

Appendix 2

Instances of Ideological Manipulation

Sexist **reinforcement** against **women** : RW

Sexist **reinforcement** against **men**: RM

Softening of sexist bias against **women**: SW

BIG DEAL ON MADONNA STREET

Summary of the plot:

A gang of petty criminals, whose aspirations do not quite match up to reality, believe they can execute a ‘sensational’ sting, after one of them has devised a plan to penetrate into the local pawnshop and break the safe. They manage to enter the house adjacent to the pawnshop, but eventually make a hole into the wrong wall and end up in the kitchen, enjoying the pasta and chickpeas they find in the fridge.

Example 1: RW

<p>Context: In their fruitless search for someone willing ‘to take the rap’ and help the would-be mastermind of the sting, Cosimo, out of prison, our gang of petty criminals is now trying to convince Peppe, a boxer, to accept their deal. While they discuss this, Peppe turns to Norma with a question:</p>	
Original dialogue	English subtitles
<p>Peppe: Tu stai co’ Cosimo? [Are you with Cosimo?]</p>	<p>00:13:02,876 --> 00:13:05,310 Are you Cosimo's moll?</p>
Gender stereotype	None in the original, TC GSR ‘Moll’ in TT
Translation strategy	Addition
Impact	Stronger

Example 2: RM

Context: While they both are in prison, Peppe is trying to find out more about Cosimo's planned job.	
Original dialogue (partly dialect)	English subtitles
<p>Peppe: Che, che lavoretto? [What, what little job?]</p> <p>Cosimo: Eh già, che mo Cosimo te lo vie' a di' a te. Così tu me rubi l'idea. [And sure, that now Cosimo comes to tell you. So you steal my idea.]</p> <p>E quando esci... Ooohhh, cocco mio, e vattene, va'. [And when you get out... Ooohhh, my darling, go away, go on.]</p>	<p>00:16:56,009 --> 00:16:56,873 What little job?</p> <p>00:16:57,377 --> 00:17:02,440 This Cosimo will tell you for sure! So you can go and steal my plan?</p> <p>00:17:02,649 --> 00:17:07,416 And when you get out... Oh, pretty boy, scam, scam!</p>
Gender stereotype	None in the original, TC GSR 'Pretty boy' in TT
Translation strategy	Addition
Impact	Stronger

Example 3: RW

Context: Peppe is at a party with Norma, Cosimo's partner and the only woman part of the gang, and Nicoletta, the maid he is interested in. He is disappointed with the way Nicoletta is treating him, they have an argument and while going back to sit down, he says about her:	
Original dialogue	English subtitles
<p>Peppe: Sta disgraziata! [This wretched woman!]</p>	<p>00:56:30,514 --> 00:56:31,776 What a tramp!</p>
Gender stereotype	None in the original, IC GSR 'Tramp' in TT
Translation strategy	Addition
Impact	Stronger

Examples 4, 5: RW

Context: Peppe gets into a fight with other men who are vying for Nicoletta's favours. Norma tells him:	
Original dialogue	English subtitles
<p>Norma: Ma che fai incosciente. Per quella burina sciacquetta. [But what do you do, irresponsible person. For that peasant and insignificant, frivolous woman.]</p>	<p>00:58:28,332 --> 00:58:31,597 Have you gone insane! For that tramp of a peasant!</p>

Nicoletta: Sciacquetta sarai te che neanche te <i>conosso</i> . [You may be an insignificant, frivolous woman that I don't even know you.]	00:58:31,969 --> 00:58:33,493 If there's a tramp here, that's you. I don't even know you!
Gender stereotype	SC GSR Sciacquetta [insignificant, frivolous woman]
Translation strategy	Substitution
Impact	Stronger
Gender stereotype	SC GSR Sciacquetta [insignificant, frivolous woman]
Translation strategy	Substitution
Impact	Stronger

