-called dubbing countries.

6.1 Traces of Italianness in Benigni's *Pinocchio*: The original version

In the original Italian dialogues of Benigni's *Pinocchio*, Italianness clearly surfaces in the representation of the dimension of diatopic variation as the protagonist Pinocchio and, to a lesser extent, Geppetto speak with a marked Tuscan dialect, which is not only reflected in the phonetics but also in a vast array of Tuscan lexical variants, e.g., "birba" (>"rascal"; uttered by the Cricket), "ciuco" (>"donkey"), "piccoso" (>"pettish"), "garbare" (>"like"), "bevere" (>"drink"), "baloccare" (>"playing around"), "gonzo" (>"nitwit"), "babbo" (>"dad"), "punto" (>"not at all"), and marked Tuscan morphosyntax (e.g., "a me mi" (>"to me me"), "gl'è" (>"he is"), the deictic "costì" (>"there"), all of which come straight from Collodi's novel.

The diastratic variation as well contributes to rendering the flavour of Italian culture, for example, through the usage of a wide range of alteratives, which are typical of informal Italian and of Collodi's style, e.g., "pizzicorino" (>"little itching"), "grillaccio" (>"bad Cricket"), "acquaccia" (>"lousy water"), "Pinocchiuccio" (>"little Pinocchio"), "berrettino" (>"little cap"), and also some creative forms such as "te lo promettissimo" (>"I do promise"), "Mangiafuochissimo" (>"super Mangiafuoco"), "poverissimissimo" (>"super poor").

By contrast, the culturally loaded words (i.e., the culturemes), which abound in the novel, are reduced to just a few, i.e., "cachi" (>"persimmons"), "zecchini" (>"gold coins"), "polenta" (>"cornmeal mush"), "Sant'Antonio" (>"Saint Anthony").

The adherence to Collodi's text is also manifest in the choice of characters' proper names and toponyms that, apart from some minor adaptations as in the case of the "bella bambina dai capelli turchini" (>"beautiful girl with blue hair") becoming "bella signora dai capelli turchini" (>"beautiful lady with blue hair") show the actress starring in this role is an adult.

6.2 Traces of Italianness in Benigni's *Pinocchio*: The English dubbed version

The (American) English dubbing of Benigni's *Pinocchio* was commissioned by the Miramax producers Harvey and Bob Weinstein to cater to the accessibility needs of the broadest possible audience and, in particular, of youngsters and families. Hence, the dialogues were adapted by Brendan Donnison after the first translation of the soundtrack from Italian into English by Chiara Ingrao. In keeping with the decision to target children, also reflected in the choice of the release date, i.e., Christmas Day, the film was dubbed casting celebrities, in the tradition of American cartoons, such as Glenn Close (Blue Fairy), Breckin Meyer (Pinocchio), and the former Monty Phyton actors John Cleese (talking Cricket) and Eric Idle (Medoro). The critics almost universally panned the resulting dub, so Miramax reissued the film in Italian with English subtitles in 2003.

When looking more closely at the dialogues and the translation choices in terms of references to Italian culture, it emerges that for diatopic variation, the markedness of the Tuscan accent is wholly obliterated in favour of Breckin Meyer's California accent, which was considered highly inappropriate by most critics. The only allusion to the Italian language is in the voice of Mangiafuoco, who, as in Disney's version, has a strong rhotic accent. With reference to diastratic variation, alteratives are rarely rendered, apart from the example of Pinocchio's hyperbolic use when addressing Mangiafuoco: "I beg you, your excellency, your colossalness" (<"Pietà, illustrissimissimo Mangiafuoco" in ST), and one instance of "kiddies" (<"Amor mio" in ST), used by the Coachman to seduce children to take them to Funforeverland.

Pinocchio's idiolect, which is richly portrayed in the ST through Tuscanisms, contains a selection of English colloquialisms that, as commonly happens in telecinematic discourse, become indexes to convey the idea of local colour and compensate for the loss of diatopic variation, e.g., "crooks", "tummyache", the grammatical error "the most good", and the reduced semi modal "gonna".

The few realia represented in the ST are deprived of their cultural specificity: "peaches" is used instead for "cachi" (<"persimmons"), "pieces of gold" for "zecchini" (<"gold coins"), "fried egg" for "polenta" (<"cornmeal mush"), and the swearing "Oh Sant'Antonio!" (<"Oh Holy Anthony") is rendered with the unmarked periphrasis "I'm going out of my mind".

