

Appendix 1

Reader's notes

This appendix contains all the translation instances that deal with the transfer of stereotypes and are found in the Comedy Italian Style corpus. The examples, listed according to the film in which they appear, have been compiled following the chronological order of release of each of the film. Short summaries of the films, already provided in chapter 3, are also reproduced here to remind the reader of the general plot. All examples are introduced by a contextual summary based on the development of the plot. The examples are numbered by film and referred to in the thesis by mentioning the abbreviation of the title of each film, followed by a column and the number of the example. Thus, example 20 from *Divorce Italian Style* is referred as DIS: 20.

Some of the tables below include several gender stereotypes. When the number or nature of these can make it difficult for the reader to identify which parts of the text correspond to a particular gender stereotype, the first one is indicated in **bold**, the second one in **bold underlined**, the third one in ***italicised bold***. If there are more than three GSs in a passage or dialogue, the above mentioned order is resumed, with the fourth gender stereotype in **bold**, the fifth one in **bold underlined**, etc. Finally, the use of the Italian dialect is marked with simple *italics* for single words or short sentences or indicated next to the 'original dialogue' heading, top left under context, if the use is more widespread.

Example:

| | |
|--|--|
| Context: While travelling to Catania to see the trial of Mariannina Terranova, baron Ferdinando Cefalù evokes the story of this murder for "reasons of honour", involving a woman who had killed her partner for cheating on her. | |
| Original dialogue | English subtitles |
| Baron's voiceover: Proprio in quei giorni si apriva alle assise di Catania [Right in those days opened at the court in Catania] | 00:31:47,438 --> 00:31:49,736 That same week, in Catania, |

| | |
|---|--|
| <p>il processo contro Mariannina Terranova, nostra concittadina, [the trial against Mariannina Terranova, our fellow countrywoman]</p> <p>assassina per motivi d'onore. [murderer for reasons of honour.]</p> <p>Ricorderete certamente il gran rumore che ne fece la stampa dalle nostre parti. [You will certainly remember the great noise which the press did about it in our areas.]</p> <p><u>L'equivoca figura dell'ucciso</u>, Vito Cafiero, di anni 24, studente. [The equivocal figure of the killed man, Vito Cafiero, 24, student.]</p> <p>La patetica figura della povera assassina, Mariannina Terranova, [The pathetic figure of the poor murderess, Mariannina Terranova,]</p> <p>di anni 26 casalinga. [26 years old, housewife.]</p> | <p>00:31:49,841 --> 00:31:51,809</p> <p>the trial of Mariannina Terranova was starting,</p> <p>00:31:51,910 --> 00:31:55,107</p> <p>who had committed a crime of passion.</p> <p>00:31:55,213 --> 00:31:58,705</p> <p>I'm sure you remember the hullabaloo in the press.</p> <p>00:31:59,217 --> 00:32:02,983</p> <p><u>The two-timing victim</u>, Vito Cafiero, a 24-year-old student.</p> <p>00:32:03,087 --> 00:32:06,147</p> <p>The pathetic figure of the killer, Mariannina Terranova,</p> <p>00:32:06,257 --> 00:32:08,157</p> <p>his 26-year-old common-law wife.</p> |
| Gender stereotype | SC GSR Assassina per onore [murderer for honour] |
| Translation strategy | Substitution |
| Resulting impact | Softer |
| | |
| Gender stereotype | SC GSA Mafioso [mafioso] |
| Translation strategy | Substitution |
| Resulting impact | Softer |
| | |
| Gender stereotype | IC GSR Casalinga [housewife] |
| Translation strategy | Substitution |
| Resulting impact | Similar |

BIG DEAL ON MADONNA STREET (BDoMS)

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

| Context: Cosimo, the would-be mastermind of the robbery who is currently in prison, is talking to his solicitor and his partner. | |
|---|---|
| Original dialogue | English subtitles |
| Cosimo: Avvoca', allora andiamo bene! [Counselor, then we go well!] | 00:03:36,010 --> 00:03:37,739 Counselor, are we all set? |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 2

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Cosimo: Avvoca', io ho bisogno che esco, che esco subito. [Counselor, I need that I go out, that I go out immediately.] | 00:03:44,752 --> 00:03:48,711 Counselor, I gotta get outta here, now. |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 3

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Cosimo: Avvocato, troviamo un cavillo giuridico, ma io devo uscire. [Counselor, let's find a legal loophole, but I must go out.] | 00:04:07,875 --> 00:04:10,571 Counselor, let's find a legal loophole 'cause I gotta get out. |
| Gender stereotype | SC GS Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 4

| Context: Norma, Cosimo's partner, suggests that he should marry her when he is released. | |
|--|---|
| Original dialogue | English subtitles |
| Cosimo: Ma come, servo na condanna e me ne vuoi <i>appiopa' n'artra</i> ? [But how, I serve a sentence and you want to give me another one.] | 00:05:16,143 --> 00:05:19,010 What? I'll get out of this short sentence to get life? |
| Gender stereotype | SC GSA Uomo avverso al matrimonio [man opposed to getting married] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 5

| Context: Capannelle is trying to find someone to claim responsibility for Cosimo's attempted car theft, so that Cosimo himself can be released and proceed to execute his "sensational" robbery. The first person to be offered the deal is Mario. Capannelle finds him intent on bartering with another petty criminal about the price of a baby pram and three umbrellas he says he needs for his mother. When Capannelle presents the deal to him, Mario replies as follows: | |
|--|--|
| Original dialogue | English subtitles |
| Mario: Nooo. Mica pe' niente, [Nooo, not for nothing,] | 00:07:26,540 --> 00:07:29,668 It's not like I don't want to, |
| ma che glie racconto a mia madre, te saluto, vado in prigione? [but what do I tell my mother, bye, I go to prison?] | 00:07:30,277 --> 00:07:32,268 but what do I tell my mother, "See you, I'm off to prison"? |

| | |
|---|--|
| <p>Capannelle: Ma sempre la mamma! Mario: Aò, ma fatti gli affari tuoi. [But always the mum!] [Hey, but mind your own business.]</p> <p>Capannelle: Ma tu hai bisogno di emanciparti, sai? [But you need to become emancipated, you know?]</p> | <p>00:07:32,446 --> 00:07:34,437</p> <p>-Always your mother! -Mind your business!</p> <p>00:07:34,615 --> 00:07:36,378</p> <p>You're already on your way there!</p> |
| Gender stereotype | SC GSA Mammone [Big mum man, son dependent on his mum] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 6

| Context: Mario and Capannelle are thinking about another candidate for the deal. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Capannelle: Ma quale siciliano? Mario: Quello piccolo, magro. [But what Sicilian?] [The small, slim one.]</p> | <p>00:07:38,452 --> 00:07:40,283</p> <p>-Who's this Sicilian? -The small, skinny guy.</p> |
| Gender stereotype | SC GSR Siciliano basso [short Sicilian] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 7

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Mario: Quello che c'ha la sorella che la tiene sempre chiusa in casa come l'oracolo. [The one who has the sister that he keeps her always shut in the house like the oracle.]</p> | <p>00:07:40,454 --> 00:07:42,945</p> <p>The one who keeps his sister under lock as if she were a relic?</p> |
| Gender stereotype | SC GSA Donna segregata [segregated woman] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 8

| Context: Ferribotte, the Sicilian, talks about his sister. | |
|--|---|
| Original dialogue | English subtitles |
| Ferribotte: Inoltre è minorenni e fidanzata. [Moreover, she is under age and engaged.] | 00:08:24,031 --> 00:08:25,999 Besides, she's a minor and she's engaged. |
| Gender stereotype | IC GSR Minorenne e fidanzata [girl under age and engaged] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 9

| Context: Ferribotte's reply, when asked about the exact time of her sister's wedding. | |
|--|---|
| Original dialogue | English subtitles |
| Ferribotte: Questione di corredo. [Question of trousseau.] | 00:08:27,968 --> 00:08:29,333 The dowry question needs to be settled. |
| Gender stereotype | SC GSA La donna porta il corredo [the woman takes the trousseau with her] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 10

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Ferribotte: Con grandissimo onore deve sposarsi. [With very great honour she must marry.] | 00:08:29,503 --> 00:08:31,232 She's gotta walk to the altar with the greatest honor. |
| Gender stereotype | SC GSA Sposa onorata [honoured bride] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 11

| Context: The gang now proposes the deal to Peppe, the boxer. | |
|--|--|
| Original dialogue | English subtitles |
| Peppe: Mi danno favorito e se vinco posso pure <i>aspira' ar</i> titolo. [They consider me favoured and if I win, I can even aspire to the title.] | 00:12:52,232 --> 00:12:55,724 I'm favored, and if I win I might even be a contender. |

| | |
|----------------------|--|
| Gender stereotype | IC GSA Aspirante al titolo [contender] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 12

| Context: Norma's reply to Peppe. | |
|---|---|
| Original dialogue | English subtitles |
| Norma: Sììì, <i>de Commendatore</i> . [Yesss, of <i>Commendatore</i> .] | 00:12:56,303 --> 00:12:57,702 Sure, contend what? |
| Gender stereotype | SC GSR Commendatore [commendatore, Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 13

| Context: Peppe the boxer asks Norma whether she is in a relationship with Cosimo. | |
|--|---|
| Original dialogue | English subtitles |
| Peppe: Tu stai co' Cosimo? [Are you with Cosimo?] | 00:13:02,876 --> 00:13:05,310 Are you Cosimo's moll? |
| Gender stereotype | None in the original, TC GSR 'Moll' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 14

| Context: Peppe predicts the outcome of the match and how it will be reported the day after in the papers. | |
|---|---|
| Original dialogue | English subtitles |
| Peppe: A me, me trovate nella pagina sportiva, [Me, you find in the sports page,] all'avversario mio nell'annunzi mortuari. [my opponent in the death notices.] | 00:13:52,826 --> 00:13:54,953 You'll find me in the sports pages, 00:13:55,128 --> 00:13:57,426 and my opponent in the obituaries. |
| Gender stereotype | IC GSR Avversario [opponent] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 15

| Context: Peppe to Norma, after she has suggested he has put on weight and is not such a great boxer as he claims. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Peppe: <i>A fata, vien 'nsala, va'. T'a faccio vedere io a trippa.</i> [Beautiful woman, come into the hall, come on. I'll show you the belly.]</p> | <p>00:13:58,899 --> 00:14:02,130</p> <p>Hey, doll, come on inside. I'll show you who's got the spare tire.</p> |
| Gender stereotype | SC GSR Fata [fairy, i.e. beautiful woman] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 16

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Mario: <i>Ma te pare che un fusto come quello se mette a fa' la pecora?</i> [But do you think a hunk like that one puts himself to do the sheep?]</p> | <p>00:14:11,912 --> 00:14:14,346</p> <p>Do you think a beefcake like him, would ever play the scapegoat?</p> |
| Gender stereotype | IC GSR Fusto [hunk] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 17, 18, 19

| Context: In the end Peppe loses the match and accepts to confess a crime he did not commit so Cosimo can be released. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Peppe: <i>Eccellenza, eccellenza, quando ho letto che un povero vecchio languiva,</i> [Excellency, excellency, when I read that a poor old man was languishing,]</p> <p>spinto da rimorso eccomi qui a espiare. [pushed by remorse here I am to atone.]</p> <p>Io sono, eccellenza, io sono <i>quer</i> degenerato [It is me, Excellency, it is me that degenerate]</p> | <p>00:14:35,135 --> 00:14:39,936</p> <p>Your Honor, when I read that a poor old man was languishing in jail,</p> <p>00:14:40,107 --> 00:14:43,235</p> <p>my conscience got the best of me. I'm here to confess my crime.</p> <p>00:14:43,410 --> 00:14:45,469</p> <p>It was me, it was me the scoundrel,</p> |

| | |
|--|--|
| che ha forzato la portiera della macchina per poi fuggire. [that forced the door of the car and then fled.] | 00:14:45,645 --> 00:14:48,773 that forced the car door and ran away. |
| Eccellenza, quest'uomo è innocente. [Excellency, this man is innocent.] | 00:14:48,949 --> 00:14:50,712 Your Honor, this man is innocent. |
| Gender stereotype | SC GSR Eccellenza [Excellency] |
| Translation strategy | Substitution |
| Impact | Similar |
| Gender stereotype | SC GSR Eccellenza [Excellency] |
| Translation strategy | Omission |
| Impact | Softer |
| Gender stereotype | SC GSR Eccellenza [Excellency] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 20

| | |
|--|---|
| Context: Cosimo replies to Peppe playing his role and pretending to be a victim: | |
| Original dialogue | English subtitles |
| Cosimo: A 'n povero padre di famiglia, 'n vecchio malato. [A poor father of family, a sick old man.] | 00:15:02,763 --> 00:15:04,754 A poor family man... a sick, old man... |
| Gender stereotype | SC GSR Padre di famiglia [father of family, i.e. breadwinner] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 21

| | |
|---|--|
| Context: As per previous example. | |
| Original dialogue | English subtitles |
| Cosimo: Pe' causa tua, a Giuda, pu! [Because of you, Judas, <i>imitation of spitting sound.</i>] | 00:15:04,965 --> 00:15:06,865 And all because of you! Jude! |
| Gender stereotype | IC GSR Giuda [Judas] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 22

| Context: Realising Peppe and Cosimo are both lying, the judge asks them if they are finished performing their roles and then sends them both to jail. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Judge: Avete finito? Cosimo and Peppe: Sì, eccellenza, sì. [Are you finished?] [Yes, Excellency, yes.]</p> | <p>00:15:24,584 --> 00:15:25,243 Are you done?</p> <p>00:15:25,418 --> 00:15:26,407 Yes, your Honor, yes.</p> |
| Gender stereotype | SC GSR Eccellenza [Excellency] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 23

| Context: Out in the courtyard, Cosimo menacingly demands from Peppe the money which the latter received for accepting to serve his sentence, as he has not been released and does not feel that Peppe played his role properly before the judge. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Cosimo: Amoretto, guarda che se non mi cacci tutti i soldi miei, [Little love, look that if you don't give me all my money]</p> <p>hai finito di campare, è chiaro? [you are finished living, is that clear?]</p> | <p>00:16:06,393 --> 00:16:10,056 Cutie pie, if you don't give back the dough,</p> <p>00:16:10,230 --> 00:16:12,289 you'll sleep with the fishes. Got it?</p> |
| Gender stereotype | None in original, TC GSA US 'Mafioso' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 24

| Context: Cosimo again addressing Peppe. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Cosimo: Senti, a vigliaccone. [Listen, you big coward.]</p> | <p>00:16:16,469 --> 00:16:18,232 Listen, you coward...</p> |

| | |
|----------------------|---------------------------------|
| Gender stereotype | SC GSR Vigliaccone [big coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 25

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

Example 26

| Context: Cosimo tells Peppe he does not want to think again about the sting he cannot execute because he is in prison. | |
|---|--|
| Original dialogue | English subtitles |
| Peppe: Chi ce ripensa è cornuto, o sai? [Who thinks about it again is a cuckold, you know?] | 00:17:10,657 --> 00:17:12,249 Think about it twice and you're a cuckold. |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 27

| Context: Cosimo replies to Peppe's insult above. | |
|---|--|
| Original dialogue | English subtitles |
| Cosimo: Cornuto a me? [Cuckold to me?] | 00:17:12,459 --> 00:17:14,017 Cuckold?! You're talking to me, you dirty... |

| | |
|----------------------|--------------------------|
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 28

| Context: Peppe comes back from the trial and plays the victim saying he has been sentenced to three years for pretending he was responsible for Cosimo's crime. Cosimo becomes more understanding toward Peppe and calls a prisoner who is a lawyer to seek counsel. | |
|---|--|
| Original dialogue | English subtitles |
| Cosimo: Avvocato, avvocato, <i>vie qua</i> . [Counselor, counselor, come here.] | 00:19:36,036 --> 00:19:38,937 Counselor... oh, come here... What's up? |
| Peppe: Avvocato? Ma quale avvocato? Mannaggia! [Lawyer? But what lawyer? Damn!] | 00:19:39,105 --> 00:19:41,596 Lawyer? This is your lawyer? |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 29

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Cosimo: Ma bisogna essere uomini. Ma allora che coraggio c'hai? [But one needs to be a man. But then what courage do you have?] | 00:20:00,693 --> 00:20:04,424 Come on, be a man! Where's all your courage? |
| Gender stereotype | IC GSR Uomo [man] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 30

| Context: Mario talks to Carmela, Ferribotte's sister, who is confined to her house, after he has managed to get in with a trick. | |
|---|---|
| Original dialogue | English subtitles |
| Mario: Ma sei carina. [But you're pretty.] | 00:22:56,536 --> 00:22:57,468 But you're pretty. |

| | |
|---|--|
| In giro dicono che stai nascosta perché sei brutta. [Around they say you stay hidden because you're ugly.] | 00:22:59,806 --> 00:23:02,104 I heard you never get out 'cause you're ugly. |
| Gender stereotype | SC GSA La donna deve essere bella [women are expected to be beautiful] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 31

| | |
|--|--|
| Context: As per previous example. | |
| Original dialogue | English subtitles |
| Mario: Io capisco tenere una ragazza chiusa in casa in Sicilia. [I understand keeping a girl shut in the house in Sicily.] | 00:23:15,088 --> 00:23:17,648 I understand keeping a girl under lock and key in Sicily. |
| Gender stereotype | SC GSA Siciliana segregata [segregated Sicilian woman] |
| Translation strategy | Explicitation (specification) |
| Impact | Similar |