Example 6: RW

Context: After quitting her job as maid in the house the gang wants to burgle, Nicoletta realises she has kept the keys. She tells Peppe and Tiberio that she'll just throw them into the river, so that her former employers will have to smash the door when they get back. Tiberio asks:	
Original dialogue	English subtitles
Tiberio: Non aveva detto che le due vecchie sono rimaste in casa? [Had you not said that the two old women have stayed at home?]	01:17:23,266 --> 01:17:26,599 Didn't you say that the two old hags stayed home?
Gender stereotype	None in the original, IC GSR 'Hag' in TT
Translation strategy	Addition
Impact	Stronger

DIVORCE ITALIAN STYLE

Summary of the plot:

Tired of his marriage with Rosalia, baron Don Ferdinando Cefalù devises a scheme to rid himself of his wife and marry his beautiful and young cousin, Angela, by exploiting the law on the *delitto d'onore* [crime of honour]. According to the Italian legislation of the time, if a man killed his wife, sister or daughter upon discovering her *in flagrante delicto* with her lover, the sentence would have been much shorter than for other types of murder. All the baron needs to do is to find a suitable lover for Rosalia.

Example 7: SW

Context: The baron surprises his sister and her fiancé in an intimate moment. The translation clashes with the visual channel of communication, as his sister looks totally subjugated, but the translator's solution gives the TT a different tone and meaning.	
Original dialogue	English subtitles
<p>Agnese: Oddio viene qualcuno! [Oh my God, someone is coming.]</p>	<p>00:13:25,146 --> 00:13:26,773 Oh, my God, someone's coming!</p>
<p>Rosario: Don Ferdinando! [Don Ferdinando!]</p>	<p>00:13:30,618 --> 00:13:32,245 Don Ferdinando!</p>
<p>Agnese, per favore. [Agnese, please.]</p>	<p>00:13:32,353 --> 00:13:34,014 Agnese, please.</p>
<p>Don Ferdinando. Agnese ed io ci dobbiamo sposare, credetemi. [Don Ferdinando, Agnese and I must get married, believe me.]</p>	<p>00:13:34,855 --> 00:13:37,653 Don Ferdinando, Agnese and I must get married.</p>
<p>Dobbiamo sposarci presto, prima di Natale. [We need to get married soon, before Christmas.]</p>	<p>00:13:37,758 --> 00:13:39,953 Soon. Before Christmas.</p>
<p>Baron: Sì, è presto, parliamone, ma tanto c'è tempo no? [Yes, it's early, let's speak about it, but anyway there is time, no?]</p>	<p>00:13:40,061 --> 00:13:43,497 Yes, we'll discuss it, but there's still plenty of time.</p>
<p>Rosario: Prima devo consumare il mezzo lutto del mio povero nonno e poi... [First, I need to consume the half mourning of my poor grandfather and then...]</p>	<p>00:13:43,598 --> 00:13:47,159 But first I have to finish mourning my poor grandfather.</p>
<p>Agnese: Non devi pensare male. Rosario mi ha sempre rispettata. [You must not think badly. Rosario has always respected me.]</p>	<p>00:13:47,268 --> 00:13:51,398 Don't get any ideas. Rosario has always respected me.</p>
Gender stereotype	SC GSA Donna sottomessa al fratello [subjugated sister in relation to her brother]
Translation strategy	Substitution
Impact	Softer

Example 8: RW

Context: The baron describes the effect of the screening of Fellini's <i>La dolce vita</i> in his village.	
Original dialogue	English subtitles
<p>Baron's voiceover: Erano arrivati anche dalle campagne [They had come even from the country]</p> <p>percorrendo decine di chilometri a dorso di cavallo [going for tens of kilometres on horseback]</p> <p>e creando problemi di promiscuità per i galantuomini di Agramonte. [and creating problems of promiscuità for the gentlemen of Agramonte.]</p>	<p>01:17:35,217 --> 01:17:37,048 They even came from the countryside,</p> <p>01:17:37,152 --> 01:17:39,814 riding for miles on horseback,</p> <p>01:17:39,921 --> 01:17:43,584 making the gentlemen of Agramonte anxious for their wives' virtue.</p>
Gender stereotype	SC GSA Donne segregate [segregated women]
Translation strategy	Substitution
Impact	Stronger