As for proper names, we can observe different interventions in the dub that point to its disconnection from Italian culture. Pinocchio's father, for example, becomes "Gepetto" by removing the double consonant,

a typical feature of Italian phonetics. In line with that, the way Pinocchio addresses him, i.e., the typical Tuscan variant "babbo", becomes "papa", an informal address sometimes used in American English and no longer perceived as Italian derived. Other evident cases in this direction are the translation of "Mangiafuoco", which is rendered as "Giant", a generic name that, instead of recalling Italy, refers to the fairy-tale world, and "Giangio", a farmer, rendered with the English name "George". The only name whose translation seems triggered by the intention to retain and convey Italianness is "Lucignolo", translated as "Leonardo", a name universally known as Italian given Leonardo da Vinci's fame. Finally, toponyms are always translated into English with particular attention to creating children-oriented puns rather than transposing the nuances of the meaning of the original. For example, "il paese dei balocchi" (>"the land of toys") is dubbed as "Funforeverland". Hence, the overall aim of this English dubbing was to adapt and domesticate the source text as much as possible to make it more straightforward and accessible for the American audience.

7. *Pinocchio* (Garrone, 2019)

Garrone's *Pinocchio* is another faithful adaptation of Lorenzini's novel, praised for its faithfulness, especially in Italy. As the director himself expressed in an interview, "[I] tried to keep the soul of the book, which talks to kids as well as adults" (Garrone 2019). All the magical effects were obtained not through special effects but thanks to makeup artists and prosthetics[1]. The film was released in Italy on 19 December 2019, by 01 Distribution, and grossed 15 million euros domestically, making it the highest-grossing film of

[1] In an interview, as a member of the makeup team, Dalia Colli explained that "At the end of the 19th century, Italy was a country where most people lived in conditions of poverty. Farmers, cattle breeders, artisans were all people who often didn't have enough food, were homeless, or unable to have a shower every day. To incorporate poverty into the makeup, I used specific water-based pigments to recreate the effect that prolonged contact with the ground, the fatigue of work and poverty have on the skin. The kids were actually very happy to be covered by dirt without their mothers getting mad at them."

Francesco Pegoretti added that "Poverty is probably one of the main characters of the book. From the beginning, the director, Matteo Garrone, wanted its presence to show through the look of each actor. I tried to recreate the most natural looks possible, using products that would help me give a raw feel, or in the case of the cat and the Fox a dirty look."

the Christmas week in Italy. Box office results were positive in the US and the UK, too. In the US, the film was classified as PG-13, i.e., a product to be watched with parental guidance under the age of thirteen because of its grim scenes.

7.1 Traces of Italianness in Garrone's *Pinocchio*: The original version

As typically happens in fiction and cinema, names are an evident index of culture. In Garrone's film, they are retained in the dub, except for animal names: e.g., "la Volpe" becomes "the Fox". Diminutives are often employed to adhere to Lorenzini's original text and the 'fairy-tale' genre. They are also rendered in the dub with a certain regularity: cf. "Fatina", which becomes "Little Fairy". Diatopic variation appears in some Tuscan forms, mainly in Geppetto's idiolect (also some minor characters such as Cecconi and the teacher), e.g., a few lexical items such as "mascherine" (>"little masks", of which there are 4 tokens in Collodi's text), "garbare" (>"like"), "pigliare" (>"take"), "veduto" (>"seen"; here used by Grillo parlante; 6 tokens in Collodi's original). There are also substandard or colloquial morphosyntactic variants such as the clitic *ci* + *avere*: "c'hanno", "c'hai" (>"you have/they have") (uttered by Lucignolo), "a me mi" (a sort of dislocation that aims at underlining what is thought most important), "te" (the object pronoun for "you"), "du' piedi" (>"two feet", with the numeral "due" apocopated), "il mi' nonno" (>"my grandad", with the possessive "mio" apocopated), "di'''' (>"say", in its apocopated form, which is very typical for verbs; cf. also "vede'", "porta'''), "l'era" (typical of the Florentine area, "he/she/it was", in this case, uttered by Cecconi), "c'è rimasto solo le seggiole" (>"there are only chairs left", but with the wrong subject/verb agreement), "un" (meaning "non", as in "un ci si mangia qui", >"you don't eat here"). The forms "vole" (instead of "vuole"), meaning "wants", and "so' belle" (instead of "sono belle"), meaning "they are pretty", display phonological reduction. The latter form is typical of Roman and Southern Tuscan dialects.