Examples 32, 33

| | |
|---|---|
| Context: As per previous example. | |
| Original dialogue | English subtitles |
| Mario: E ti pareva. Tutte le donne in Sicilia si chiamano Carmela. Di un po', [Of course. All women in Sicily are called Carmela. Say a little,] a te ti piace davvero stare sempre rinchiusa dentro casa. [do you really like being always shut in the house?] | 00:23:36,976 --> 00:23:40,969 You don't say! All Sicilian women are called Carmela. But tell me... 00:23:41,614 --> 00:23:44,014 do you really like being always locked up in the house? |
| Gender stereotype | SC GSR Carmela [Carmela, stereotypical Sicilian name] |
| Translation strategy | Loan |
| Impact | Similar |
| Gender stereotype | SC GSA Siciliana segregata [segregated Sicilian woman] |
| Translation strategy | Explicitation (specification) |
| Impact | Similar |

Example 34

| Context: Carmela's fiancé is coming to talk to Ferribotte, her brother. | |
|--|---|
| Original dialogue | English subtitles |
| Ferribotte: Carmela, componiti, c'è il tuo fidanzato. [Carmela, get tidy, there is your fiancé.] | 00:24:24,123 --> 00:24:26,216 Carmela, get decent. Your fiance is here. |
| Gender stereotype | SC GSA Donna composta [tidy woman] |
| Translation strategy | Explication |
| Impact | Similar |

Example 35

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Carmela: Composta sono. [Tidy I am.] | 00:24:33,032 --> 00:24:34,158 I am presentable. |
| Gender stereotype | SC GSR Donna composta [tidy woman] |
| Translation strategy | Explication |
| Impact | Similar |

Example 36

| Context: Ferribotte is discussing the details of his sister's wedding with the groom, who tells him: | |
|--|---|
| Original dialogue | English subtitles |
| Ferribotte: <i>Questo discosso dei materassi a mia nun mi quadra.</i> [This business of the mattresses does not make sense to me.] | 00:24:52,652 --> 00:24:55,382 This question of the mattresses doesn't add up. |
| Mia madre dice che <i>competino</i> alla sposa. [My mother says they are the bride's responsibility.] | 00:24:55,655 --> 00:24:57,520 My mother says it's up to the bride. |
| Gender stereotype | SC GSA Stereotipi di genere riguardanti il matrimonio [gender stereotypes when it comes to the wedding] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 37

| Context: Ferribotte replies to the groom's enquiry about exactly what his profession is. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Ferribotte: Beh, che c'entra, sono rappresentante d'agrumi. [Well, what's that got to do with it? I'm a citrus fruit sales representative.]</p> | <p>00:25:06,733 --> 00:25:09,793</p> <p>What's that got to do with it? I'm... I'm a citrus fruit salesman.</p> |
| Gender stereotype | SC GSR Rappresentante d'agrumi siciliano [Sicilian citrus fruit sales representative] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 38

| Context: At the market, Tiberio pretends to try to convince Ferribotte to buy a picture in order to attract the salesman's attention and let another one of the gang steal a camera. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Tiberio: Io dico, ragioniere, che regalando questo quadro a suo cugino, lei farà una gran bella figura. [I say, accountant, that, by giving this picture to your cousin, you will make a great, beautiful impression.]</p> | <p>00:31:06,358 --> 00:31:09,816</p> <p>You're bound to make a good impression on your cousin.</p> |
| Gender stereotype | SC GSR Ragioniere [accountant's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 39

| Context: Tiberio is describing the picture. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Tiberio: Questo cipresso che si staglia nel cielo, [This cypress against the sky,]</p> <p>la campagna dolce, le papere, la donnina. [the sweet countryside, the ducks, the little woman.]</p> | <p>00:31:23,809 --> 00:31:25,777</p> <p>This cypress shooting up into the sky,</p> <p>00:31:26,679 --> 00:31:29,944</p> <p>the pleasantness of the countryside, the ducks, the pretty dame?</p> |
| Gender stereotype | SC GSR Donnina [little woman] |
| Translation strategy | Explicitation |
| Impact | Similar |

Example 40

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Tiberio: Via, ragioniere, per mille lire mi sembra rubato. [Come on, accountant, for a thousand lire, it seems to me stolen.] | 00:31:43,028 --> 00:31:45,155 Come now. For a thousand lira, it's a... steal. |
| Gender stereotype | SC GSR Ragioniere [accountant] |
| Translation strategy | Omission |
| Impact | Softer |

Example 41

| Context: Mario goes to see his adoptive mothers. | |
|---|--|
| Original dialogue | English subtitles |
| Mario: Ciao, mammona bella, come stai? [Hello, beautiful big mum, how are you?] | 00:35:51,110 --> 00:35:52,577 Hi, my beautiful big mamma. How are you? |
| Gender stereotype | SC GSR Mammona [big mum] |
| Translation strategy | Loan |
| Impact | Stronger |

Example 42

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Mario: Ciao, mammona bella? [Hello, beautiful big mum?] | 00:36:06,458 --> 00:36:09,484 Ciao, my beautiful big mamma. |
| Gender stereotype | SC GSR Mammona [big mum] |
| Translation strategy | Loan |
| Impact | Stronger |

Example 43

| Context: One of the adoptive mothers speaks about Mario. | |
|---|---|
| Original dialogue | English subtitles |
| One of the adoptive mothers: C'ha ragione. Mario adesso è un uomo e deve avere un cappotto vero. [He's right. Mario now is a man and he must have a real coat.] | 00:37:00,913 --> 00:37:04,314 He's right. Mario is a man now, and he needs a real coat. |
| Gender stereotype | IC GSR Uomo [man] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 44

| Context: Mario, who does not have a stable job, complains that the diploma he gained at the orphanage reveals his origins. | |
|--|--|
| Original dialogue | English subtitles |
| Mario: <i>Ma che diploma è? Un diploma da fiio de 'na...</i> [But what diploma is that? A diploma of a son of...] Gender stereotype Translation strategy Impact | 00:37:37,282 --> 00:37:38,715 What kind of a diploma is that? It's like being branded a son of a... SC GSR Figlio di una... [son of a...] Substitution Softer |

Example 45

| Context: Dante is giving the gang a demonstration about how to break a safe. He's on parole and, when the sergeant comes to check on him, they all pretend to be doing the laundry. | |
|--|---|
| Original dialogue | English subtitles |
| All: Cadum, Cadum, il refrigerio delle donne belle. [Cadum, Cadum (soap brand), the coolness of beautiful women.] Gender stereotype Translation strategy Impact | 00:42:32,382 --> 00:42:34,179 It's the pretty ladies' soap... SC GSA Belle donne che fanno il bucato [beautiful women who do the laundry] Substitution Softer |

Example 46

| Context: The members of the gang are talking about the house they want to break into, so they can get to the adjacent pawnshop and its safe. | |
|--|--|
| Original dialogue | English subtitles |
| Norma: Le padrone sono due vecchie zitelle che stanno sempre a casa. [The owners are two old spinsters who are always at home.] Gender stereotype Translation strategy Impact | 00:43:42,080 --> 00:43:44,810 The owners are two old spinsters. They never leave the house. IC GSR Zitella [spinster] Literal translation Similar |

Example 47

| Context: Norma explains who is staying in the house when the owners are away. | |
|---|--|
| Original dialogue | English subtitles |
| Norma: Ma no, ci rimane la servetta. [But no, the little maid stays there.] | 00:43:55,961 --> 00:43:57,485 No, the little maid stays back. |
| Gender stereotype | SC GSR Servetta [little maid] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 48

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Mario: Che è bona. [Who is hot.] | 00:43:57,729 --> 00:43:58,491 And she's hot. |
| Gender stereotype | IC GSR Bona [hot woman] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 49, 50

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Peppe: Vabbè, vabbè, ho capito, ho capito. Dove c'è na bella ragazza [OK, OK, I've got it, I've got it. Where there is a beautiful girl] | 00:44:00,332 --> 00:44:02,732 I got it, I got it. Whenever there's a pretty girl, |
| Peppe prima o poi trova l'ingresso libero. [Peppe sooner or later finds the way in.] | 00:44:03,568 --> 00:44:06,036 sooner or later, Peppe finds his way in. |
| Gender stereotype | IC GSR Bella ragazza [beautiful girl] |
| Translation strategy | Explication |
| Impact | Softer |
| | |
| Gender stereotype | IC GSA Playboy [playboy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 51

| Context: Mario is singing a song to Nicoletta, the maid, and harassing her together with Ferribotte, so Peppe can step in to defend and get to know her. | |
|---|---|
| Original dialogue | English subtitles |
| Mario: Che mele, che mele, son dolci come il miele. [What apples, what apples, they are as sweet as honey.] | 00:44:20,719 --> 00:44:24,485 Such apples, such apples! Sweet like molasses! |
| Gender stereotype | IC GSA Mele (seno), donna come oggetto sessuale [apples (breasts), woman as sex object] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 52

| Context: Nicoletta does not seem to appreciate Mario's behaviour, so the latter says: | |
|--|--|
| Original dialogue | English subtitles |
| Mario: È cattiva ma bona. [She's mean but hot.] | 00:44:36,034 --> 00:44:37,797 She is sour and... sweet. |
| Gender stereotype | SC GSA Bella donna altezzosa [beautiful haughty woman] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 53

| Context: Peppe comes to the rescue of the maid. | |
|--|---|
| Original dialogue | English subtitles |
| Peppe: Ma dove credono d'essere in Abissina? Qua siamo in una nazione civile. [But where do you think you are, in Abissinia? Here, we are in a civilised country.] | 00:44:46,378 --> 00:44:48,608 Where do you live? This is a civilized country! |
| Gender stereotype | SC GSA Schiava sessuale [female sex slave] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 54

| Context: Peppe pretends to beat Mario and Ferribotte, who suggests: | |
|---|---|
| Original dialogue | English subtitles |
| Ferribotte: <i>Amuninni</i> , Maciste è. [Let's go, Maciste he is.] | 00:45:10,135 --> 00:45:11,102 Let's go, let's go, he's strong! |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Maciste [Maciste, mythical hero of Italian cinema] |
| Translation strategy | Explication |
| Impact | Softer |

Example 55

| Context: Pepe introduces himself and starts a conversation with Nicoletta. | |
|---|--|
| Original dialogue | English subtitles |
| Pepe: Permette? Ragionier Pierluigi Capannelle. [Do you allow me? Accountant Pierluigi Capannelle.] | 00:45:17,208 --> 00:45:19,733 May I? Pierluigi Capannelle, accountant. |
| Gender stereotype | SC GSR Ragioniere [accountant, Italian professional title] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 56

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Nicoletta: Mi aspetta il mio fidanzato. Sa, l'è l'ora della libera uscita. [My boyfriend is waiting for me. You know, it's the time off duty.] | 00:45:24,849 --> 00:45:27,613 My fiancée is waiting. He's off duty. |
| Gender stereotype | IC GSR Fidanzato [boyfriend] |
| Translation strategy | Explication (specification) |
| Impact | Stronger |

Example 57

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Nicoletta: <i>Ah no, mio padre ze nel, come se chiama? Ze negli alpini.</i> [Oh no, my father is in the, what is it called? He's with the alpinists.] | 00:46:16,267 --> 00:46:21,364 No, my father is... what do you call it? In the alpine corps. |
| Pepe: Negli alpini, benissimo, benissimo. Tutti noi del Nord [In the alpinists, very well, very well. All of us from the North] siamo, siamo negli alpini, no? | 00:46:35,058 --> 00:46:38,084 The alpine corps. Good, good. In the North we're, |

| | |
|---------------------------------------|--|
| [we are, we are in the alpiners, no?] | 00:46:38,228 --> 00:46:40,696 we're all in the alpine corps, right? |
| Gender stereotype | SC GSR Alpino [alpine soldier] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 58

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Nicoletta: Non fa mica la boxe, così materiale. [You don't do boxing, do you? So material.] | 00:46:59,377 --> 00:47:01,402 You're not a boxer, right? So gruesome... |
| Peppe: No, no no. Che boxe. Tennis, golf, polo. [No, no no. What boxing. Tennis, golf, polo.] | 00:47:01,579 --> 00:47:06,676 No, no, no! What boxing! Tennis, golf, polo... |
| Gender stereotype | IC GSR Pugile [boxer] |
| Translation strategy | Explicitation (specification) |
| Impact | Similar |

Examples 59, 60

| Context: Peppe knows that Nicoletta is trying to hide she is a maid, so he suggests that he does not have any prejudices in that respect. | |
|---|---|
| Original dialogue | English subtitles |
| Peppe: Anche le donne di servizio mi piacciono a me. [I like maids too.] | 00:47:23,501 --> 00:47:25,799 ...I like... I like maids too... |
| Nicoletta: Ah, <i>ben</i> . [Right, good.] | 00:47:26,271 --> 00:47:27,101 Good! |
| Peppe: Anche se lei per ipotesi fosse una donna di servizio a me mi piacerebbe lo stesso. [Even if you theoretically were a maid, I would like you all the same.] | 00:47:27,272 --> 00:47:31,971 Let's say you were a maid. I would like you all the same. |
| Gender stereotype | IC GSR Donna di servizio [maid] |
| Translation strategy | Literal translation |
| Impact | Similar |

| | |
|----------------------|---------------------------------|
| Gender stereotype | IC GSR Donna di servizio [maid] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 61

| Context: Cosimo is chasing Peppe. | |
|---|--|
| Original dialogue | English subtitles |
| Cosimo: <i>Fermete</i> , vigliacco. [Stop, coward.] | 00:49:24,489 --> 00:49:25,717 Stop! You coward! |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 62

| Context: Cosimo's former partner tries to bring peace, but Cosimo reacts by telling her: | |
|---|---|
| Original dialogue | English subtitles |
| Cosimo: Zitta, lurida. [Be quiet, filthy.] | 00:49:47,212 --> 00:49:48,144 Shut your mouth, slut! |
| Gender stereotype | SC GSR Lurida [filthy woman] |
| Translation strategy | Explicitation |
| Impact | Similar |

Example 63

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Norma: <i>Sei vecchio e te sei messo a far 'r galletto?</i> Cosimo: Vecchio? [You're old and have started doing the little rooster?] [Old?] | 00:49:50,715 --> 00:49:51,682 -You're old and you're acting all cocky! -Me? You're calling me old? |
| Gender stereotype | IC GSR Galletto [little rooster] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 64

| Context: Peppe tells Cosimo that, if he is not happy to just have his share of the robbery, then he has to live with the <i>legge del Menga, chi ce l'ha in culo se lo tenga</i> [the law of the Menga, who has got it in the arse, let them keep it]. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Peppe: Beh, allora me dispiace, [Well, then I'm sorry,]</p> <p>ma qui vige la legge del Menga. [but here the Menga's law is in force.]</p> | <p>00:50:34,425 --> 00:50:35,983</p> <p>Well, then, I'm sorry,</p> <p>00:50:37,228 --> 00:50:39,662</p> <p>but here we follow Menga's laws.</p> |
| Gender stereotype | SC GSA Fesso [<i>fesso</i> (idiot), man who is unable to use the social system to his advantage, as opposed to the <i>furbo</i> (cunning man)] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 65

| Context: Mario is talking to Carmela, Ferribotte's sister, about her fiancé. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Mario: Ti voglio dire che non mi va che ti sposi quel buzzurro. [I want to tell you that I'm not OK with you marrying that peasant.]</p> | <p>00:51:41,859 --> 00:51:43,850</p> <p>I want to tell you that I don't like you marrying that peasant.</p> |
| Gender stereotype | IC GSR Buzzurro [peasant] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 66, 67

| Context: While dancing with Peppe, Nicoletta tells him that she has also asked other guys out to the same party. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Nicoletta: Oh, mi sono una ragazza seria, ciò. [Hey, I'm a serious girl, you know.]</p> <p>Non posso mica andare a ballare con un ragazzo solo, che mi compromette. [It's not like I can go dancing with only one young man that it compromises me.]</p> | <p>00:55:54,345 --> 00:55:56,279</p> <p>I'm a well brought up girl you know!</p> <p>00:55:56,714 --> 00:55:59,547</p> <p>I can't go dancing with one guy only. It would compromise me.</p> |
| Gender stereotype | SC GSR Ragazza seria [serious young |

| | |
|----------------------|--|
| | woman] |
| Translation strategy | Explicitation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Ragazza compromessa [compromised young woman] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 68

| Context: Peppe is disappointed with the way Nicoletta is treating him and comments: | |
|--|--|
| Original dialogue | English subtitles |
| Peppe: Sta disgraziata! [This wretched woman!] | 00:56:30,514 --> 00:56:31,776 What a tramp! |
| Gender stereotype | None in the original, IC GSR 'Tramp' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 69

| Context: Norma commenting on Nicoletta's behaviour with Peppe. | |
|--|--|
| Original dialogue | English subtitles |
| Norma: Sta a tira la calzetta, eh? [She's being difficult, isn't she?] | 00:56:35,353 --> 00:56:36,786 She's playing hard to get? |
| Gender stereotype | IC GSA Donna difficile, che non cede facilmente agli uomini che la corteggiano [difficult woman who does not easily surrender to men's courting her] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Examples 70, 71

| Context: Peppe gets into a fight with other men who are vying for Nicoletta's favours. Norma tells him: | |
|--|---|
| Original dialogue | English subtitles |
| Norma: Ma che fai incosciente. Per quella burina sciacquetta. [But what do you do, irresponsible person. For that peasant and insignificant, frivolous woman.] Nicoletta: Sciacquetta sarai te che neanche | 00:58:28,332 --> 00:58:31,597 Have you gone insane! For that tramp of a peasant! 00:58:31,969 --> 00:58:33,493 |

| | |
|---|--|
| te conosco. [You may be an insignificant, frivolous woman that I don't even know you.] | 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 |