Examples 9, 10: RM

Context: At the trial, after the baron has killed his wife, his lawyer defends him by pointing out the responsibilities of his debauched father. The baron reports about this defence.	
Original dialogue	English subtitles
<p>Baron's voiceover: Corruptore di giovinette [Corrupter of little young women]</p> <p>sicuramente affetto da qualche malattia innominabile [certainly suffering from some unmentionable disease]</p> <p>seminatore di cambiali e figli illegittimi [spreader of bills and illegitimate children]</p> <p>beh, era chiaro che l'attenuante di grave tara ereditaria [well, it was clear that the mitigation of serious hereditary burden]</p>	<p>01:40:10,170 --> 01:40:12,229 A debauched corrupter of innocents,</p> <p>01:40:12,339 --> 01:40:15,399 undoubtedly infected with some unmentionable disease,</p> <p>01:40:15,509 --> 01:40:17,443 producer of debts and bastards galore.</p> <p>01:40:17,544 --> 01:40:19,569 Clearly, grave hereditary dysfunction</p>

poteva aggiungersi ai motivi d'onore. [could be added to the reasons of honour.]	01:40:19,680 --> 01:40:22,376 could be added to my wounded honor.
Gender stereotype	IC GSR Corruptore di giovinette [corrupter of little young women]
Translation strategy	Explicitation (specification)
Impact	Stronger
Gender stereotype	IC GSR Semiatore di figli illegittimi [spreader of illegitimate children]
Translation strategy	Explicitation (specification)
Impact	Stronger

THE EASY LIFE (TEL)

On a national holiday, Bruno, the stereotypical, boisterous and braggart Italian of the 1960s, goes on a car tour with Roberto, an introverted student he has just met in Rome. They share a series of adventures taking them from Roberto's childhood country house, where they visit his relatives, to Bruno's ex-wife and their daughter, 'the kid', by now a beautiful 16-year-old girl dating a much older businessman.

Example 11: RW

Context: Bruno and Roberto are on the road. Here, Bruno is referring to a plaque near his steering wheel showing Brigitte Bardot with the following message:	
Original dialogue	English subtitles
Writing on the plaque: Sii prudente, a casa ti aspetto io. [Be careful, it's me waiting for you at home.]	00:11:08,300 --> 00:11:10,131 DRIVE CAREFULLY I'M WAITING AT HOME
Bruno: Bella pupa, eh? [Beautiful doll, huh?]	00:11:10,302 --> 00:11:12,634 Nice-lookin' babe , eh?
Gender stereotype	IC GSR Pupa [doll]
Translation strategy	Substitution
Impact	Stronger

Examples 12, 13, 14: RW

Context: Bruno and Roberto spot and start following two German women.	
Original dialogue	English subtitles
<p>Bruno: Queste due, qua dietro a noi. [These two here, behind us.]</p> <p>Adesso me faccio supera' così attacchiamo. [Now I'll let myself be overtaken, so we chat them up.]</p> <p>Eh, addio, pupe. [Hey, hi, dolls.]</p> <p>Deutschland, <i>gaiardo</i>, le tedesche ce stanno subito. [Deutschland, cool, German women go with it at once.]</p>	<p>00:13:26,705 --> 00:13:28,639</p> <p>Those two chicks.</p> <p>00:13:29,809 --> 00:13:32,437</p> <p>I'll get 'em to pass so we can follow 'em.</p> <p>00:13:39,919 --> 00:13:42,217</p> <p>Hi, cuties!</p> <p>00:13:42,888 --> 00:13:45,516</p> <p>Deutschland! Those German chicks are easy!</p>
Gender stereotype	None in the original, TC GSR 'Chick' in TT
Translation strategy	Addition
Impact	Stronger
Gender stereotype	None in the original, TC GSR 'Chick' in TT
Translation strategy	Addition
Impact	Stronger
Gender stereotype	SC GSA Le tedesche ci stanno [German women are up for it]
Translation strategy	Explicitation (specification)
Impact	Stronger