Apart from Geppetto and the Fox, impersonated by Benigni and Ceccherini, and the minor characters Barbara, Geppetto's neighbour, Cecconi the shopkeeper, and the shortest man in the world (one of the circus artists) no one else speaks with a detectable Tuscan accent of the Florentine variety.

Several minor characters also speak with an accent: the Rabbits who are supposed to take Pinocchio away in a coffin, the crier who announces the puppet show, and Moreno, the innkeeper (who interacts with Geppetto at the beginning of the film) speak with a Neapolitan accent. The Blue Fairy,

who at the beginning is a child of the same age as Pinocchio, has a slight Roman accent, similar to Pinocchio. In contrast, the Gorilla Judge talks in an animal fashion.

Diastratic variation surfaces in the presence of alteratives, i.e., diminutives and superlatives, which abound in the register employed by the Fox as a straightforward, observable instrument to ensnare Pinocchio, by pretending to be his friends and associates. Diminutives typically evoke a family/pet/lover context (Dressler – Merlini Barbaresi 1994). The ones used here are: "monetina" (>"little coin"), "buchina" (>"little hole in the ground"), "piantina" (>"little plant"), "spizzichino" (>"little snack"), "spasimetto" (>"little pain").

Superlatives and diminutives also appear in the Omino di burro's mellifluous way of talking, as he calls the rascals that will turn into donkeys "amorini" (>"little darlings", 7 tokens), a term that usually presupposes a loving or familiar context. It is retained in the dub as a loanword (see 7.1.2 below). He also uses the word "ciuchino", a seemingly affectionate term for a donkey (4 tokens). The children/donkeys are described with superlatives: "coraggiosissimi" (>"extremely brave"), "intelligentissimo" (>"very clever"), and "bravissimi" (>"very good"). The same promotional intention is conveyed by using relative superlatives to account for spectacular circus acts: "il più alto del mondo" (>"the tallest (man) in the world", 1 token), "il più piccolo del mondo" (>"the smallest in the world", 1 token), "il più forte del mondo" (>"the strongest in the world", 1 token).

Also worthy of note is the artificial and intentionally complex register used by Dottor Corvanti and Dottor Civetta. A remark by the latter is "Qui siamo di fronte ad un gravissimo caso di morbus lignorum, volgarmente detto lignite." (>"Here we are facing a very grave case of morbus lignorum, vulgarly called wooditis.") Throughout the film, there are only a few realia: "giubbetto" (>"jacket") and "casacca" (>"tunic"). The language and the photography depicting a seemingly Tuscan scenario contribute to cultural representation more than cultural objects.

7.2 Traces of Italianness in Garrone's *Pinocchio*: The English dubbed version

Garrone's *Pinocchio* was dubbed into English in 2020 and then distributed by Vertigo films (UK) and Roadside attractions (US). Francesco Vairano, an experienced professional figure in dubbing, wrote the dialogue and worked as a dubbing director, but Garrone supervised the whole process. After

shooting his *Tale of Tales* (2015) in English, he changed his mind and said in an interview: "If I could go back, I would probably make *Tale of Tales* with Italian actors. […] I think it's very important to keep the cultural identity of every country in its films. This was an Italian project, taken from one of the best books of Italian fairy tales. But it looked like I was taking other actors because we don't have good actors in Italy. This is wrong." (IndiWire 24 December 2020) As a consequence, when tackling the adaptation of *Pinocchio*, he was determined to preserve the spirit of the original. After producing the film in Italian, he decided to dub it into English (a subtitled version was released subsequently for arthouse projections only) by employing Italian actors. Garrone explained that he trusted that a good job could be done without necessarily losing the spirit of the original because he would employ Italian actors who dub in English, preserving their accent (Garrone for IndiWire magazine 24 December 2020).

In the English dub, diatopic variation is retained in that Italian actors dub the characters to preserve a flavour of Italianness: 9-year-old Federico Ielapi, starring as Pinocchio, dubbed himself into English. A foreignising tendency can be observed in this target text.

As for diastratic variation, alteratives diminish from 52 to 28, of which only a part entails a change in lexis or the addition of the adjective "little". An effort was made to retain some of them: "a little hole" (corresponding to "buchina"), "a little something", "a little treat" and "nibble something" (respectively 3, 3 and 1 token, to translate "qualcosina"), "nibble" (2 tokens, for "spizzichino"), "a few little twitches" (1 token for "spasimetto"). Diminutives applied to characters' names are often retained: the 10 tokens of "Fatina" are translated 6 times as "Fairy" and 4 times as "Little Fairy"; "the meaning of "Lum achina" is made explicit with a term of endearment, "dear Snail". The endearment used by the Omino di burro, "amorini", is always left in Italian, whereas "ciuchino" is never modified by a diminutive in the dub.