Examples 72, 73

| Context: Norma calls Nicoletta's bluff by revealing she is not the daughter of a colonel but a simple maid. | |
|--|--|
| Original dialogue | English subtitles |
| Norma: Stai a servizio, stai. [You are a maid, you are.] | 00:58:40,044 --> 00:58:41,375 You're a servant, that's what you are! |
| Nicoletta: Chi a servizio? Norma: Tu. [Who is a maid?] [You.] | 00:58:41,545 --> 00:58:43,035 -Who? Who's a servant? -You! |
| Gender stereotype | IC GSR Donna di servizio [maid] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Donna di servizio [maid] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 74

| Context: After the party, Peppe and Nicoletta make up. She asks him about Norma. He replies: | |
|---|---|
| Original dialogue | English subtitles |
| Peppe: Eeh, una mia conquista. [Well, one of my conquests.] | 00:59:59,590 --> 01:00:01,717 Well, one of my conquests. |
| Gender stereotype | IC GSA Playboy [playboy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 75

| Context: Nicoletta tells Peppe the truth. | |
|--|---|
| Original dialogue | English subtitles |
| Nicoletta: E invece è vero. Io sono una lavoratrice di casa privata. [And instead it's true. I'm a worker in a private house.] | 01:00:25,816 --> 01:00:28,546 Well, it's true... I work as domestic help. |
| Gender stereotype | IC GSR Lavoratrice di casa privata [maid] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 76

| Context: Nicoletta suggests that Peppe should go to her for dinner, when the two elderly women who employ her as a maid are not there. | |
|---|--|
| Original dialogue | English subtitles |
| Nicoletta: Ti faccio da mangiare io, eh? Peppe: Grazie. [I'll make you dinner myself, okay?] [Thanks.] | 01:01:19,570 --> 01:01:20,628 -I'll make you dinner, right? -Thanks. |
| Gender stereotype | IC GSR È la donna che fa da mangiare [it's the woman who does the cooking] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 77

| Context: Before the sting, Tiberio goes to leave the baby with his wife, who is in prison. On seeing Tiberio (played by Marcello Mastroianni) with the kid, one of the prisoners comments: | |
|---|---|
| Original dialogue | English subtitles |
| Prisoner: Povero amore. An bel fusto davvero il marito. [Poor love. What a hunk really the husband.] | 01:05:18,142 --> 01:05:21,134 Poor love! That husband of hers is a fine looking guy, really! |
| Gender stereotype | IC GSR Fusto [hunk] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 78

| Context: Ferribotte discovers that his sister Carmela is seeing Mario. Afraid of what might happen, Carmela does not want to let him in. | |
|---|--|
| Original dialogue | English subtitles |
| Ferribotte: Apri, svergognatissima donna. [Open, very shameless woman.] | 01:07:32,476 --> 01:07:35,240 Open up! You shameless woman! |
| Gender stereotype | SC GSR Svergognata [shameless woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 79

| Context: Ferribotte is raging against his sister after finding out she is seeing Mario. | |
|---|---|
| Original dialogue | English subtitles |
| Ferribotte: <i>E ccu ti pigghia ciù pi muggieri? E vota sta facci. Sciavarata.</i> [And who is going to take you now as a wife? And turn this face. Untidy person.] | 01:07:44,187 --> 01:07:47,418 Who's gonna marry you now? Here, look here. |
| Carmela: <i>Iu iau sulu 'n cori ca rintra e l'aia ddari a Mariu.</i> [I only have one heart in here and I have to give it to Mario.] | 01:07:44,187 --> 01:07:47,418 There's only one heart in my breast and I wanna give it to Mario! |
| Ferribotte: <i>Giuru c'unn'avi li peri ci fazzu pusari la testa. Stu stiletu è pu to zitu,</i> [I swear that where he has the feet I will make him put his head. This knife is for your boyfriend,] pi fariti chianciri ora lacrimi ri sancu. [to make you cry now tears of blood.] | 01:07:50,027 --> 01:07:52,120 I swear he's dead. This knife here, 01:08:05,580 --> 01:08:08,845 is made to make you cry tears of blood! |
| Carmela: Michele! | 01:07:55,766 --> 01:07:56,528 Michele! |
| Michele, no. [Michele, no.] | 01:07:57,701 --> 01:07:58,725 Michele, no! |
| Michele: <i>Si nesciu di sta vanedda, nun'u viri ciù.</i> [If I get out of this street, you will not see him anymore.] | 01:07:59,870 --> 01:08:01,667 If this vengeance goes my way, you won't see him anymore! |
| Gender stereotype | SC GSA Siciliano stereotipato [stereotypical] |

| | |
|----------------------|------------|
| | Sicilian] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 80

| Context: The gang is renting some tools of the trade needed for the robbery from Dante. The latter asks Peppe to sign a receipt and takes the opportunity to taunt him about his obvious difficulties in signing his name. | |
|---|---|
| Original dialogue | English subtitles |
| Dante: Uomo di lettere, eh? [Man of letters, huh?] | 01:10:37,661 --> 01:10:38,593 You've got penmanship, eh? |
| Gender stereotype | IC GSR Uomo di lettere [man of letters] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 81

| Context: Ferribotte is accusing Mario of seeing his sister behind his back. | |
|--|---|
| Original dialogue | English subtitles |
| Ferribotte: Disonorasti la mia casa. [You dishonoured my home.] | 01:13:04,574 --> 01:13:06,201 You've dishonored my home! |
| Gender stereotype | SC GSA Famiglia disonorata [dishonoured family] |
| Translation strategy | Literal translation |
| Impact | Softer |

Examples 82, 83

| Context: Mario tells the gang he is pulling out and hints they are not as clever as they think. | |
|--|--|
| Original dialogue | English subtitles |
| Mario: Invece voi siete furbi, eh? [Instead you are cunning, huh?] | 01:13:55,659 --> 01:13:57,320 But you are wise guys, aren't you? |
| Pure Cosimo era furbo. [Cosimo was cunning too.] | 01:13:58,161 --> 01:13:59,389 Cosimo was a wise guy too. |
| Gender stereotype | SC GSR Furbo [cunning man, who can ex- |

| | |
|----------------------|--|
| | exploit the social system to his advantage, opposite of <i>fesso</i> (idiot)] |
| Translation strategy | Substitution |
| Impact | Stronger |
| | |
| Gender stereotype | SC GSR Furbo [cunning man, who can exploit the social system to his advantage, opposite of <i>fesso</i> (idiot)] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 84

| Context: Nicoletta is telling Peppe she has quit the job as maid and describing the two elderly women as can be observed in the example below. | |
|---|--|
| Original dialogue | English subtitles |
| Nicoletta: Quelle due vecchiacce. Come una schiava. [Those two bad old women. Like a slave.] | 01:16:15,532 --> 01:16:18,000 Those two old hags... I was their slave. |
| Gender stereotype | IC GSR Vecchiaccia [bad old woman] |
| Translation strategy | Explicitation |
| Impact | Similar |

Example 85

| Context: Nicoletta realises she has kept the keys of the house. She tells Peppe she'll just throw them into the river. | |
|---|--|
| Original dialogue | English subtitles |
| Nicoletta: Così quando che tornano quelle due vecchiacce [So when they come back those two bad old women] devono sfondar la porta. [they have to smash the door.] | 01:17:16,826 --> 01:17:18,123 So when they'll come back the two hags 01:17:18,294 --> 01:17:19,283 will have to knock down the door! |
| Gender stereotype | IC GSR Vecchiaccia [bad old woman] |
| Translation strategy | Explicitation |
| Impact | Similar |

Example 86

| Context: Nicoletta and Tiberio still on the same subject. | |
|--|--|
| 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 |

Example 87

| Context: Nicoletta and Peppe are discussing their relationship. Peppe says he's really starting to like her and Nicoletta takes the opportunity to ask: | |
|--|---|
| Original dialogue | English subtitles |
| Nicoletta: Ma tu c'hai anche l'intenzione o c'hai solo la simpatia? [But do you also have the intention or only a liking?] | 01:18:09,679 --> 01:18:12,147 But with good intentions or do you only like me? |
| Gender stereotype | IC GSA Uomo serio intenzionato al matrimonio [serious man thinking of marriage] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 88

| Context: While Peppe and Nicoletta are kissing, Peppe takes the opportunity to steal the keys to the house, which stands adjacent to the pawnshop the gang wants to rob. Nicoletta then asks Peppe to return the keys for her, but cannot find them and becomes really worried. Peppe pretends to help her search her bag and happens to find them. He finally says to Nicoletta: | |
|--|---|
| Original dialogue | English subtitles |
| Peppe: Mannaggia, voialtre donne, che tipi. Eccole qui. [Blimey, you women, what characters. Here they are.] | 01:19:47,977 --> 01:19:51,378 Damn it, you women! Head in the clouds. Here they are. |
| Gender stereotype | IC GSA Donna distratta [inattentive woman] |
| Translation strategy | Explication (specification) |
| Impact | Stronger |

Example 89

| Context: The gang discovers Peppe has returned the keys to avoid getting Nicoletta into trouble. Furious about this, Ferribotte starts insulting Peppe. | |
|--|--|
| Original dialogue | English subtitles |
| Ferribotte: <i>Disgraziatu e sdisonoratu ca nun si iautru.</i> [Wretch and dishonoured man that you are nothing else.] | 01:35:19,374 --> 01:35:22,104 You wretch, miserable wretch! |
| Gender stereotype | SC GSR <i>Sdisonoratu</i> [dishonoured man] |
| Translation strategy | Omission |
| Impact | Softer |

Example 90

| Context: Peppe is making fun of Tiberio, who's got an arm in a cast, suggesting he looks like Muzio Scevola. According to Roman legend, Muzio Scevola had burned his hand for killing the wrong man. | |
|---|--|
| Original dialogue | English subtitles |
| Peppe: Aò, a Muzio Scevola. One of the gang: Sshh! [Hey, Muzio Scevola.] [Sshh!] | 01:35:58,914 --> 01:36:00,381 -Captain Hook! -Quiet! |
| Gender stereotype | SC GSR Muzio Scevola [Roman hero] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 91

| Context: Tiberio's opinion about the reason why Peppe has returned the keys. | |
|--|---|
| Original dialogue | English subtitles |
| Tiberio: Ho capito, ti sei preso la cotta per la servetta. [I have understood, you have got a crush on the little maid.] | 01:36:00,649 --> 01:36:03,675 I see! You've fallen for the maid! |
| Gender stereotype | SC GSR Servetta [little maid] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 92

| Context: Capannelle is telling the others what he plans to do if they manage to get to the safe. | |
|---|--|
| Original dialogue | English subtitles |
| Capannelle: Sai che faccio, mi faccio una bella amante. [You know what I'll do, I'll get myself a beautiful lover.] | 01:37:41,717 --> 01:37:45,050 And you know what I'll do? I'll get a beautiful mistress, see! |

| | |
|----------------------|-----------------------|
| Gender stereotype | IC GSR Amante [lover] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 93, 94

Context: The gang of would-be criminals have just botched up their attempted robbery by making a hole into the wrong wall. When they find comfort in the pasta and chickpeas cooked by the maid currently dated by Peppe, Ferribotte takes the opportunity to make the following comment on her culinary skills:

| Original dialogue | English subtitles |
|--|---|
| <p>Ferribotte: Dalle nostre parti diciamo, fimmina piccanti pigghila per amanti, [Where I'm from we say, spicy woman, take her as mistress,]</p> <p>fimmina cuciniera, pigghila pi mugghiera. [good female cook, take her as wife.]</p> | <p>01:41:39,921 --> 01:41:43,448</p> <p>At home we say: saucy woman makes a good mistress,</p> <p>01:41:44,025 --> 01:41:46,323</p> <p>bland woman a good wife.</p> |
| Gender stereotype | SC GSR Fimmina piccanti per amanti [spicy woman as mistress] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Fimmina cuciniera pi mugghiera [good female cook as wife] |
| Translation strategy | Erasure |
| Impact | Softer |

Examples 95, 96

Context: After the failed robbery, Peppe talks about his plans for Nicoletta with Capannelle.

| Original dialogue | English subtitles |
|--|--|
| <p>Peppe: Niente servetta. Tanto <u>a servizio non ce la mando più</u>. E' troppo delicatuccia. [No little maid. Anyway I'm not sending her back to service. She is a little bit too delicate.]</p> | <p>01:41:44,025 --> 01:41:46,323</p> <p>Quit, quit calling her maid, <u>she's not going back to that</u>, she's too frail.</p> |
| Gender stereotype | SC GSR Servetta [little maid] |
| Translation strategy | Paraphrase |
| Impact | Softer |
| Gender stereotype | SC GSA Marito padrone [husband master] |
| Translation strategy | Erasure |
| Impact | Softer |

DIVORCE ITALIAN STYLE (DIS)

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 1

| Context: The baron is talking about his spendthrift and sex-obsessed father. | |
|--|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Le dissipazioni di pa- pa', [Dad's dissipations,] sulla natura delle quali sorvolo per rispetto a mammà, [on whose nature I will pass over for respect to mum,] ci avevano ridotto ad abitare in una sola ala del palazzo. [had reduced us to living in a single wing of the mansion.] | 00:03:45,925 --> 00:03:47,392 Papa's dissolute ways, 00:03:47,493 --> 00:03:49,825 whose nature I won't disclose out of respect for Mama, 00:03:49,929 --> 00:03:52,989 had reduced us to living in a single wing of the palace, |
| Gender stereotype | SC GSA <i>Gallo</i> [a supposedly sexually hyper-active Sicilian man, prone to brag about it] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 2

| Context: The baron about his friends from the social club. | |
|---|---|
| Original dialogue | English subtitles |
| Baron's voiceover: E questi sono gli amici del circolo. [And these are the friends of the men's club.] | 00:04:05,578 --> 00:04:07,375 And these are his friends from the social club. |

| | |
|----------------------|--|
| Gender stereotype | SC GSA Circolo [men's/homosocial club] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 3

| Context: The baron about the women of Agramonte. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Le favolose, invisibili donne di Agramonte, [The fabulous, invisible women of Agramonte,]</p> <p>che celavano la loro bellezza e il loro ardore dietro le grate, [who hid their beauty and ardour behind the grates,]</p> <p>pardon, dietro le stecche di vereconde persiane. [sorry, behind the slats of bashful shutters.]</p> | <p>00:04:24,230 --> 00:04:25,891</p> <p>The marvelous, invisible women of Agramonte,</p> <p>00:04:25,999 --> 00:04:28,763</p> <p>who hid their beauty and ardor behind the grating –</p> <p>00:04:28,868 --> 00:04:31,769</p> <p>pardon me – behind the slats of bashful shutters.</p> |
| Gender stereotype | SC GSA Donne segregate [segregated women] |
| Translation strategy | Literal translation |
| Resulting impact | Softer |

Example 4

| Context: The baron is describing a communist party where women dance with women and men with men. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Agramonte proletaria invece [Proletarian Agramonte, instead,]</p> <p>procedeva gloriosamente sulla via del progresso. [proceeded gloriously on the way to progress.]</p> <p>Un progresso un po' lento forse... eh, sì. [A progress a bit slow maybe... well, yes.]</p> | <p>00:04:32,739 --> 00:04:34,536</p> <p>Meanwhile, Agramonte's working class</p> <p>00:04:34,641 --> 00:04:37,041</p> <p>marched inexorably on toward progress.</p> <p>00:04:44,484 --> 00:04:47,851</p> <p>This progress may have been a tad slow... indeed.</p> |
| Gender stereotype | SC GSA Donne segregate [segregated women] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Examples 5, 6, 7

| Context: The baron about his sister Agnese. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Mia sorella Agnese, nubile e a carico, [My sister Agnese, single and dependent,]</p> <p>ufficialmente compromessa, cioe' fidanzata, con Rosario Mulè, [officially compromised, that is, engaged, to Rosario Mulè,]</p> <p>della onorata ditta Mulè e figlio, [of the honoured firm Mulè and son,]</p> <p>agenzia di pompe funebri. [agency of funeral directors.]</p> | <p>00:05:44,744 --> 00:05:47,372</p> <p>My sister Agnese, unmarried and still dependent,</p> <p>00:05:47,480 --> 00:05:51,280</p> <p>officially compromised – i.e., engaged – to Rosario Mulè,</p> <p>00:05:51,384 --> 00:05:54,353</p> <p>of the respected firm Mulè and Sons,</p> <p>00:05:54,454 --> 00:05:56,354</p> <p>a funeral parlor.</p> |
| Gender stereotype | SC GSR Donna a carico [dependent woman] |
| Translation strategy | Erasure |
| Impact | Softer |
| Gender stereotype | SC GSR Donna ufficialmente compromessa [officially compromised woman] |
| Translation strategy | Literal translation |
| Impact | Softer |
| Gender stereotype | SC GSA Uomini onorati [honoured men] |
| Translation strategy | Explication |
| Impact | Softer |