Example 15: RW

Context: Upon meeting Roberto's relatives, Bruno notices the corvine hair of the hostess. When the latter explains there is Spanish blood in the family, Bruno remarks:	
Original dialogue	English subtitles
<p>Bruno: Ah, a Barcellona, c'ho azzeccato. La nonnina ha scherzato col torero. [Ah, in Barcelona, I have guessed. The little grandmother has played with the bullfighter]</p>	<p>00:45:11,575 --> 00:45:15,341</p> <p>I was right! Granny must have fooled around with a bullfighter.</p>
Gender stereotype	IC GSA Donna che trasgredisce le regole di genere [woman who transgresses the gender rules]
Translation strategy	Explicitation (specification)
Impact	Stronger

Example 16: RM

Context: Roberto is telling Bruno why he is so inhibited.	
Original dialogue	English subtitles
<p>Roberto: Io prima di buttarmi mi chiedo sempre dove andrò a cadere. [Before jumping, I always ask myself where I will go falling.]</p> <p>Così non mi butto. Sono un cretino. [So I don't jump. I'm an idiot.]</p>	<p>01:26:03,892 --> 01:26:06,224</p> <p>I'm always looking before I leap,</p> <p>01:26:06,394 --> 01:26:08,487</p> <p>so I never leap. I'm a loser.</p>
Gender stereotype	None in the original/TC GSR 'Loser' in TT
Translation strategy	Addition
Impact	Stronger

Example 17: SW

Context: Before leaving the beach to drive back to Rome, Bruno says the following to a woman he has met there.	
Original dialogue	English subtitles
<p>Bruno: Ciao, bona, ti telefono a Roma. [Bye, hot woman, I'll call you in Rome.]</p>	<p>01:36:42,930 --> 01:36:45,865</p> <p>Bye, beautiful. I'll call you in Rome.</p>
Gender stereotype	IC GSR Bona [hot woman]
Translation strategy	Explicitation
Impact	Softer

MAFIOSO (M)

A Sicilian man transplanted to the rich North of Italy, where he has successfully advanced his career as manager in a car factory, finally has the opportunity to take his beautiful, Milanese wife and their children back home to meet his family and friends. All seems to be going well during their stay in Sicily until his past connections with the local mafia as a young man finally catch up with him.

Example 18: RM

Context: Tano and his father are negotiating the price of some land they would like to buy from Calogero. The conversation turns into a heated argument.	
Original dialogue	English subtitles
Calogero: Nessun processo, <i>beddu i to matri?</i> [No trial, handsome of your mom.]	00:46:08,232 --> 00:46:09,859 Not doubting, Mama's boy.
Gender stereotype	None in the original/TC GSR 'Mama's boy' in TT
Translation strategy	Addition
Impact	Stronger

Example 19: RW

Context: At this stage, the characters are following Father Simone with his wooden stick, which is supposed to reveal the presence of water. When they reach a point where Father Simone argues that there is plenty of water, Tano objects that they cannot take the word of a monk as a serious justification for the hike in the price of the land. He suggests that Calogero should dig first, give proof of his claims and then ask for more money. Calogero, far from being impressed with Tano's idea, seems to feel quite outraged, judging by the reaction below:	
Original dialogue	English subtitles
Calogero: <i>E io ti scavo u puzzu a tia? Pecché, sei 'na bella fimmina? Pecché, mi dai la cosa?</i> [And I dig you a well for you? Why, are you a beautiful woman? Why, do you give me the thing?]	00:47:38,555 --> 00:47:40,352 So I should dig for you? 00:47:40,557 --> 00:47:43,082 Are you a beautiful woman? Will I get laid?
Gender stereotype	IC GSA <i>Prostituta</i> [prostitute]
Translation strategy	Paraphrase
Impact	Stronger