The superlatives used to describe the children/donkeys are translated with periphrases: "their strength is legendary" for "coraggiosissimi", "its mind is a sponge" for "intelligentissimo", and "fantastic" for "bravissimi".

Next to this, there is, however, an attempt to introduce some typical markers of orality, such as four tokens of ellipsis of the subject and the auxiliary, 2 of the subject only; 2 idiomatic expressions, the latter also metaphorical, "a penny to his name", "its mind is a sponge"; two instances of informal pronunciations: "'em", "lemme". In addition, there are some borrowings: "babbo" (as a vocative but also in descriptions such as "it's for my babbo"), "babbino", "bravo", "ciao", "grazie", "amorino". The artificial

and purposedly complex register spoken by the doctors is retained (terms such as "morbus lignorum", "morbus lignotus, "wooditis", "tronchitis", "chippingitis", translated respectively as "morbus lignorum," "morbus lignotus", "legnosi", "tronchite", "truciolosi").

The very few realia described above for the source text are completely neutralised: "giubbetto" becomes "waistcoat", and "casacca" is turned into "jacket".

7.3 Forms of address in Garrone's *Pinocchio* (2019/2020)

Personal relations are codified through pronouns of address in Italian: "voi", "lei", and "tu", with "voi" being used only in diachronically or diatopically marked varieties. All three forms are employed in the original dialogues to represent reciprocal/symmetrical and non-reciprocal/asymmetrical dyads, with some examples of switches. Switches generally occur when people get closer or, much more sporadically, when they distance themselves from one another.

The relationship between Geppetto and Ciliegia is mainly codified by "voi", but at the end of a long exchange, Ciliegia switches to "tu": "Prendi quello là" (>'Take that one', referring to a piece of wood). The switch is because Ciliega has a higher social standing than Geppetto and feels authorised to use an address form usually employed to express confidence or address someone with a lower social status. Geppetto never addresses him with "tu". He once says, "Fammi vedere", but it is a self-address, as if he were talking to himself.

There are several other examples of asymmetrical dyads: Barbara and Geppetto, in which she addresses him with "voi" but receives "tu" because of their age gap. Similarly, Pinocchio addresses Mangiafuoco and Cecconi with "voi" but receives "tu".

The most compelling example is the relationship between Geppetto and the Teacher. It starts with a reciprocal "voi", then Geppetto switches to "lei": "Guardi, manca un bambino". This change seems to trigger a similar switch in the teacher's turn: "Senta, mi perdoni, qui di legno c'è rimasto solo seggiole." The change is confirmed in the subsequent turns by both speakers.

(1) Geppetto: "Ma che dice, solo le seggiole? Ci dev'essere il mi' figliolo, l'ho portato io stamattina. Guardi bene." ('What are you saying, only chairs? My son must be here; I took him here this morning. Take a good look.')

(2) Teacher: "Visto che m'ha detto com'è il bimbo, perché un va a vede' nel Teatro dei Burattini, eh? C'ho da fare, ora non lo dico più, abbia pazienza." ('Since you explained what the child looks like, why don't you go and look for it at the puppet theatre? I'm busy. I'm not going to repeat it; bear with me.').

In Collodi's times, "lei" was the pronoun of extreme deference, so it seems unlikely that Garrone used it in this way, given the reciprocity and Geppetto's low social status. It is conceivable that some instances of "voi" were used to convey the idea of a story taking place in the past, before a switch to the more natural and contemporary "lei" was made (Serianni 1988: 262-263).

8. Concluding remarks

Carlo Collodi's *The Adventures of Pinocchio* is a quintessentially Italian story, rooted in the culture and traditions of its time, which linguistically translates into the usage of culture-loaded words, expressions, and situations.

Our analysis has shown that Walt Disney's adaption ultimately deprived the story of its cultural identity, with references to Italy reduced almost to zero visually and linguistically. The translation via dubbing, in this case from English into Italian, attempted to reclaim some of the references to Italy, e.g., in the rendering of some proper names, names of places and vocatives that are translated according to Collodi's book (e.g., "Mangiafuoco" for "Stromboli", "Il Paese dei Balocchi" for "Pleasure Island" and "babbo" for "father"). The success of this Disneyfied version has since come to overshadow the literary work to the extent that it still dominates perceptions of the narrative for many, especially outside Italy.