Example 8

| Context: The baron describing his uncle Calogero's rise in the family. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Nel giro di una quindicina d'anni, l'ex massaro don Calogero, [In the space of about 15 years, the former farmer Don Calogero,]</p> <p>avallando incaute cambiali di gioco emesse da mio padre, [endorsing rash bills of game issued by my father,]</p> | <p>00:06:07,934 --> 00:06:10,903</p> <p>In a mere 15 years, this former farmer</p> <p>00:06:11,003 --> 00:06:13,665</p> <p>had paid off a number of my father's rash gambling debts,</p> |

| | |
|--|---|
| si era andato accaparrando i pezzi piu' pregiati delle nostre proprietà. [had been hoarding the best pieces of our properties.] | 00:06:13,773 --> 00:06:17,174 enabling him to snatch up our best plots of land. |
| Gender stereotype | SC GSR Massaro [farmer] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 9

| Context: The baron describing Angela, the beautiful cousin he wants to marry, and stressing the word <i>carnale</i> [carnal]. | |
|--|---|
| Original dialogue | English subtitles |
| Baron's voiceover: E questa infine è Angela, [And finally this is Angela, figlia di Calogero e Fifidda e quindi mia cugina carnale. [daughter of Calogero and Fifidda and therefore my carnal cousin.] | 00:06:18,711 --> 00:06:20,645 And finally we come to Angela, 00:06:21,414 --> 00:06:24,611 daughter of Calogero and Fifidda and thus my first cousin. |
| Gender stereotype | IC GSA Uomo che prova un illegittimo desiderio sessuale per una giovane parente [man feeling an illicit sexual desire for a young relative] |
| Translation strategy | Omission |
| Impact | Softer |

Example 10

| Context: The baron is talking to his wife. | |
|---|---|
| Original dialogue | English subtitles |
| Baron: Oggi al circolo il termometro segnava 34 gradi. [Today at the men's club the thermometre read 34 degrees.] | 00:10:53,252 --> 00:10:56,153 The thermometer at the club read 90° today. |
| Gender stereotype | SC GSA Circolo [men's/homosocial club] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 11

| Context: Don Gaetano and donna Matilda, the baron's parents, with the maid. | |
|--|--|
| Original dialogue | English subtitles |
| Maid: <i>Barona, dicci a iddu ca stassi fermu cui mani.</i> [Baroness, tell him to be still with his hands.] | 00:13:03,482 --> 00:13:05,916 Baroness, tell him to keep his hands to himself! |

| | |
|--|---|
| <p>Baroness: Attenzione tu, che ce lo dico a tuo padri. [Be careful you, that I'll tell your father.]</p> <p>Lo sai poi lui com'è. [You know then how he is.]</p> <p>Maid: E che ci posso fari iu? Don Gaetano: Sta zitta. Tu provochi. [And what can I do? Be quiet. You provoke.]</p> | <p>00:13:06,018 --> 00:13:08,48</p> <p>You watch out, or I'll tell your father.</p> <p>00:13:08,587 --> 00:13:10,214</p> <p>You know how he is.</p> <p>00:13:10,322 --> 00:13:13,985</p> <p>- What can I do? - Be quiet! You're a tease.</p> |
| Gender stereotype | SC GSA Donna provocante [provoking woman] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 12

| <p>Context: The baron surprises his sister Agnese and her fiancé Rosario in an intimate moment.</p> | |
|---|---|
| Original dialogue | English subtitles |
| <p>Agnese: Oddio viene qualcuno! [Oh my God, someone is coming.]</p> <p>Rosario: Don Ferdinando! [Don Ferdinando!]</p> <p>Agnese, per favore. [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>Dobbiamo sposarci presto, prima di Natale. [We need to get married soon, before Christmas.]</p> | <p>00:13:25,146 --> 00:13:26,773</p> <p>Oh, my God, someone's coming!</p> <p>00:13:30,618 --> 00:13:32,245</p> <p>Don Ferdinando!</p> <p>00:13:32,353 --> 00:13:34,014</p> <p>Agnese, please.</p> <p>00:13:34,855 --> 00:13:37,653</p> <p>Don Ferdinando, Agnese and I must get married.</p> <p>00:13:37,758 --> 00:13:39,953</p> <p>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>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>Agnese: Non devi pensare male. Rosario mi ha sempre rispettata. [You must not think badly. Rosario has always respected me.]</p> | <p>00:13:40,061 --> 00:13:43,497 Yes, we'll discuss it, but there's still plenty of time.</p> <p>00:13:43,598 --> 00:13:47,159 But first I have to finish mourning my poor grandfather.</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 13

| | |
|--|---|
| Context: The baron talking to himself. | |
| Original dialogue | English subtitles |
| <p>Baron's voiceover: In fondo, sono un tipo interessante. [Deep down, I'm an interesting type.]</p> <p>fine, intelligente. [refined, intelligent.]</p> | <p>00:14:09,081 --> 00:14:13,518 Well, I guess I am a rather interesting man –</p> <p>00:14:13,619 --> 00:14:16,713 refined, intelligent.</p> |
| Gender stereotype | IC GSR Tipo interessante [interesting type] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 14

| | |
|---|---|
| Context: The baron is walking around the village with his wife, who is explaining something to him, when they bump into friends. | |
| Original dialogue | English subtitles |
| <p>Baroness: Allora, Fefè, dov'ero rimasta? A friend: Ma come sei elegante! [So, Fefè, where had I stopped? How elegant you are!]</p> | <p>00:23:49,594 --> 00:23:53,360 - Anyway, where was I? - You look like a princess!</p> |

| | |
|----------------------|---|
| Gender stereotype | None in original, IC GSR 'Princess' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 15

| Context: The baron considers various people as potential lovers for his wife. Now he is thinking about the local mafioso. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Don Ciccio Matara, il castigatore di Natalino Urso, [Don Ciccio Matara, the punisher of Natalino Urso,]</p> <p>l'incendiario del podere dei Mazzalorso. [the arsonist of the plot of the Mazzalorsos.]</p> <p>Si dicevano cose enormi sul conto di don Ciccio. [One said enormous things about Don Ciccio.]</p> | <p>00:23:55,300 --> 00:23:58,963</p> <p>Don Ciccio Matara, Natalino Urso's henchman,</p> <p>00:23:59,070 --> 00:24:01,470</p> <p>the man who torched the Mazzalorso family's land.</p> <p>00:24:01,573 --> 00:24:04,303</p> <p>Horrible things were said about Don Ciccio.</p> |
| Gender stereotype | SC GSA Mafioso [mafioso] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Examples 16, 17, 18

| Context: After a secret encounter at the beach with the baron, Angela has written about it in her diary. Her father discovers it. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Don Calogero: Vieni qua, vieni qua, sveg-gognata! [Come here, come here, shameless girl.]</p> <p>Baron: Fifidda, apri. Sono io. Apri. [Fifidda, open. It's me. Open.]</p> <p>Don Calogero: Tu mi devi dire il nome di quel miserabile. [You must tell me the name of that despicable man.]</p> | <p>00:25:29,928 --> 00:25:33,125</p> <p>Come here, you hussy!</p> <p>00:25:33,932 --> 00:25:36,423</p> <p>Fifidda, open up! It's me!</p> <p>00:25:29,928 --> 00:25:33,125</p> <p>What's the scoundrel's name?</p> |

| | |
|---|---|
| <p>Fifidda: <i>L'ammazza dda povera criatura!</i> Baron: Fatemi passare. [He kills her, that poor creature! Let me pass.]</p> <p>Don Calogero: Il nome! [The name!]</p> <p>Angela: No, non lo saprete mai, mai! [No, you will never know it, never!]</p> <p>Don Calogero: Tu adesso mi devi dire il nome di quel miserabile, altrimenti io t'ammazzo. [Now you must tell me the name of that despicable man, otherwise I will kill you.]</p> <p>Baron: Calmati,calmati! [Calm down, calm down!]</p> <p>Don Calogero: E copriti, svergognata. [And cover yourself, shameless girl.]</p> <p>Baron: Vieni via, andiamo. [Come, let's go.]</p> <p>Don Calogero: Svergognata. [Shameless girl.]</p> | <p>00:25:37,936 --> 00:25:41,133 - He'll kill the poor child! - Let me in!</p> <p>00:25:41,239 --> 00:25:42,604 His name!</p> <p>00:25:43,174 --> 00:25:45,335 I'll never tell you!</p> <p>00:25:45,443 --> 00:25:48,241 Tell me the name of that scoundrel!</p> <p>00:25:48,547 --> 00:25:51,448 Stop it! Calm down!</p> <p>00:25:53,285 --> 00:25:55,583 Cover yourself up, you hussy!</p> <p>00:26:08,466 --> 00:26:10,331 Come on, let's go.</p> <p>00:26:12,470 --> 00:26:14,529 The hussy!</p> |
| Gender stereotype | SC GSR Svergognata [shameless woman] |
| Translation strategy | Substitution |
| Impact | Similar |
| Gender stereotype | SC GSR Svergognata [shameless woman] |
| Translation strategy | Substitution |
| Impact | Similar |
| Gender stereotype | SC GSR Svergognata [shameless woman] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 19

| Context: Don Calogero calls a midwife to have her daughter 'examined'. | |
|---|---|
| Original dialogue | English subtitles |
| Baron: Che è successo, che ci fa la levatrice qua? [What has happened, what does the <i>levatrice</i> do here?] | 00:26:30,288 --> 00:26:31,983 What's the midwife doing here? |
| Gender stereotype | SC GSR Levatrice [a midwife that has informally learned the job, but has no formal qualifications and usually helps families privately] |
| Translation strategy | Explicitation |
| Impact | Softer |

Examples 20, 21, 22

| Context: The baron comments on the events of the night and the <i>levatrice</i> . | |
|--|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Il sorriso di quell'orribile megera quando si presentò da suo padre a dire [The smile of that horrible <i>megera</i> when she presented herself to her father to say] | 00:27:33,218 --> 00:27:37,416 The smile on that witch's face when she said to your father, |
| illibata. [undefiled.] | 00:27:38,390 --> 00:27:40,119 "Undefiled." |
| Illibata. [Undefiled.] | 00:27:41,893 --> 00:27:43,793 Undefiled. |
| Gender stereotype | SC GSR Megera [irritable, mean, ugly woman] |
| Translation strategy | Substitution |
| Impact | Similar |
| | |
| Gender stereotype | SC GSR Illibata [undefiled girl] |
| Translation strategy | Literal translation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Illibata [undefiled girl] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 23

| Context: The baron's voiceover commenting on his secret lover, his cousin Angela. | |
|--|---|
| Original dialogue | English subtitle |
| <p>Baron: Un fiore, [A flower,]</p> <p>un giglio delicato sei. [a delicate lily you are.]</p> | <p>00:27:47,866 --> 00:27:49,128</p> <p>You're a flower,</p> <p>00:27:49,934 --> 00:27:52,164</p> <p>a delicate lily.</p> |
| Gender stereotype | IC GSA Madonna [madonna] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 24, 25, 26

| Context: While travelling to Catania to see the trial of Mariannina Terranova, baron Ferdinando Cefalù evokes the story of this murder for “reasons of honour”, involving a woman who had killed her partner for cheating on her. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Proprio in quei giorni si apriva alle assise di Catania [Right in those days opened at the court in Catania]</p> <p>il processo contro Mariannina Terranova, nostra concittadina, [the trial against Mariannina Terranova, our fellow countrywoman]</p> <p>assassina per motivi d'onore. [murderer for reasons of honour.]</p> <p>Ricorderete certamente il gran rumore che ne fece la stampa dalle nostre parti. [You will certainly remember the great noise which the press did about it in our areas.]</p> <p><u>L'equivoca figura dell'ucciso</u>, Vito Cafiero, di anni 24, studente. [The equivocal figure of the killed man, Vito Cafiero, 24, student.]</p> | <p>00:31:47,438 --> 00:31:49,736</p> <p>That same week, in Catania,</p> <p>00:31:49,841 --> 00:31:51,809</p> <p>the trial of Mariannina Terranova was starting,</p> <p>00:31:51,910 --> 00:31:55,107</p> <p>who had committed a crime of passion.</p> <p>00:31:55,213 --> 00:31:58,705</p> <p>I'm sure you remember the hullabaloo in the press.</p> <p>00:31:59,217 --> 00:32:02,983</p> <p><u>The two-timing victim</u>, Vito Cafiero, a 24-year-old student.</p> <p>00:32:03,087 --> 00:32:06,147</p> |

| | |
|---|--|
| La patetica figura della povera assassina, Mariannina Terranova, [The pathetic figure of the poor murderess, Mariannina Terranova,] di anni 26 casalinga . [26 years old, housewife.] | The pathetic figure of the killer, Mariannina Terranova, 00:32:06,257 --> 00:32:08,157 his 26-year-old common-law wife . |
| Gender stereotype | SC GSR Assassina per onore [murderer for honour] |
| Translation strategy | Substitution |
| Resulting impact | Softer |
| Gender stereotype | SC GSA Mafioso [mafioso] |
| Translation strategy | Substitution |
| Resulting impact | Softer |
| Gender stereotype | IC GSR Casalinga [housewife] |
| Translation strategy | Substitution |
| Resulting impact | Similar |

Example 27

| Context: The baron is commenting on Mariannina Terranova, a woman who had killed her partner for cheating on her. | |
|--|---|
| Original dialogue | English subtitle |
| Baron's voiceover: L'onore meridionale aveva trovato la sua eroina. [The Southern honour had found its heroine.] | 00:32:15,800 --> 00:32:19,566 The collective honor of the south had found its heroine. |
| Gender stereotype | SC GSA Donna onorata [honoured woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 28

| Context: Mariannina Terranova at the trial, questioned about what had happened. | |
|--|---|
| Original dialogue | English subtitles |
| Mariannina: Dopo, mi disonorò. [Then, he dishonoured me.] | 00:32:46,831 --> 00:32:49,595 And then... he destroyed my honor. |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 29

| Context: Mariannina Terranova's lawyer defending her in court. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Lawyer: "Chi guarda un donna con desiderio [Who looks at a woman with desire]</p> <p>ha già commesso peccato nel cuor suo." [has already committed a sin in his heart.]</p> | <p>00:33:15,760 --> 00:33:18,456</p> <p>"He who looks at a woman with desire</p> <p>00:33:18,563 --> 00:33:21,225</p> <p>has already sinned in his heart."</p> |
| Gender stereotype | IC GSA Adultero secondo la religione [adulterous man according to religion] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 30, 31

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Lawyer: Lei, piccola e povera creatura del sud, [She, small and poor creature of the south,]</p> <p>avvolta nell'antico scialle scuro. [wrapped in the ancient dark shawl,]</p> <p>simbolo del pudore delle nostre donne, [symbol of the modesty of our women,]</p> <p>le mani congiunte a torturarsi in grembo, [The hands united to torture themselves on the womb,]</p> <p>quel grembo da Dio condannato, sacra condanna, [that womb by God condemned, sacred condemnation,]</p> <p>ai beati tormenti della maternità, [to the blessed torments of the maternity,]</p> | <p>00:33:32,577 --> 00:33:34,9777</p> <p>this poor, diminutive creature of the south,</p> <p>00:33:35,079 --> 00:33:37,309</p> <p>wrapped in the age-old dark shawl,</p> <p>00:33:37,415 --> 00:33:39,576</p> <p>symbol of our women's modesty,</p> <p>00:33:39,684 --> 00:33:42,050</p> <p>wringing her hands in her lap,</p> <p>00:33:42,153 --> 00:33:44,849</p> <p>her womb condemned by God</p> <p>00:33:44,956 --> 00:33:48,619</p> <p>to suffer the divine pangs of motherhood,</p> |

| | |
|--|---|
| <p>mentre il treno correva, così come un incubo incessante, [While the train ran, so as an endless nightmare,]</p> <p>dovè risuonare il ritmico fragore delle ruote e degli stantuffi [must have resounded the rhythmic din of the wheels and of the pistons]</p> <p>alle orecchie deliranti della povera Mariannina Terranova, [to the delirious ears of the poor Mariannina Terranova,]</p> <p><u>disonorata, disonorata, disonorata, disonorata.</u> [dishonoured, dishonoured, dishonoured, dishonoured.]</p> | <p>00:33:48,726 --> 00:33:52,992</p> <p>while the train raced on as in an inescapable nightmare,</p> <p>00:33:53,097 --> 00:33:56,828</p> <p>the rhythmic thrust of the pistons pounding</p> <p>00:33:56,934 --> 00:34:00,267</p> <p>in the delirious ears of poor, ruined Mariannina</p> <p>00:34:00,371 --> 00:34:02,498</p> <p><u>"Dishonored, dishonored, dishonored."</u></p> |
| Gender stereotype | SC GSA Donna italiana del sud [Italian woman from the South] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |
| Gender stereotype | SC GSR Donna disonorata [dishonoured woman] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 32

| | |
|---|--|
| Context: As per previous example. | |
| Original dialogue | English subtitles |
| <p>Lawyer: Ma l'onore, signori miei, l'onore? Che cos'è l'onore? [But honour, my gentlemen, honour? What is honour?]</p> | <p>00:34:11,849 --> 00:34:15,580</p> <p>Honor, my friends. What is honor?</p> |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 33

| <p>Context: Mariannina Terranova's lawyer is passionately pleading her case, while showing to the court some anonymous letters she received after the betrayal.</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Lawyer: Lettere, lettere vergate da anonime ma simboliche mani. [Letters, letters written by anonymous but symbolic hands.]</p> <p>Lettere illeggibili che offenderebbero la dignità di quest'aula. [Illegible letters which would offend the dignity of this courtroom.]</p> <p>tacitane tra l'altro, come questa, [concise, also, like this one,]</p> <p>che in una sola parola compendia la sorte dell'infelice Mariannina: [which with only one word summarises the destiny of unhappy Mariannina:]</p> <p>cornuta. [cuckolded woman.]</p> | <p>00:34:37,075 --> 00:34:40,841 Letters! Letters written by anonymous but symbolic hands.</p> <p>00:34:40,945 --> 00:34:44,506 Illegible letters that would offend the dignity of this courtroom.</p> <p>00:34:44,615 --> 00:34:47,413 Blunt and concise, like this one,</p> <p>00:34:47,518 --> 00:34:50,282 which in one word renders poor Mariannina's fate:</p> <p>00:34:50,388 --> 00:34:51,980 "Cuckoldess"!</p> |
| Gender stereotype | SC GSR Cornuta [cuckolded woman] |
| Translation strategy | Lexical recreation |
| Impact | Similar |