Example 20: RW

Context: Tano's friends are at the beach, talking about women.	
Original dialogue	English subtitles
A Sicilian young man: Per esempio, l'anno scorso mi recai a Palermo per una infezione a un molare cariato [For example, last year I went to Palermo for an infection to a molar with decay]	00:56:15,004 --> 00:56:18,770 Last year I was in Palermo to have a tooth infection treated

ed ebbi l'occasione di conoscere una ragazza con la quale mi trattenni in intimità. [and I had the opportunity of meeting a young woman with whom I spent time in intimacy.]	00:56:18,975 --> 00:56:23,810 and I got it on with this chick .
Gender stereotype	None in the original/TC GSR 'Chick' in TT
Translation strategy	Addition
Impact	Stronger

Example 21: RW

Context: Tano's sister, Rosalia, feels self-conscious about having more hair on her body than she would like. When asked by Tano's wife, Marta, whether she likes going to the beach, she replies that she avoids this because her fiancé is ashamed of her hair.	
Original dialogue	English subtitles
Rosalia: Certo <i>ca mi piaci</i> , ma Domenico si vergogna . [Of course I like it, but Domenico is ashamed.]	01:02:50,399 --> 01:02:54,699 Sure I do. But I embarrass Domenico .
Gender stereotype	SC GSA Donna che non risponde ai canoni stereotipici di bellezza femminile [woman who does not correspond to the stereotypical standards of female beauty]
Translation strategy	Explicitation (specification)
Impact	Stronger

SEDUCED AND ABANDONED (SaA)

Summary of the plot:

The young Agnese is seduced by Peppino, who is actually engaged to her sister Matilde. When her father, Don Vincenzo Ascalone, finds out that she is pregnant, he literally orders Peppino to write a letter withdrawing his wedding promise to Matilde, so that he can marry Agnese. Peppino first accepts, but subsequently refuses because, ironically, he does not want to marry a woman who is not *illibata* [undefiled].

Example 22: RW

<p>Context: After being seduced by Peppino, Agnese goes to confession. The priest asks her the following question:</p>	
Original dialogue	English subtitles
<p>Father: E durante l'atto lussurioso, non ne provasti schifo? Eh? [And during the lusty intercourse, you were not disgusted, huh?]</p>	<p>00:04:55,094 --> 00:04:58,029</p> <p>You weren't disgusted in the throes of lust!</p>
Gender stereotype	SC GSA Donna lussuriosa [lusty woman]
Translation strategy	Explicitation (specification)
Impact	Stronger

Example 23: RM

<p>Context: Don Vincenzo's son, Antonio, is unsuccessfully trying to crack open a walnut with his hand. Don Vincenzo seems to lose his patience and he slams his hand down on Antonio's, cracking the walnut open and telling his wailing son:</p>	
Original dialogue	English subtitles
<p>Don Vincenzo: <i>Manu di ricotta.</i> [Ricotta hands.]</p>	<p>00:08:10,022 --> 00:08:11,956</p> <p>Pansy!</p>
Gender stereotype	None in original, TC GSR 'Pansy' in TT
Translation strategy	Addition
Impact	Stronger

Example 24: RW

<p>Context: After finding out that his daughter is pregnant, Don Vincenzo starts beating her, trying to obtain a confession.</p>	
Original dialogue	English subtitles
<p>Don Vincenzo: Zitta, infame, non negare. [Quiet, despicable woman, don't deny.]</p>	<p>00:28:33,978 --> 00:28:36,446</p> <p>Don't deny it, you tramp!</p>
Gender stereotype	None in original/IC GSR 'Tramp' in TT
Translation strategy	Addition
Impact	Stronger