As for Benigni's adaptation, it was an attempt at reclaiming the story of the wooden puppet for Italy. This is reflected in how Italianness dominates the visual (e.g., the Tuscan countryside) and the dialogue. Roberto Benigni (starring as Pinocchio) and, to a minor extent, his father Geppetto, use throughout the film, a diatopically and diastratically marked Tuscan dialect that establishes a solid intertextual link with Collodi's text. Many Tuscan lexical variants that Pinocchio and the other characters (who do not speak with a marked Tuscan accent) use, e.g., the Tuscanisms "garbare", "bevere", "baloccare", or the alteratives "piccoso" or "berrettino" are also found in the book.

The English dubbing of this film is famous for being one of the worst attempts at dubbing a film into English. The American distributor

who performed the task decided to turn Benigni's faithful adaptation into a cartoon-like depiction. Thus, American and British celebrities were selected to dub the original Italian voices. No attempts were made to maintain Italianness from a diatopic point of view, not even in rendering the famous Italian vocative "babbo" that is rendered with the impersonal "papa". The same happened for diastratic variation as informal dialectal Italian was transposed into informal and slangy American English. In line with this domesticating tendency, some proper names were altered and often divested of their cultural load, e.g., "Mangiafuoco" is translated with "Giant" or "Giangio" with "George".

Matteo Garrone's film adaptation of *Pinocchio* offers a visually stunning representation of Italian culture. The film brings to life the idyllic Italian countryside, with its rolling hills and lush greenery, as well as the bustling cities and charming coastal towns that make Italy so beloved. Moreover, the film showcases the Italian passion for storytelling, with Pinocchio's adventures as a metaphor for the importance of truth and the consequences of lying. Among the film's protagonists, Geppetto and some minor characters like Cecconi, the shopkeeper, the Fox and the circus artist speak with a very evident Tuscan accent and employ several lexical and morphosyntactic dialectal choices. Characterisation also avails itself of diastratic variation, with some characters using different accents and features of colloquial language, among which alteratives take the lion's share.

In the dub into English, apart from taking advantage of the visual representation, there is an attempt at preserving both diatopic and diastratic variation. Garrone's decision to employ Italian actors who dubbed themselves into English while keeping their original accent is a bold and unique approach to filmmaking. By doing so, Garrone has maintained his film's authenticity and cultural identity while making it accessible to a global audience. This approach allows the nuances of the Italian language to shine through, adding an extra layer of depth to the performances and the story. It also highlights the importance of language and its role in shaping culture and identity. Using the original accents adds an extra dimension to the film's characters, making them feel more authentic and relatable. Finally, the choice of preserving some traces of orality in the English dialogues and the use of several borrowings from Italian, notably words that are universally recognised, such as: "babbo"/"babbino", "bravo", "ciao", "grazie", "amorino", also contribute to a faithful representation of the setting and characterisation.

Overall, in different ways, the three adaptions of Pinocchio for the screen demonstrate an interest in Italian culture. In the case of Disney, the

original story by Collodi provided the skeleton for the plot while the setting and protagonists became universally appealing elements of the beautified and polished Disney world. Benigni and Garrone reclaimed the story's Italian origin by taking advantage of visual and verbal representation. Both films were distributed abroad, with an English dub, but, while Garrone's experiment received unanimous appreciation from critics and audiences, Benigni's was harshly criticised for the poor quality of the dialogues and the messy synchronisation. Despite this, both represent a reversal of a typical trend within audiovisual translation (i.e., dubbing from English into Italian) and testify to an increased interest in Italian cinematic products (and ultimately in Italian culture). This interest is also reflected in two recent productions based on the wooden puppet: Zemeckis' (2022) and Del Toro's (2022). The former is a live-action and animation hybrid adaptation of the classic story, featuring the voice of Tom Hanks as Geppetto. The film follows Pinocchio's journey as he learns how to become a real boy, encountering various obstacles and characters along the way. The dark and somewhat eerie tone sets it apart from the more lighthearted and whimsical Disney animated version. The version of *Pinocchio* by Guillermo del Toro is a stop-motion animated musical adaptation with a typical Del Toro blend of fantasy and horror elements. Both examples would be an interesting benchmark for future investigation to gain deeper insight into how Italian culture is viewed from the outside and to what extent it is reproduced in modern products destined for a broad international audience.

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