Example 34

| <p>Context: Showing a letter with a drawing of the hand gesture of the horns, which indicate cuckoldry and whose meaning may not be clear to the TT viewers</p> | |
|---|---|
| Original dialogue | English subtitles |
| <p>Lawyer: O come questa, che addirittura affida alla icasticità dell'immagine l'espressione del pensiero. [Or like this one, which even relies on the drawing of an image for the expression of the thought.]</p> | <p>00:34:52,090 --> 00:34:57,892 Or this one, which uses a crude image to express the nefarious thought.</p> |
| Gender stereotype | SC GSR Cornuta [cuckolded woman] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 35, 36

| Context: The baron is planning his scheme and thinking about how he could induce his wife to betray him. | |
|---|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Cornuto. Cornuto. Disonorato. [Cuckold. Cuckold. Dishonoured.] | 00:34:58,930 --> 00:35:02,923 Cuckold! Dishonored! |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Uomo disonorato [dishonoured man] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 37, 38

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Il mio nome, i Cefalù, tutta una stirpe infangata da una squaldrina. [My name, the Cefalùs, a whole lineage sullied by a hussy.] | 00:35:03,034 --> 00:35:08,802 The Cefalù family name, my lineage, sullied by a tramp! |
| Squaldrina. [Hussy.] | 00:35:11,309 --> 00:35:12,867 Tramp. |
| Gender stereotype | IC GSR Squaldrina [hussy] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Squaldrina [hussy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 39

| Context: Reading the law on the <i>delitto d'onore</i> [crime of honour]. | |
|--|--|
| Original dialogue | English subtitles |
| Baron's voiceover: Chiunque cagiona la morte del coniuge, della figlia o della sorella, [Whoever causes the death of the partner, the daughter or sister,] | 00:35:34,866 --> 00:35:37,664 "He who causes the death of spouse, daughter or sister |

| | |
|--|--|
| <p>nell'atto in cui ne scopre l'illegittima relazione carnale [in the act in which he discovers the illegitimate carnal relationship]</p> <p>e nello stato d'ira determinato dall'offesa all'onore suo o della famiglia [and in the state of ire determined by the offence to his honour]</p> <p>o della famiglia, è punito con la reclusione da tre a sette anni. [or his family, is punished with imprisonment from three to seven years.]</p> | <p>00:35:37,768 --> 00:35:40,703</p> <p>upon discovering her in illegitimate carnal relations</p> <p>00:35:40,805 --> 00:35:44,741</p> <p>and in the heat of passion caused by the offense to his honor</p> <p>00:35:44,842 --> 00:35:47,504</p> <p>or that of his family will be sentenced to three to seven years."</p> |
| Gender stereotype | SC GSA Assassino per onore [murderer for honour] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Examples 40, 41, 42, 43

| <p>Context: The baron reflecting on Mariannina's case, then reading about the sentence in a newspaper.</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: La Terranova, e no, il suo delitto non può rientrare. [The Terranova, well, no, her crime cannot belong to the same category.]</p> <p>La legge, la legge parla chiaro. La legge considera la gelosia della concubina, [The law, the law speaks clearly. The law considers the jealousy of the de facto wife,]</p> <p>ma non ne protegge l'onore. [but it does not protect her honour.]</p> <p>Otto anni a Mariannina. Concessi i motivi di particolare valore morale. [Eight years to Mariannina. Granted the reasons of special moral value]</p> | <p>00:36:02,426 --> 00:36:05,418</p> <p>Terranova – No, her crime can't be considered the same.</p> <p>00:36:05,530 --> 00:36:09,432</p> <p>The law is clear. It considers the jealousy of the woman,</p> <p>00:36:09,534 --> 00:36:11,365</p> <p>but it doesn't protect her honor.</p> <p>00:36:12,036 --> 00:36:14,470</p> <p>EIGHT YEARS FOR MARIANNINA MORAL INSULT MITIGATES SENTENCE</p> |

| | |
|--|---|
| <p>alla giovane di Agramonte sedotta e abbandonata. [to the young woman from Agramonte seduced and abandoned.]</p> <p>Otto anni. [Eight years.]</p> <p>Eh, certo non sono pochi. [Well, of course, it's not few.]</p> <p>Ma, ma quella è figlia di terrazzieri, [But, but that one is daughter of road earth cleaners,]</p> <p>volgare, ignorante, brutta, concupina. [vulgar, ignorant, ugly, de facto wife.]</p> | <p>00:36:14,572 --> 00:36:16,540</p> <p>FOR NATIVE OF AGRAMONTE WHO WAS SEDUCED AND ABANDONED</p> <p>00:36:17,742 --> 00:36:19,403</p> <p>Eight years.</p> <p>00:36:19,610 --> 00:36:21,908</p> <p>That's certainly quite a stretch of time,</p> <p>00:36:22,013 --> 00:36:23,708</p> <p>but she's a bricklayer's daughter.</p> <p>00:36:23,814 --> 00:36:26,612</p> <p>She's vulgar, ignorant, ugly. A common-law wife!</p> |
| Gender stereotype | IC GSR Concupina [de facto wife] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Literal translation |
| Impact | Softer |
| | |
| Gender stereotype | IC GSR Donna sedotta e abbandonata [seduced and abandoned woman] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Concupina [de facto wife] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 44

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: E io invece, una persona dabbene, laureato. [And I instead, a respectable person, a university graduate.]</p> <p>Marito esemplare per quasi 15 anni. Nobile! [Exemplary husband for almost 15 years. Nobleman.]</p> <p>Nobile. [Aristocrat.]</p> | <p>00:36:27,051 --> 00:36:30,578</p> <p>Whereas I'm a gentleman with a college degree,</p> <p>00:36:30,688 --> 00:36:33,054</p> <p>an exemplary husband of almost 15 years.</p> <p>00:36:33,257 --> 00:36:34,690</p> <p>An aristocrat!</p> |
| Gender stereotype | IC GSR Persona dabbene [respectable man] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 45

| Context: The baron is imagining his defence after his wife has cheated on him and he has killed her. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Lawyer: Non v'era stato d'ira forse? Non v'era offesa all'onore suo? [Was there no wrath state? Was there no offence to his honour?]</p> | <p>00:37:03,621 --> 00:37:06,920</p> <p>Was there not the heat of passion? Was his honor not offended?</p> |
| Gender stereotype | SC GSA Assassino per onore [murderer for honour] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 46

| Context: The baron has bought a new dress for his wife and gone for a walk with her to see if she can still attract men's attention. | |
|---|---|
| Original dialogue | English subtitles |
| <p>The teacher: Baronessa. Baron: Eh, professore. [Baroness. Ah, teacher.]</p> | <p>00:37:37,622 --> 00:37:39,556</p> <p>- Baroness. - Professor.</p> |

| | |
|---|--|
| <p>A friend: Baciamo le mani. Baron's voiceover: Eh no, il professore non va bene. [We kiss the hands. No, the teacher is not good.]</p> | <p>00:37:39,657 --> 00:37:42,558</p> <p>- My respects. - No, the professor won't work.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 47

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Insomma volevo sincerarmi se i fianchi di Rosalia potevano ancora attirare l'attenzione degli uomini. [Well, I wanted to ascertain if Rosalia's hips could still attract men's attention.]</p> <p>E tutto sommato mi pareva che, sì, insomma, potevano. [And all in all, it seemed to me that, yes, well, they could.]</p> | <p>00:37:53,404 --> 00:37:58,103</p> <p>Anyway, I wanted to see if Rosalia's hips still attracted men's attention,</p> <p>00:37:58,209 --> 00:38:02,202</p> <p>and in effect, it seemed they did indeed.</p> |
| Gender stereotype | IC GSA Donna sposata ancora attraente [married woman who is still attractive] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 48

| Context: The baron is wondering whether he could push his wife into the arms of Tonino, the opera singer. He does not know Tonino is a castrato. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Forse un incontro sul piano dell'arte. [Maybe an encounter on the artistic plane.]</p> <p>Le anime gemelle. [The twin souls.]</p> | <p>00:39:12,516 --> 00:39:14,108</p> <p>Perhaps an artistic type,</p> <p>00:39:14,885 --> 00:39:16,409</p> <p>a soul mate.</p> |
| Gender stereotype | None in original/IC GSR 'Artistic type' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 49

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Baron: Però! Che bella voce che c'ha Tonino! [Why! What a lovely voice that has Tonino.]</p> <p>Rosalia: Come? [How?]</p> <p>Ah, Tonino, sì, poverino. [Oh, Tonino, yes, poor him.]</p> | <p>00:39:46,550 --> 00:39:49,644 What a lovely voice Tonino has.</p> <p>00:39:49,754 --> 00:39:50,846 What?</p> <p>00:39:53,157 --> 00:39:54,454 Poor boy.</p> |
| Gender stereotype | IC GSA Castrato [castrato] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Examples 50, 51

| Context: The baron's wife is complaining to her mother-in-law after he has left the conjugal bedroom and moved to another room. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Mother: Ferdinando, t'ho portato a colazione, a mamà. [Ferdinando, I have brought you the breakfast, to mum.]</p> <p>Baron: Nooo. [Nooo.]</p> <p>Rosalia: Sii buono, fallo <i>pi mmia</i>. Baron: Vai via! [Be good, do it for me. Go away.]</p> <p>Mother: Abbi pazienza. Rosalia: Ma io debbo sempre subire, mamà. [Be patient. But I always have to put up with everything, mum.]</p> <p><u>Un giorno è tutto miele. Un'altra volta era così carino. E poi tutto d'un colpo...</u> [One day he's all honey. Once again, he was so nice. And then, all at once...]</p> | <p>00:42:46,096 --> 00:42:47,996 Mama's brought you some breakfast.</p> <p>00:42:49,133 --> 00:42:51,260 - Do it for me. - Go away!</p> <p>00:42:54,905 --> 00:42:57,897 - Be patient. - I always have to suffer.</p> <p>00:42:58,008 --> 00:43:02,206 <u>One day he's all sugar and honey, and then all of a sudden -</u></p> |

| | |
|----------------------|---|
| Gender stereotype | SC GSA Moglie che deve sopportare tutto [the wife who has to put up with everything] |
| Translation strategy | Explicitation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Moglie che deve sopportare gli sbalzi d'umore del marito [the wife who has to put up with the husband's mood swings] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 52

| Context: The baron discovers and reads some letters from Rosalia's former and future lover, Carmelo. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Carmelo's voiceover: Ieri t'ho vista, Rosalia, durante la processione. [Yesterday I saw you, Rosalia, during the procession.]</p> <p>Eri bella e pura come una Madonna. [You were beautiful and pure like a Madonna.]</p> | <p>00:46:16,340 --> 00:46:20,071 I saw you yesterday, Rosalia, during the procession.</p> <p>00:46:20,377 --> 00:46:22,675 You were as beautiful and pure as the Virgin Mary.</p> |
| Gender stereotype | IC GSA Madonna [madonna] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 53

| As above: Carmelo remembers how he took pictures of Rosalia among ancient ruins. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Carmelo: No, non bestemmio, [No, I don't blasphemy,]</p> <p>ma ieri, quando ti ho visto, bella e prepotente [But yesterday, when I saw you beautiful and domineering]</p> <p>come una giovane divinità pagana...</p> | <p>00:46:45,602 --> 00:46:47,160 No, I'm not blaspheming,</p> <p>00:46:47,271 --> 00:46:49,899 but yesterday, when I saw you, so beautiful and bold,</p> <p>00:46:50,007 --> 00:46:52,532</p> |

| | |
|---------------------------------|--|
| [like a young pagan goddess...] | like a young pagan goddess - |
| Gender stereotype | IC GSA Donna oggetto di desiderio sessuale in contrapposizione all'immagine precedente della Madonna [woman as object of sexual desire in contrast to the previous image of the madonna] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 54

| Context: The baron after discovering the previous letters between his wife and Carmelo. | |
|--|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Squaldrina. [Hussy.] | 00:47:39,456 --> 00:47:40,980 Tramp! |
| Gender stereotype | IC GSR Squaldrina [hussy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 55

| Context: The baron is talking about the history of his family, while Carmelo, a painter and Rosalia's future lover, is perusing some paintings about hunting on the ceiling of the baron. | |
|---|--|
| Original dialogue | English subtitles |
| Baron: Si dice che i Cefalù siano stati accaniti cacciatori, accaniti mangiatori, [It is said that the Cefalùs have been greedy hunters, greedy eaters] accaniti..., accaniti insomma. [greedy..., well, greedy.] | 00:50:10,841 --> 00:50:14,607 They say the Cefalùs were avid hunters, avid eaters, 00:50:14,711 --> 00:50:16,872 and avid... well, just avid. |
| Gender stereotype | SC GSA Allusione a uomini accaniti con il sesso [allusion to men obsessed with sex] |
| Translation strategy | Literal translation |
| Impact | Softer |

Examples 56, 57

| Context: Don Gaetano is arguing with Don Calogero about the way he treats Fifidda (Don Gaetano's sister and Don Calogero's wife). | |
|---|---|
| Original dialogue | English subtitles |
| Don Gaetano: Questa è mia sorella, hai capito? E non la devi toccare. [This is my sister, have you understood? And you must not touch her.] | 00:56:25,648 --> 00:56:29,516 She's my sister, you understand? Keep your hands off her! |

| | |
|---|--|
| <p>Don Calogero: E' anche mia moglie e mi vuole mettere i bastoni tra le ruote. [She's also my wife and she wants to stand in my way.]</p> <p><u>A casa mia comando io.</u> [In my house I give the orders.]</p> | <p>00:56:29,619 --> 00:56:31,519</p> <p>She's my wife too, and she's killing me!</p> <p>00:56:31,621 --> 00:56:33,248</p> <p><u>I'll do as I please in my house.</u></p> |
| Gender stereotype | SC GSA Donna che è solo un peso [woman who is just a burden] |
| Translation strategy | Substitution |
| Impact | Stronger |
| Gender stereotype | SC GSA Padre padrone della famiglia [father master of the family] |
| Translation strategy | Explication |
| Impact | Softer |

Example 58

| Context: Don Gaetano speaks about Don Calogero's plans for his daughter Angela. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Don Gaetano: Mascalzone, per soldi la vuole sposare. Si vuole strafogare di danaro. [Scoundrel, for money he wants to marry her. He wants to gorge on money.]</p> | <p>00:56:48,171 --> 00:56:52,107</p> <p>You're a greedy scoundrel! You want to marry her off for money!</p> |
| Gender stereotype | IC GSA Donna oggetto di commercio tra uomini [woman object of trade between men] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Examples 59, 60, 61

| Context: Don Gaetano and Don Calogero are arguing about the latter's plans to marry his daughter to a person of his choice. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Calogero: Vigliacco. Don Gaetano: Speculatore. [Coward. Speculator.]</p> | <p>00:56:54,577 --> 00:56:56,704</p> <p>- Coward! - Money grabber!</p> |
| <p>Don Calogero: Sei un vigliacco sei. [You are a coward, you are.]</p> | <p>00:56:56,813 --> 00:56:58,644</p> <p>You're just a coward!</p> |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |
| | |
| Gender stereotype | IC GSA Padre che combina il matrimonio della figlia per soldi [father arranging the marriage of the daughter for money] |
| Translation strategy | Explicitation |
| Impact | Similar |
| | |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 62

| Context: The baron pictures his lawyer defending him in court after his wife has cheated on him and describing the two lovers surprised in his house. | |
|--|---|
| Original dialogue | English subtitles |
| Lawyer's voiceover: Lì, sul divano, nella sua casa onorata. [There, on the couch, in his honoured house]. | 00:59:58,361 --> 01:00:01,592 There, on the couch, in his very own house! |
| Gender stereotype | SC GSA Uomo onorato [honoured man] |
| Translation strategy | Omission |
| Impact | Softer |