Example 25: RW

Context: In another stormy encounter with his daughter Agnese, Don Vincenzo aggressively vents his anger while insulting her.	
Original dialogue	English subtitles
Don Vincenzo: Schifosa. [Disgusting woman.]	00:47:22,639 --> 00:47:24,732 You tramp!
Gender stereotype	SC GSR Schifosa [disgusting woman]
Translation strategy	Substitution
Impact	Stronger

Example 26: SW

Context: Don Vincenzo is maltreating Agnese while his wife tries to defend her.	
Original dialogue	English subtitles
Don Vincenzo: Zitta, cagna, zitta. Francesca: C'è Matilde, il barone. [Quiet, bitch/slut, quiet.] [There is Matilde, the baron.]	00:47:27,511 --> 00:47:30,912 - Shut up! - Quiet! The baron's here!
Gender stereotype	SC GSR Cagna [bitch/slut]
Translation strategy	Erasure
Impact	Softer

Example 27: RW

Context: Peppino tells his version of events after being accused of being Agnese's seducer.	
Original dialogue	English subtitles
Peppino: Avevo già avuto modo di notare certi atteggiamenti, [I had already had way of noticing some attitudes,] certi sguardi invitanti della qui presente, [some inviting looks of the here present,] ma non volli rilevare pur essendo essi imbarazzanti. [but I did not want to notice though being they embarrassing.]	01:14:29,832 --> 01:14:34,735 I'd had occasion to notice certain behavior, 01:14:34,937 --> 01:14:38,304 certain inviting glances from this young lady, 01:14:38,507 --> 01:14:40,702 but I discouraged these unwelcome advances.
Gender stereotype	IC GSA Donna provocante [provoking woman]
Translation strategy	Explicitation (specification)
Impact	Stronger

Example 28: RW

Context: Back home from the judge's office, where Don Vincenzo's family has testified, Don Vincenzo qualifies Agnese as:	
Original dialogue	English subtitles
Don Vincenzo: Infame. [Infamous woman.]	01:20:04,232 --> 01:20:05,392 Filthy tramp!
Gender stereotype	None in original, IC GSR 'tramp' in TT
Translation strategy	Addition
Impact	Stronger

Example 29: RW

Context: After Don Vincenzo has pretended to shoot on Peppino, who is devoting a serenade to Agnese (secretly arranged by her father), we hear the following exchange between father and daughter:	
Original dialogue	English subtitles
Agnese: <i>Ma chi succeri?</i> Don Vincenzo: Zitta, schifosa. [But what's happening?] [Quiet, disgusting woman.]	01:28:58,766 --> 01:29:00,063 What's going on? 01:29:00,268 --> 01:29:02,065 Quiet, you tramp!
Gender stereotype	SC GSR Schifosa [disgusting woman]
Translation strategy	Substitution
Impact	Stronger

Example 30: RW

Context: After the fake kidnapping, Agnese says she wants to get out of the car. While she seems to go back to the village, Peppino shouts against her:	
Original dialogue	English subtitles
Peppino: Io andrò in galera. [I will go to prison.] Va', schifosa. [Go, disgusting girl.]	01:38:11,185 --> 01:38:12,709 I'd rather go to jail! 01:38:12,920 --> 01:38:15,252 Go on, you tramp!
Gender stereotype	SC GSR Schifosa [disgusting woman]
Translation strategy	Substitution
Impact	Stronger

Example 31: RW

Context: As per previous example.	
Original dialogue	English subtitles
Peppino: Disgraziata, torna in paese. [Wretched woman, go back to the village.]	01:38:54,828 --> 01:38:57,820 Go back to town, you tramp!
Gender stereotype	None in the original/IC GSR 'Tramp' in TT
Translation strategy	Addition
Impact	Stronger

Example 32: RW

Context: After Agnese has declared that she is happy to marry Peppino, but in a way that betrays her real feelings, the judge understands the reality of things and orders everybody out. Don Vincenzo shouts against his daughter:	
Original dialogue	English subtitles
Don Vincenzo: Schifosa, ti scanno. [Disgusting woman, I'll kill you.]	01:46:42,329 --> 01:46:44,763 I'll kill you, you tramp!
Gender stereotype	SC GSR Schifosa [disgusting woman]
Translation strategy	Substitution
Impact	Stronger

Example 33: RW

Context: When the comedy turns to tragedy, Don Vincenzo falls seriously ill. Agnese is also not well and, in a nightmare, one of the voices she hears tells her she is a:	
Original dialogue	English subtitles
Speaker unclear: Schifosa. [Disgusting woman.]	01:51:58,878 --> 01:52:01,506 Tramp!
Gender stereotype	SC GSR Schifosa [disgusting woman]
Translation strategy	Substitution
Impact	Stronger

I KNEW HER WELL (IKHW)

Summary of the plot:

After leaving behind the family's farm, Adriana, a naïve, good-natured and beautiful young woman, embarks on a difficult journey to become a successful cinema actress. Too gentle and not sufficiently unscrupulous to be able to deal with a world of cynical opportunists, used and disposed of like an object by supposed friends, promoters and cinema celebrities, Adriana goes through a series of bitter deceptions until she meets her tragic destiny.

Example 34: RM

Context: After Paolo has tried to convince Adriana to accept a lift from an important friend of his, Adriana reminds him that this is not the first time something like this has happened.	
Italian dialogue	English subtitles
<p>Adriana: Mi hai fatto accompagnare da qualcuno dicendo che tanto era pederasta. [You let someone accompany me saying that anyway he was a pederast.]</p> <p>E infatti quello invece che a Roma mi ha portato subito in albergo a Santa Marinella. [And indeed, that one instead of Rome took me immediately to a hotel in Santa Marinella.]</p>	<p style="text-align: center;">00:40:11,876 --> 00:40:14,674</p> <p style="text-align: center;">You told me that guy was queer,</p> <p style="text-align: center;">00:40:14,845 --> 00:40:17,643</p> <p style="text-align: center;">and he took me right to a hotel room!</p>
Gender stereotype	IC GSR Pederasta [homosexual man/pederast]
Translation strategy	Substitution
Impact	Stronger

Example 35: RW

Context: The writer Adriana is dating says what he really thinks about her, pretending he's talking about someone else.	
Original dialogue	English subtitles
<p>The writer: Ambizioni zero. Morale nessuna. [Zero ambition. No morality.]</p> <p>Neppure quella dei soldi perché non è nemmeno una puttana. [Not even that of money because she is not even a whore.]</p>	<p style="text-align: center;">01:03:21,564 --> 01:03:23,759</p> <p style="text-align: center;">Zero ambition. No moral code.</p> <p style="text-align: center;">01:03:23,933 --> 01:03:26,925</p> <p style="text-align: center;">Not even a whore's love of money.</p>

Gender stereotype	IC GSA Puttana [whore]
Translation strategy	Paraphrase
Impact	Stronger

Example 36: RW

Context: Back at the cinema where she used to work as usherette, Adriana and her former colleagues are waiting for her interview to be shown during the break. The interview has been heavily edited and, far from what Adriana expected, it has now turned into a parody of an aspiring young starlet, clearly suggesting Adriana is a woman of loose morals. The interviewer comments at the end:

Original dialogue	English subtitles
<p>Interviewer: Eh sì, speriamo che, essendo un'attrice presa dalla strada, [Well, yes, let's hope that, being an actress taken from the street,]</p> <p>non finisca sui marciapiedi. [she does not end up on the pavements.]</p>	<p>01:35:10,905 --> 01:35:14,500</p> <p>Yes, let's hope this young actress off the streets</p> <p>01:35:14,675 --> 01:35:17,701</p> <p>doesn't end up working those same streets.</p>
Gender stereotype	IC GSA Prostituta [prostitute]
Translation strategy	Paraphrase
Impact	Stronger