Example 63

| Context: The baron is reading warning letters he is posting to himself. | |
|---|--|
| Original dialogue | English subtitles |
| Writing on letter: Barone Cefalù, aprite gli occhi. [Baron Cefalù, open your eyes.] | 01:04:03,139 --> 01:04:04,800 BARON CEFALÙ, OPEN YOUR EYES! |
| Vostra moglie vi tradisce sotto il tetto della vostra casa onorata. [Your wife cheats on you under the roof of your honoured house.] | 01:04:04,907 --> 01:04:07,467 YOUR WIFE IS CHEATING ON YOU UNDER YOUR VERY OWN ROOF! |
| Gender stereotype | SC GSA Uomo onorato [honoured man] |
| Translation strategy | Omission |
| Impact | Softer |

Example 64

| Context: The baron is spying on the two future lovers through an audio recorder installed in the living room and commenting on them. | |
|---|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Patanè era un uomo straordinariamente timido [Patanè was an extraordinarily shy man] | 01:04:43,412 --> 01:04:45,972 Patanè was a very shy man, |
| e Rosalia una donna disgustosamente fedele. [and Rosalia a disgustingly faithful woman.] | 01:04:46,182 --> 01:04:49,015 and Rosalia was disgustingly faithful. |
| Gender stereotype | IC GSR Donna fedele [faithful woman] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 65, 66

| Context: Carmelo, Rosalia's future lover, is telling her how he would like to make a painting of her. | |
|--|--|
| Original dialogue | English subtitles |
| Carmelo: Come una Madonna. [Like a madonna.] | 01:08:33,008 --> 01:08:36,637 Paint you as a Madonna. |
| O come un'odalisca. [Or like an odalisque.] | 01:08:37,847 --> 01:08:40,645 Or a harem girl. |
| Gender stereotype | IC GSR Madonna [madonna] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Odalisca [odalisque] |
| Translation strategy | Explication |
| Impact | Similar |

Examples 67, 68

| Context: The baron, who has bugged the living room in which Carmelo is repainting the ceiling, realises the latter is trying to make a pass at the maid. | |
|---|--|
| Original dialogue | English subtitles |
| Baron: Ma questo vigliacco! <i>Vulissi</i> compromettermi la serva. [But this coward! He would like to compromise my maid.] | 01:10:51,413 --> 01:10:55,349 Is that scoundrel trying to corrupt my servant? |

| | |
|----------------------|--|
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Donna compromessa [compromised woman] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 69

| Context: The baron interrupts Carmelo and the maid. | |
|--|---|
| Original dialogue | English subtitles |
| Baron: Professore, come andiamo con questi lavori? [Professor, how do we go with these works?] | 01:11:09,298 --> 01:11:11,664 How's the work going, Professor? |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 70

| Context: The baron describes the effect of the screening of Fellini's <i>La dolce vita</i> in his village. | |
|--|--|
| Original dialogue | English subtitles |
| A man from the village: Ci sono orge degne di Tiberio. [There are orgies worthy of Tiberius.] | 01:17:15,163 --> 01:17:17,324 Orgies worthy of Tiberius! |
| Si scambiano le mogli, strip-tease, <i>amuninni picciotti</i> . [They swap the wives, strip-tease, let's go, guys.] | 01:17:17,432 --> 01:17:20,993 Wife-swapping! Striptease! Let's go, guys! |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 71

| Context: As per previous example. | |
|--|--|
| 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 |

Example 72

| Context: The baron's mother is commenting on her husband's obsession with sex. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Donna Matilde: Più diventi vecchio più diventi scostumato. [The older you get, the more obscene you get.]</p> | <p>01:18:14,589 --> 01:18:16,716 The older you get, the dirtier your mind gets!</p> |
| Gender stereotype | IC GSA Vecchio scostumato [obscene old man] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 73

| Context: Rosario, with his fiancée, Agnese, is commenting on Anita Ekberg in the film they are watching at the cinema. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Rosario: Un mammifero di lusso... [A prime mammal...]</p> <p>ma, ma senz'anima secondo me. [but, but without a soul in my opinion.]</p> | <p>01:20:45,407 --> 01:20:47,602 A great-looking specimen,</p> <p>01:20:47,909 --> 01:20:50,002 but I can tell she has no soul.</p> |

| | |
|----------------------|---|
| Gender stereotype | IC GSA Donna bella ma senza cervello o sentimenti [beautiful woman without any brain or feelings] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 74

| Context: The baron runs back home during the film screening to try and surprise the lovers. | |
|--|--|
| Original dialogue | English subtitles |
| Baron's voiceover: E se fosse già entrato? Vigliacchi! [And if he had already gone in? Cowards.] | 01:21:51,306 --> 01:21:54,537 What if he's already inside? Those snakes! |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Omission |
| Impact | Softer |

Example 75

| Context: The baron pictures his defence by his lawyer in court, after his planned murder. | |
|---|--|
| Original dialogue | English subtitles |
| Lawyer's voiceover: Travolto dal naturale impulso della vendetta. [Carried away by the natural impulse of the revenge] era uscito come un pazzo e correva. Correva verso la stazione, avanti, avanti. [he had gone out like a madman and he ran. He ran toward the station, forward, forward.] Per uccidere, forse, [To kill, maybe,] ma forse anche nella disperata speranza di raggiungere l'infedele [but maybe also in the desperate hope to reach the unfaithful] e trattenerla. Chissà. [and stopping her.] | 01:22:32,580 --> 01:22:36,880 Overtaken by a natural impulse for revenge, he ran like a madman 01:22:36,985 --> 01:22:39,783 toward the station, faster and faster, on and on! 01:22:39,888 --> 01:22:41,879 To kill... perhaps. 01:22:41,990 --> 01:22:45,687 But perhaps also in desperate hope of catching his unfaithful spouse 01:22:45,794 --> 01:22:48,092 and stopping her from leaving. Who knows? |
| Gender stereotype | IC GSR Infedele [unfaithful woman] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 76

| Context: The baron is taking stock the day after his has failed to catch Rosalia and Carmelo, who have fled together. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Chiunque cagiona la morte del coniuge, della figlia o della sorella [Whoever causes the death of the partner, the daughter or sister]</p> <p>nell'atto in cui ne scopre l'illegittima relazione carnale [in the act in which he discovers the illegitimate carnal relationship]</p> <p>e nello stato d'ira determinato dall'offesa all'onore suo, ecc. ecc. [and in the state of wrath determined by the offence to his honour, etc., etc.]</p> | <p>01:23:18,259 --> 01:23:20,989</p> <p>"He who causes the death of spouse, daughter or sister,</p> <p>01:23:21,096 --> 01:23:23,690</p> <p>upon discovering her in illegitimate carnal relations,</p> <p>01:23:23,798 --> 01:23:27,199</p> <p>and in the heat of passion caused by the offense to his honor, etc. "</p> |
| Gender stereotype | SC GSA Assassino per onore [murderer for honour] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 77

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Baron's voiceover: Stato d'ira uguale flagranza più onore offeso. [Wrath state equals in flagrante delicto plus offended honour.]</p> <p>Era chiaro perciò che venendo a mancare la flagranza, [It was therefore clear that missing the flagrante delicto,]</p> <p>era necessario calcare la mano sull'onore offeso, [it was necessary to press the hand on the offended honour,]</p> <p>affinché lo stato d'ira raggiungesse il grado d'intensità richiesto dalla legge.</p> | <p>01:23:30,772 --> 01:23:34,264</p> <p>"Heat of passion" equals "catching them in the act" plus "offended honor."</p> <p>01:23:34,576 --> 01:23:37,238</p> <p>Therefore, having failed to catch them in the act,</p> <p>01:23:37,345 --> 01:23:39,677</p> <p>I'd have to lay it on thick with the offended honor,</p> <p>01:23:39,781 --> 01:23:44,150</p> |

| | |
|--|---|
| [so that the wrath state could reach the degree of intensity required by the law.] | so the heat of passion could reach the intensity required by the law. |
| Gender stereotype | SC GSA Assassino per onore [murderer for honour] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 78

| Context: The reaction of the community once they find out the baron's wife has left him for another man. | |
|--|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Gli amici del circolo in principio [The friends of the men's club at the beginning] | 01:24:42,143 --> 01:24:44,134 My friends from the social club |
| decisero un atteggiamento di addolorata e viva partecipazione. [Decided an attitude of pained and strong sympathy.] | 01:24:44,245 --> 01:24:48,306 at first adopted an attitude of pained and vivid compassion. |
| Gender stereotype | SC GSA Circolo [men's/homosocial club] |
| Translation strategy | Explication |
| Impact | Softer |

Example 79

| Context: The baron summarising the gossip about him in one word: | |
|---|---|
| Original dialogue | English subtitles |
| Baron's voiceover: Se ne dicevano di tutti i colori. [All sorts of things were said.] | 01:26:21,142 --> 01:26:22,700 All sorts of things were said, |
| Ma in definitiva l'essenza di tutte quelle chiacchiere poteva riassumersi in una sola parola: [But in the end, the essence of all that conversations could be summed up in one single word:] | 01:26:22,810 --> 01:26:26,177 the substance of which could be summed up a single word: |
| cornuto. [Cuckold.] | 01:26:26,281 --> 01:26:27,805 cuckold. |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 80

| Context: The choral response of the local community to the questions about the behaviour of the baron's wife, asked by a Communist politician from Northern Italy: | |
|---|---|
| Original dialogue | English subtitles |
| All: <i>Bottana!</i> [Whore!] | 01:27:15,430 --> 01:27:17,455 Whore! |
| Gender stereotype | IC GSR Bottana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 81

| Context: The baron is summarising the judgement of the local community on him and his family after Rosalia has fled with her lover. | |
|---|--|
| Original dialogue | English subtitles |
| Baron: Disonorato non ero più soltanto io, ma tutti, tutti noi di casa Cefalù. [Dishonoured was not only me, but all, all of us of house Cefalù.] | 01:27:43,891 --> 01:27:48,521 Not only had I been dishonoured, but the entire Cefalù household: |
| Gender stereotype | SC GSR Uomo disonorato [dishonoured man] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 82

| Context: A close-up of the sign above the front door of the Mules' funeral parlour. | |
|--|--------------------------------------|
| Original dialogue | English subtitles |
| Sign: Onorata ditta Mulè. | x |
| Gender stereotype | SC GSA Uomini onorati [honoured men] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 83

| Context: The father of the maid takes his daughter away and uses the hand gesture of the horns toward the Cefalù family to refer to the fact that the baron has been cheated on. | |
|---|---|
| Original dialogue | English subtitles |
| Baron: Insomma, proprio tutti, tutti quanti, tutti, [In short, really all, all, all] | 01:28:00,241 --> 01:28:03,438 In short, everyone was brought into it, without exception, |

| | |
|---|--|
| compresa la serva. [including the maid.] | 01:28:03,544 --> 01:28:04,977 including the servants. |
| Gender stereotype | SC GSA Cornuto [cuckold] |
| Translation strategy | Erasure |
| Impact | Softer |

Examples 84, 85, 86

| Context: The baron is reading out loud the anonymous letters sent to him. | |
|--|--|
| Original dialogue | English subtitles |
| Baron: Ah, cornuto. [Ah, cuckold.] Cornuto. [Cuckold.] Cornuto, bene. [Cuckold, good.] | 01:28:15,723 --> 01:28:17,520 "Cuckold." 01:28:24,032 --> 01:28:25,795 "Cuckold". Good. |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Literal translation |
| Impact | Softer |

Examples 87, 88, 89, 90, 91, 92

| Context: Agnese, the baron's sister, protests that his inaction is the reason why she has been left by Rosario Mulè, after reading a letter from her former fiancé. | |
|--|--|
| Original dialogue | English subtitles |
| Writing on the letter: Onorata ditta Mulè. [Honoured Mulè firm.] | 01:28:39,314 --> 01:28:40,872 "Mulè and Sons regrets..." |
| Agnese: No, no io glielo debbo dire, è un <u>vigliacco</u> . [No, no, I have to tell him, he's a coward.] | 01:28:40,982 --> 01:28:43,610 I'll let him know he's a <u>coward!</u> |

| | |
|---|--|
| <p>Agnese: Vigliacco, vigliacco, vigliacco. The parents: Agnese. [Coward, coward, coward.]</p> <p>Don Gaetano: Ne troverai cento meglio di quel cassamortaro. [You will find a hundred better than that gravedigger.]</p> <p>Agnese: No, nuddu la voli la sorella di unu coma iddu. [No, no one wants the sister of one like him.]</p> <p>Ci ha disonorato a tutti quanti. [He has dishonoured us all.]</p> <p>Vigliacco, vigliacco, viglia... [coward, coward, co...]</p> | <p>01:28:47,455 --> 01:28:49,582</p> <p>Coward! - Calm down.</p> <p>01:28:47,455 --> 01:28:49,582</p> <p>Forget that gravedigger!</p> <p>01:28:49,891 --> 01:28:52,291</p> <p>No one will want his sister now!</p> <p>01:28:52,593 --> 01:28:54,754</p> <p>He's dishonored us all!</p> <p>01:28:55,063 --> 01:28:57,122</p> <p>Coward!</p> |
| Gender stereotype | SC GSA Uomini onorati [honoured men] |
| Translation strategy | Omission |
| Impact | Softer |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |
| Gender stereotype | SC GSR Cassamortaro [gravedigger] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSA Famiglia disonorata [dishonoured family] |
| Translation strategy | Literal translation |
| Impact | Softer |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 93

| <p>Context: Agnese, the baron's sister, has been left by her fiancé, Rosario, after the baron has been betrayed by his wife, thus bringing dishonour upon the whole family. Agnese tells the baron he is:</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Agnese: <i>Curnutu. Tu si curnutu cuntentu.</i> [Cuckold. You are cuckold happy.]</p> | <p>01:29:28,696 --> 01:29:31,665 You're a cuckold, and proud of it!</p> |
| Gender stereotype | Microcultural GSR Curnutu cuntentu [cuckold happy] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 94

| <p>Context: The baron imagines his defence by his lawyer after the future killing and then reflects himself on the events and the way people have reacted.</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Lawyer: Ormai tutti lo evitavano apertamente [Now all avoided him openly]</p> <p>perché era stato bollato dalla vergogna più infamante. [Because he had been branded by the most disgraceful shame]</p> <p>Baron's voiceover: La lebbra. Come un appestato. [The leprosy. Like a leper.]</p> <p>Come un untore di manzoniana memoria. [Like a plague-spreader of Manzoni's memory.]</p> | <p>01:29:47,682 --> 01:29:50,207 Everyone shunned him openly</p> <p>01:29:50,318 --> 01:29:53,185 because he'd been branded by the most vile disgrace possible.</p> <p>01:29:57,392 --> 01:30:01,021 I was a leper. I might as well have had the plague,</p> <p>01:30:01,129 --> 01:30:03,597 like a character from a novel by Manzoni.</p> |
| Gender stereotype | SC GSA Cornuto [cuckold] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 95

| Context: One of the locals brings news to the barber's. | |
|--|---|
| Original dialogue | English subtitles |
| Dottor Talamone: Ultime sul fronte delle corna. [Last news on the front of the horns.] | 01:30:14,442 --> 01:30:16,672 Hear the latest news on the cuckold front! |
| Gender stereotype | SC GSA Cornuto [cuckold] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 96

| Context: The local mafioso talks to the baron, urging him to act and commenting on the way the baron's family is now regarded. | |
|---|--|
| Original dialogue | English subtitles |
| Don Ciccio Matara: La vostra famiglia era una famiglia onorata. [Your family was an honoured family.] | 01:34:56,957 --> 01:35:01,417 Your family was well respected. |
| Gender stereotype | SC GSR Famiglia onorata [honoured family] |
| Translation strategy | Explication |
| Impact | Softer |

Examples 97, 98

| Context: While the baron is on his way to the lovers with the intention to kill them, he hears a shot and sees Carmelo's wife running away with a pistol. | |
|--|--|
| Original dialogue | English subtitles |
| Baron: Ma che avete fatto? Immacolata: <i>Nenti.</i> [What have you done? Nothing.] | 01:37:56,170 --> 01:37:58,138 - What have you done? - Nothing. |
| Ho vendicato il mio onore. [Nothing, I avenged my honour.] | 01:37:58,672 --> 01:38:00,299 I avenged my honor. |
| Baron: Ma... [But] | 01:38:04,478 --> 01:38:06,036 But... |
| e il mio? | |

| | |
|----------------------|---|
| [and mine?] | 01:38:07,248 --> 01:38:09,341 what about mine? |
| Gender stereotype | SC GSA Donna onorata [honoured woman] |
| Translation strategy | Literal translation |
| Impact | Softer |
| Gender stereotype | SC GSA Uomo onorato [honoured man] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 99

| Context: The baron's comment after murdering his wife. | |
|--|---|
| Original dialogue | English subtitles |
| Baron's voiceover: In questo suggestivo angolo di Sicilia non sono pochi i defunti per motivi d'onore. [In this picturesque corner of Sicily, not few are the dead for reasons of honour.] | 01:39:00,434 --> 01:39:05,770 In this picturesque corner of Sicily, many have died in the name of honor. |
| Gender stereotype | SC GSA Moglie disonorata [dishonoured woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Examples 100, 101

| Context: The baron talking about his lawyer's defence at the trial. | |
|---|--|
| Original dialogue | English subtitles |
| Baron's voiceover: Non arrivò a parlare delle Sante Crociate, [He did not get to talk about the Holy Crusades,] Ma chiamò in causa Otello e <i>compare</i> Turiddu. [But he referred to Othello and godfather Turiddu.] | 01:39:54,321 --> 01:39:56,721 He didn't go so far as to mention the Crusades, 01:39:56,890 --> 01:39:59,757 but he did cite Othello and our countryman Turiddu. |
| Gender stereotype | IC GSR Otello [Othello] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Compare Turiddu [godfather Turiddu] |
| Translation strategy | Explicitation |
| Impact | Softer |

Examples 102, 103, 104

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's voiceover reports 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 in-nominabile, [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 gravità ereditaria [well, it was clear that the mitigation of serious hereditary burden]</p> <p>poteva facilmente aggiungersi ai motivi d'onore. [could easily be added to the reasons of honour.]</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> <p>01:40:19,680 --> 01:40:22,376 could be added to my wounded honor.</p> |
| Gender stereotype | IC GSR Corruptore di giovinette [corrupter of little young women] |
| Translation strategy | Explication (specification) |
| Impact | Stronger |
| Gender stereotype | IC GSR Seminatore di figli illegittimi [spreader of illegitimate children] |
| Translation strategy | Explication (specification) |
| Impact | Stronger |
| Gender stereotype | SC GSA Uomo disonorato [dishonoured man] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

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.

Examples 1, 2

| Context: On a national holiday in Rome, Bruno strikes up a conversation with Roberto, who talks to him from his balcony. Bruno asks if he can use his phone and goes up to his flat. Seeing a picture of a woman, he asks: | |
|---|--|
| Original dialogue | English subtitles |
| Bruno: Chi è sta cicciona? Roberto: Mia mamma. [Who's this fatty?] [My mum.] Bruno: Ah, perbacco, bella donna. [Oh, goodness, beautiful woman.] | 00:05:09,175 --> 00:05:11,837 - Who's this fatty? - My mother. 00:05:12,011 --> 00:05:14,445 Wow! Beautiful woman. |
| Gender stereotype | IC GSR Cicciona [big fat woman] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | IC GSR Bella donna [beautiful woman] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 3

| Context: Bruno is frustrated that the person he is trying to reach on the phone has already left. | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: Guarda sta burina, è già uscita. [Look at this boorish woman, she's already left.] Porco Giuda, sti cornuti. [Pig Judas, these cuckolds.] | 00:05:14,614 --> 00:05:16,707 The twit already left. 00:05:16,883 --> 00:05:18,510 Shit! |

| | |
|----------------------|--------------------------|
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 4

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

Example 5

| Context: When Roberto observes that there are beautiful Etruscan tombs in the area, Bruno replies: | |
|---|--|
| Original dialogue | English subtitles |
| <p>Bruno: Beh, io le tombe etrusche me le attacco <i>ar...</i> [Well, the Etruscan tombs I attach them to my...]</p> | <p>00:11:17,977 --> 00:11:20,912</p> <p>You know where you can stick your Etruscan tombs!</p> |
| Gender stereotype | IC GSA Uomo volgare [vulgar man] |
| Translation strategy | Substitution |
| Impact | Similar |

Examples 6, 7

| Context: Bruno is citing the words of Lorca's poem, 'The Unfaithful Spouse', which he has heard in a song, presumably inspired by the Spanish poet. He then goes on to make a reference to Lorca's homosexuality by touching his ear, the typical Italian gesture used to refer to homosexual men. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: E io me la portai al fiume credendo che fosse ragazza [And I took her to the river believing she was</p> | <p>00:11:45,905 --> 00:11:50,171</p> |

| | |
|--|--|
| single] e invece aveva marito. [and instead she had a husband.] Lì, di còso, quello spagnolo, quello un po'... [There, by that one, that Spanish man, that one a little..] | "I took her down to the river thinking she was a maiden, 00:11:50,342 --> 00:11:53,072 but she had a husband..." 00:12:00,386 --> 00:12:03,514 By that Spaniard who's sort of that way - |
| Gender stereotype | IC GSR Ragazza [single woman] |
| Translation strategy | Substitution |
| Impact | Stronger |
| Gender stereotype | IC GSR Omosessuale [homosexual man] |
| Translation strategy | Explication |
| Impact | Softer |

Example 8

| | |
|--|--|
| Context: After overtaking a driver guilty of slowing him down, Bruno shows him the hand gesture of the horns, suggesting that the driver now behind him is a cuckold. | |
| Original dialogue | English subtitles |
| Bruno: Reggi el volante. [Hold the wheel.] Che dici, le avranno viste? [Do you think they saw them.] Ammazza [Bloody hell.] | 00:12:59,678 --> 00:13:01,646 Hold the wheel a minute. 00:13:05,151 --> 00:13:07,346 Think they saw me? 00:13:09,488 --> 00:13:11,285 Bastards! |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Substitution |
| Impact | Softer |

Examples 9, 10, 11, 12

| Context: Bruno and Roberto are on the road. They 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>00:13:26,705 --> 00:13:28,639</p> <p>Those two chicks.</p> |
| <p>Adesso me faccio supera' così attacchiamo. [Now I'll let myself be overtaken, so we chat them up.]</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>Eh, addio, pupe. [Hey, hi, dolls.]</p> | <p>00:13:39,919 --> 00:13:42,217</p> <p>Hi, cuties!</p> |
| <p>Deutschland, <i>gaiardo</i>, le tedesche ce stanno subito. [Deutschland, cool, German women go with it at once.]</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 | IC GSR Pupa [doll] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | IC GSR Pupa [doll] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | None in the original, TC GSR 'Chick' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 13

| Context: Once they find a place to eat, Bruno asks Roberto whether they should go for lunch or continue chasing the two German women they had previously spotted while on the road. Roberto says he's not hungry and Bruno replies: | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: Bravo, sei un <i>omo</i> . [Well done, you are a man.] | 00:14:28,934 --> 00:14:30,663 Spoken like a man. |
| Gender stereotype | IC GSR Uomo [man] |
| Translation strategy | Explication |
| Impact | Similar |

Examples 14, 15

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Bruno: Aò, ma le tedeschine? Inseguiamo, dai. [Hey, but the little nice German women? Let's follow them, come on.] | 00:14:35,241 --> 00:14:38,802 Where'd those Germans go? Let's chase 'em. |
| Gender stereotype | SC GSR Tedeschina [little nice German woman] |
| Translation strategy | Explication |
| Impact | Softer |
| | |
| Gender stereotype | None in the original/IC GSA Uomo cacciatore [man chasing women] in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 16

| Context: The German women Bruno and Roberto have been following have stopped at a cemetery. While trying to find them, Bruno briefly stops the car and pretends to sniff like a dog: | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: Io, per le donne, sono come un cane da tartufo. [I, for women, am like a truffle dog.] | 00:15:33,933 --> 00:15:37,164 I'm a regular truffle hound when it comes to women. |
| Gender stereotype | IC GSA Uomo cacciatore [man chasing women] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 17

| Context: Bruno is citing the words of Lorca's poem, 'The Unfaithful Spouse', which he has heard in a song, presumably inspired by the Spanish poet. He is adapting the text to fit the narrative of his attempt to chase two German women with his travelling companion, Roberto. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: E noi ce le portammo al fiume [And we took them to the river]</p> <p>credendo che fossero ra... [believing they were young si...]</p> | <p>00:16:20,379 --> 00:16:22,939</p> <p style="text-align: center;">"We took them down to the river</p> <p>00:16:23,115 --> 00:16:25,379</p> <p style="text-align: center;">thinking they were maidens..."</p> |
| Gender stereotype | IC GSR Ragazza [single woman] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 18

| Context: After going into the cemetery, Roberto suggests to Bruno he may be taking this too far, so they decide to leave. | |
|---|---|
| Original dialogue | English subtitles |
| <p>German woman: Questi italiani sono strani. [These Italians are strange.]</p> <p>Prima ci seguono per chilometri e poi se ne vanno. [First, they follow us for kilometres and then they go.]</p> | <p>00:17:29,748 --> 00:17:31,613</p> <p style="text-align: center;">These strange Italians!</p> <p>00:17:31,784 --> 00:17:34,150</p> <p style="text-align: center;">First they chase you, then suddenly they're gone.</p> |
| Gender stereotype | None in the original/IC GSA Uomo cacciatore [man chasing women] in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 19

| Context: Bruno's comment when Roberto tells him he cannot drive. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Oh, proprio un selvaggio sei. É facile, sai. [Well, you are really a savage. It's easy, you know.]</p> | <p>00:18:45,724 --> 00:18:49,125</p> <p style="text-align: center;">You're really behind the times. It's easy.</p> |

| | |
|----------------------|---|
| Gender stereotype | IC GSR Selvaggio [savage, i.e. old-fashioned man] |
| Translation strategy | Explication |
| Impact | Softer |

Examples 20, 21

| Context: Bruno and Roberto are in a café and have gone to the gents. Bruno then goes back to the café and tells Roberto he'll wait for him there. | |
|--|--|
| Original dialogue | English subtitles |
| Bruno: Io me la portai al fiume [I took her to the river] | 00:26:37,996 --> 00:26:40,931 "I took her down to the river |
| credendo che fosse ragazza... [believing she was single...] | 00:26:41,566 --> 00:26:43,500 thinking she was..." |
| a Robbè t'aspetto al bar. [Robbè, I'll wait for you in the café.] | 00:26:45,604 --> 00:26:47,572 I'll see you in the bar. A robbè t'aspetto al bar. |
| ...credendo che fosse ragazza... [...believing she was single...] | 00:26:47,906 --> 00:26:50,807 "Thinking she was a maiden..." |
| Gender stereotype | IC GSR Ragazza [single woman] |
| Translation strategy | Substitution |
| Impact | Stronger |
| Gender stereotype | IC GSR Ragazza [single woman] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 22

| Context: In the meantime, a gentleman is seen coming out of a car and heading for the café. He is addressed as <i>Eccellenza</i> by his attendants. | |
|--|--|
| Original dialogue | English subtitles |
| Attendant: Si accomodi, Eccellenza. [Please, Excellency.] | 00:27:56,474 --> 00:27:58,442 This way, Excellency. |
| Gender stereotype | IC GSR Eccellenza [Excellency] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 23, 24

| Context: Roberto is stuck in the toilet, as the door handle is broken. Bruno asks the other people waiting to help him open the door. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Bruno: Dateme 'na mano, per favore, no, lei no, Eccellenza. [Give me a hand, please, no, not you, Excellency.]</p> | <p>00:28:48,093 --> 00:28:51,392</p> <p>Give me a hand. Not you, Excellency.</p> |
| <p>A Robbè, noi adesso tiriamo e tu <i>spigni</i>. [Hey, Robbè, now we pull and you push.]</p> | <p>00:28:51,663 --> 00:28:54,598</p> <p>Robe', we're gonna pull. You push.</p> |
| <p>Forza, attaccatevi alla maniglia. Uno, due, tre. [Come on, grab the handle. One, two, three.]</p> | <p>00:28:54,766 --> 00:28:57,564</p> <p>Grab the handle. One, two, three.</p> |
| <p>A Robbè, non hai spinto, <i>spigni</i>. [Hey, Robbè, you did not push, push.]</p> | <p>00:28:58,903 --> 00:29:01,633</p> <p>You didn't push! Push!</p> |
| <p>Stavi chiuso mezz'ora. [You stayed locked half an hour.]</p> | <p>00:29:05,143 --> 00:29:07,805</p> <p>You were locked in there for half an hour</p> |
| <p>Ma che te vergognavi a chiama'? [But what, were you ashamed of calling out?]</p> | <p>00:29:07,979 --> 00:29:10,345</p> <p>and too embarrassed to call for help?</p> |
| <p>É timido, Eccellenza, prego, si accomodi. [He's shy, Excellency, please, go ahead]</p> | <p>00:29:10,515 --> 00:29:12,949</p> <p>He's shy, Excellency. Go ahead.</p> |
| Gender stereotype | IC GSR Eccellenza [Excellency] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Eccellenza [Excellency] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 25

| Context: Bruno is telling Roberto about that time he put a hand in the blouse of his female tutor. | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: C'era un periodo che andavo a prendere ripetizioni da una maestra. [There was a time when I went for tuition to a little nice female teacher.] | 00:29:25,130 --> 00:29:27,826 I had a tutor for a while. |
| Gender stereotype | SC GSR Maestra [little nice female teacher] |
| Translation strategy | Explication |
| Impact | Softer |

Example 26

| Context: Roberto is making a reference to Landrù to suggest that personality can change considerably over time. | |
|--|--|
| Original dialogue | English subtitles |
| Roberto: Anche Landrù da ragazzino era timido. [Landru too was shy when he was a boy.] | 00:29:41,746 --> 00:29:45,045 Landru, the serial killer, was shy as a kid too. |
| Gender stereotype | Third culture GSR Landrù [Landru] |
| Translation strategy | Explication (specification) |
| Impact | Stronger |

Example 27

| Context: After giving a lift to a farmer, Bruno suggests putting on some music for him. | |
|--|--|
| Original dialogue | English subtitles |
| Bruno: A Robbè, metti questo che divertiamo il villico. È un appassionato de musica moderna. [Hey, Robbè, put this on that we entertain the peasant. He is into modern music.] | 00:31:30,021 --> 00:31:33,081 Robe', put this on for this yokel. |
| Gender stereotype | IC GSR Villico [peasant] |
| Translation strategy | Literal translation |
| Impact | Stronger |

Example 28

| Context: When they finally find a restaurant, Bruno goes into the kitchen and makes friends with the owner, a woman who also does the cooking. While expressing appreciation for the food, Bruno tries to touch the woman around her bottom and makes the following comment: | |
|---|--|
| Original dialogue | English subtitles |
| Bruno: C'ha proprio le manine d'oro. E mica solo le manine. [You really have golden hands. And it is not just the hands.] | 00:33:13,324 --> 00:33:16,350 You've got magic hands - and not just hands! |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 29

| Context: The waitress comes to take the order. Bruno takes the opportunity to ask her: | |
|--|--|
| Original dialogue | English subtitles |
| Bruno: Dì un po', quella bella signora che sta in cucina chi è tua madre? [Tell me a bit, that beautiful woman who stays in the kitchen, who is she, your mother?] | 00:33:42,487 --> 00:33:45,081 Is that beautiful lady in the kitchen your mother? |
| Gender stereotype | IC GSR Bella signora [beautiful woman] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 30

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: C'avrà cinquant'anni e fa la ragazzina. [She must fifty and behaves like a girl.] | 00:33:47,225 --> 00:33:49,819 She looks 50 but acts like a young thing. |
| Gender stereotype | IC GSA Donna di mezza età che fa la ragazzina [middle-aged woman who behaves like a girl] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 31

| Context: Roberto is telling Bruno why he cannot start a serious relationship with the young woman he likes. | |
|---|---|
| Original dialogue | English subtitles |
| Roberto: lo prima mi devo laureare, poi trovare una sistemazione, poi... [First, I have to graduate, then find a job for life, then...] | 00:34:44,715 --> 00:34:48,981 I have to finish my studies, find a job, and then – |
| Gender stereotype | SC GSA Stereotipo maschile degli anni '60 [male stereotype of the 1960s] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 32

| Context: Roberto has started telling Bruno about that time he was passing by the red-light district. He asks Bruno whether he knows the area. Bruno replies: | |
|---|--|
| Original dialogue | English subtitles |
| Bruno: <i>come no, ce n'è una, 'na bruna co' 'na frezza bianca che me fa impazzi'.</i> [Of course, there is one, a brunette with a white lock who drives me crazy.] Aida, 3000. [Aida, 3000.] | 00:35:17,882 --> 00:35:22,478 Sure do! There's a brunette with a streak of white hair: 00:35:22,653 --> 00:35:25,281 Aida, 3,000 lire. |
| Gender stereotype | IC GSR Bruna [brunette] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 33

| Context: Roberto is trying to explain to Bruno how embarrassed he felt when Valeria, the young woman he likes, saw him in the red-light district, passing by with her sister. | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: Ancora ancora, capirei se avessi scoperto [Well, at least, I would understand, if you had found out] | 00:35:56,387 --> 00:35:58,548 I'd understand if it turned out |

| | |
|---|--|
| che pure Valeria e la sorella erano due bat- tone. [that Valeria and the sister were whores too.] | 00:35:58,723 --> 00:36:01,419 Valeria and her sister were hookers too. |
| Gender stereotype | IC GSR Battona [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 34, 35

Context: Two nuns come to Bruno and Roberto's table to collect donations. Roberto asks them to which order they belong:

| Original dialogue | English subtitles |
|---|---|
| <p>One of the nuns: Figlie spirituali di Santa Rosalia di Partinico. [Spiritual Daughters of Saint Rosalia from Partinico.]</p> <p>Bruno: Mai lo sentì quest'ordine, tu lo senti, <i>comparuzzu</i>? (imitating the Sicilian accent and sentence structure) [Never did I hear about this order, did you, little godfather?]</p> | <p>00:36:34,692 --> 00:36:37,160 The Spiritual Daughters of Santa Rosalia.</p> <p>00:36:38,129 --> 00:36:41,496 Never heard of it. Have you, buddy?</p> |
| Gender stereotype | SC GSA Donne siciliane anticate e molto religiose [Sicilian women who are old-fashioned and very religious] |
| Translation strategy | Erasure |
| Impact | Softer |
| Gender stereotype | SC GSR Comparuzzu [little Godfather] |
| Translation strategy | Omission |
| Impact | Softer |

Example 36

Context: While trying to help Roberto wipe a stain off his singlet vest, Bruno remarks:

| Original dialogue | English subtitles |
|---|---|
| <p>Bruno: <i>Anvedi</i>, pure a canottiera, ammazza, proprio un selvaggio sei. [Look, even the singlet vest, gosh, you really are a savage.]</p> | <p>00:37:19,870 --> 00:37:23,067 An undershirt - you really are behind the times!</p> |
| Gender stereotype | IC GSR Selvaggio [savage, i.e. old-fashioned man] |
| Translation strategy | Explicitation |
| Impact | Similar |

Example 37

| Context: Bruno is patronising the waitress, after she says she will arrange for a room where Bruno can have a rest. | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: Brava, occhi neri. Lo sai che faccio? [Good, black eyes. You know what I do?] | 00:37:34,118 --> 00:37:36,382 Good girl, Dark Eyes. Know what I'll do? |
| Gender stereotype | IC GSA Donna trattata con condiscendenza, come una bambina [woman treated condescendingly like a child] |
| Translation strategy | Quasi-literal translation |
| Impact | Stronger |

Example 38

| Context: After the meal, Bruno comes up with the following plan to make a pass at the waitress. | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: Mo salgo in camera, chiedo una bottiglia d'acqua minerale, [Now I go up to my room, ask for a bottle of mineral water,] | 00:37:36,554 --> 00:37:39,853 I'll go up to the room and order some mineral water. |
| lei me la porta e tra mezz'ora ce n'andiamo. [she brings it to me and in half an hour we go.] | 00:37:40,024 --> 00:37:43,619 She'll bring it up, and in half an hour we leave. |
| Anzi ce puoi salire pure te, <i>quando scenno</i> io. Che te schifi? [Actually, you can go up there too, when I come down. Do you feel disgusted?] | 00:37:43,794 --> 00:37:47,389 You can come up too, when I'm done. Don't feel like it? |
| Gender stereotype | SC GSA Cameratismo omosociale [homosocial camaraderie] |
| Translation strategy | Explication |
| Impact | Softer |

Example 39

| Context: After Roberto has left the restaurant and has almost caught a coach to Rome, Bruno manages to find him again and tells him he was almost sad when he discovered Roberto had left. | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: <i>Aò 'nte dovessi crede' che me piaciano l'ommini, eh?</i> [Hey, do not think I like men, huh.] | 00:40:44,175 --> 00:40:47,235 Hey, don't go thinkin' I like guys! |
| Gender stereotype | IC GSA Omosessuale [homosexual man] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 40

| Context: Roberto asks Bruno how it went with the waitress. | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: <i>Con le signore va sempre bene, ma con quelle...</i> [With married women it always goes well but with those women...] | 00:41:12,470 --> 00:41:15,405 I always score with classier women, but that type - |
| Gender stereotype | IC GSA Le signore ci stanno [married women accept men's advances] |
| Translation strategy | Substitution |
| Impact | Stronger |

Examples 41, 42

| Context: Driving on to go and visit Roberto's relatives, the two protagonists see some women working in the fields. | |
|---|--|
| Original dialogue | English subtitles |
| Bruno: <i>Oh, hai visto come se so scafate le donzellette.</i> [Hey, have you seen how knowing the little maidens have become?] | 00:42:25,943 --> 00:42:28,173 Look how these fair maidens dress now. |
| Pantaloni Capri e reggiseno scandale. [Capri trousers and scandale bra.] | 00:42:28,345 --> 00:42:30,939 Capri pants and a bra - scandalous! |
| Gender stereotype | IC GSR Donzelletta [little maiden] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

| | |
|----------------------|--|
| Gender stereotype | IC GSA Donne di campagna al passo con i tempi moderni [country women keeping up with modern times] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 43

| Context: After being welcomed by the servant, when Roberto and Bruno are alone again, the latter remarks with reference to Occhiofino (the servant): | |
|---|--|
| Original dialogue | English subtitles |
| Bruno: Non avevo mai visto una checca di campagna. [I had never seen a country queen.] | 00:44:31,101 --> 00:44:34,070 I've never seen a country queen before. |
| Gender stereotype | IC GSR Checca [queen] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 44

| Context: Roberto replies this cannot be true, but Bruno insists it is clear from the servant's name. | |
|---|--|
| Original dialogue | English subtitles |
| Bruno: Macché soprannome, Occhiofino, finocchio, è chiaro. [But what nickname, Occhiofino, faggot, it's clear.] | 00:44:42,846 --> 00:44:45,747 A nickname? Occhiofino - finocchio (faggot). |
| Gender stereotype | IC GSR Finocchio [faggot] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 45

| Context: Upon meeting the family, 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 |
| 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] | 00:45:11,575 --> 00:45:15,341 I was right! Granny must have fooled around with a bullfighter. |
| Gender stereotype | IC GSA Donna che trasgredisce le regole di genere [woman who transgresses the gender rules] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 46

| Context: Roberto is trying to show Bruno a window of the house from which it is possible to see Mount Fumaiolo. Roberto is not very interested and rudely replies: | |
|---|--|
| Original dialogue | English subtitles |
| <p>Bruno: Ah. Il monte Fumaiolo me l'attacco dalle stesse parti delle Tombe etrusche. [Right. Mount Fumaiolo I attach it to the same parts as the Etruscan tombs.]</p> | <p>00:45:21,285 --> 00:45:25,688</p> <p>You can stick that in the same place as those Etruscan tombs.</p> |
| Gender stereotype | IC GSR Uomo volgare [vulgar man] |
| Translation strategy | Substitution |
| Impact | Similar |

Examples 47, 48

| Context: Roberto's relatives all seem to like Bruno and invite him to proceed to the living room, after they have been talking about Roberto's memories as a child. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno (referring to Roberto): È simpatico. Bravo ragazzo. Uncle Michele: Dottore, passiamo in salotto? [He is nice, decent bloke.] [Dottore, shall we go into the living room?]</p> <p>Bruno: Come no, volentieri. Oh c'avete proprio della bella robetta qua, eh? Cos'è la dote della signora? [Of course, with pleasure. Hey, you've got nice little stuff here, right? What is it the wife's dowry?]</p> | <p>00:45:54,718 --> 00:45:57,346</p> <p>Nice kid. - Shall we move to the living room?</p> <p>00:45:57,521 --> 00:46:01,048</p> <p>Sure. Nice stuff you got here. Your wife's dowry?</p> |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |
| Gender stereotype | IC GSA La donna porta la dote al marito [women bring their dowry to the marriage] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 49

| Context: While Roberto has gone to revisit the house of his childhood's holidays, Bruno has been telling his relatives about the time he was seen by Valeria in the red-light district. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Bruno: Ma voi pensate la iella. L'ha sorpreso proprio mentre stava attra...] [But think what bad luck. She surprised him while he was pull...]</p> | <p>00:48:12,723 --> 00:48:15,658</p> <p>The poor thing caught him negotiating.</p> |
| Gender stereotype | IC GSA Uomo che va con le prostitute [man who goes with prostitutes] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Example 50

| Context: Bruno mentions the prostitute with a white lock in her hair. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: Zio Michele, 'npezzo de donna! Dopo te racconto, eh. C'ha 'na frezza bianca... [Uncle Michele, what a piece of woman! Then I'll tell you, huh? She's got a white lock...]</p> | <p>00:48:20,397 --> 00:48:24,458</p> <p>Uncle Michele, what a woman! I'll tell you later.</p> |
| Gender stereotype | IC GSR Pezzo di donna [a piece of woman] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 51

| Context: Bruno welcomes Roberto back to the living room. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Bruno: Ah, vieni, vieni, stavo raccontando qui agli zii [Right, come, come, I was telling here the uncle and aunt]</p> <p>di quando quella fidanzata tua... [about when your fiancée...]</p> | <p>00:48:24,635 --> 00:48:27,160</p> <p>Ah, come in. I was just telling them</p> <p>00:48:27,337 --> 00:48:30,170</p> <p>how your fiancée caught you with those -</p> |
| Gender stereotype | IC GSR Fidanzata [girlfriend/fiancée] |
| Translation strategy | Literal translation |
| Impact | Stronger |

Examples 52, 53

| <p>Context: Bruno makes fun of Occhiofino's homosexuality. When the latter is gone, Bruno asks uncle Michele to confirm whether Occhiofino is homosexual by touching his ear, an Italian gesture used to refer to homosexuality.</p> | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Abbiamo il nostro Occhiofino, [We have our Occhiofino,]</p> <p>sempre lindo e solerte, come una brava donna di casa. [Always neat and attentive, like a good little nice housewife.]</p> <p>Zio Miche', ma Occhiofino, eh? [Uncle Michele, but Occhiofino, huh?]</p> | <p>00:49:18,755 --> 00:49:21,189</p> <p>And here's Occhiofino,</p> <p>00:49:21,358 --> 00:49:25,294</p> <p>always neat and attentive, like a good housewife.</p> <p>00:49:25,562 --> 00:49:28,395</p> <p>Uncle Michele, isn't Occhiofino -</p> |
| Gender stereotype | SC GSR Donnina di casa [little housewife] |
| Translation strategy | Explication |
| Impact | Softer |
| | |
| Gender stereotype | IC GSA Omosessuale [homosexual man] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 54

| <p>Context: Cousin Alfredo talking about the peasants who work for uncle Michele.</p> | |
|---|---|
| Original dialogue | English subtitles |
| <p>Alfredo: Se non ci fosse il sottoscritto a tener testa a questi quattro bifolchi... [If there were not the undersigned to stand up to these four yokels...]</p> | <p>00:50:39,703 --> 00:50:42,968</p> <p>If yours truly didn't keep those yokels in line...</p> |
| Gender stereotype | IC GSR Bifolco [peasant] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 55, 56

| Context: Roberto's voiceover while listening to his cousin Alfredo, an established lawyer. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Roberto: Se sarò bravo arriverò dov'è arrivato lui, [If I am good, I will get where he has got,]</p> <p>alla 1500. [to the 1500.]</p> <p>E alla brava moglie che gli dice sempre sì, [And to the good wife who always says to him yes,]</p> <p>e parla poco perché le parole servono tutte al marito. [And speaks little because the husband needs all the words.]</p> | <p>00:52:48,698 --> 00:52:50,290 If I do well,</p> <p>00:52:50,467 --> 00:52:52,992 I'll have a Fiat 1500 just like him,</p> <p>00:52:53,236 --> 00:52:57,229 and an upstanding wife who always says "yes, dear"</p> <p>00:52:57,407 --> 00:52:59,875 and lets me do all the talking.</p> |
| Gender stereotype | IC GSR Brava moglie [good wife] |
| Translation strategy | Substitution |
| Impact | Stronger |
| | |
| Gender stereotype | IC GSA Donna silenziosa [quiet woman] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Examples 57, 58

| Context: When Roberto and Bruno are about to leave, the latter is asked about Sophia Loren, since he lives in Rome. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Sofia Loren, beh, in certo senso, [Sofia Loren, well, in some sense,]</p> <p>la metto fra le tombe etrusche e il monte Fumaiolo. Un'altra volta glielo spiego. [I put her between the Etruscan tombs and Mount Fumaiolo. Some other time, I will explain it to you.]</p> | <p>00:53:25,101 --> 00:53:26,500 To me she's like</p> <p>00:53:26,670 --> 00:53:29,696 Etruscan tombs and Mount Fumaiolo. I'll explain some time.</p> |
| Gender stereotype | IC GSR Uomo volgare [vulgar man] |
| Translation strategy | Paraphrase |
| Impact | Softer |

| | |
|----------------------|--|
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 59

| Context: Bruno and Roberto are driving back from a visit to Roberto's relatives. Roberto tells Bruno that he feels he is already a closer friend to him than other acquaintances, despite having just met in the morning. Bruno takes the opportunity to give Roberto some advice about what to do when back in Rome, with reference to the young woman he likes. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Beh quando tornano dalla villeggiatura [Well, when they come back from the holidays]</p> <p>fermala sta Valeria, [stop her, this Valeria,]</p> <p>parlace co sta Valeria, hai capito, non fare il fesso, [Talk to her, this Valeria, have you understood, don't be a <i>fesso</i>.]</p> <p>se no poi te ritrovi all'età mia solo come un cane. [otherwise, then you'll end up at my age alone as a dog.]</p> | <p>00:56:08,998 --> 00:56:10,966</p> <p>When she gets back from vacation,</p> <p>00:56:11,134 --> 00:56:14,661</p> <p>go up and talk to her, you hear?</p> <p>00:56:14,838 --> 00:56:16,806</p> <p>Don't be a jerk,</p> <p>00:56:16,973 --> 00:56:20,932</p> <p>or you'll find yourself at my age alone as a stray dog.</p> |
| Gender stereotype | SC GSR <i>Fesso</i> [<i>fesso</i> , man who is unable to use the social system to his advantage] |
| Translation strategy | Substitution |
| Resulting impact | Softer |

Example 60

| Context: Bruno is dangerously overtaking another car. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: Guarda sti cornuti se me danno strada. [Look, these cuckolds, if they let me overtake.]</p> | <p>00:57:42,559 --> 00:57:45,460</p> <p>Let's see if these jerks let me by.</p> |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Substitution |
| Impact | Softer |

Examples 61, 62

As above: Once overtaken, father and son get off the car and shout at Bruno speeding off. Finally, Bruno drives back, turns up from behind them and almost runs them over.

| Original dialogue | English subtitles |
|---|---|
| <p>Son: Vi possiate rompere il collo! Father: Maledetti. Pirati. [May you break your neck.] [Be damned. Pirates.]</p> <p>Father: Questi figli d'un cane hai visto come c'hanno stretto? Son: Attento, babbo! [These sons of a dog. Did you see how they pushed us to the side?] [Watch out, dad!]</p> <p>Bruno: Quando passa Bruno daglie strada. [When Bruno drives by, give him way.]</p> | <p>00:58:22,932 --> 00:58:26,197</p> <p>- I'll smash your face in! - Damned road hogs!</p> <p>00:58:26,569 --> 00:58:29,766</p> <p>You see how they cut you off? - Watch out, Dad!</p> <p>00:58:29,939 --> 00:58:32,635</p> <p>Out of the way when Bruno passes by!</p> |
| Gender stereotype | IC GSR Pirata [road hog] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Figlio d'un cane [son of a dog] |
| Translation strategy | Omission |
| Impact | Softer |

Example 63

Context: Having spent some time with Bruno, Roberto has just been imitating the way he talks to make fun of him. The latter replies:

| Original dialogue | English subtitles |
|---|--|
| <p>Bruno: Avvocato, che fai sfotti? [Counselor, what do you do, you take the mick?]</p> | <p>00:58:50,727 --> 00:58:53,093</p> <p>You pullin' my leg now, Counselor?</p> |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 64

| Context: Bruno bumps into a business partner he owes some money to. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Eh, commendatore, buonasera. Che piacere rivederla. [Well, <i>Commendatore</i>, good evening. What a pleasure to see you again.]</p> | <p>00:59:17,220 --> 00:59:19,017</p> <p>Commendatore, how are you?</p> |
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Loan |
| Impact | Softer |

Example 65

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>The Commendatore: Con voi altri romani se <i>po fa'</i> tutto meno che impiantare degli affari. [With you Romans, you can do anything except start business.]</p> | <p>00:59:22,225 --> 00:59:26,093</p> <p>It's impossible to do business with you Romans!</p> |
| <p>Bruno: Le spiego subito, Commendatore, andiamo a cena insieme magari qui al Cormorano, così le spiego tutto in dieci minuti, eh? [I'll explain immediately, <i>Commendatore</i>, let's go to dinner together maybe here at the Cormorano, so I explain everything to you in ten minutes, huh?]</p> | <p>00:59:26,262 --> 00:59:30,790</p> <p>I can explain everything. Let's have some dinner together.</p> |
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 66

| Context: Bruno is dancing with the Commendatore's wife, who tells him her husband thinks Bruno cannot be trusted. Bruno replies: | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Ah, così ha detto de me il Commendatore? [Right, the <i>Commendatore</i> said so of me?]</p> | <p>01:05:34,163 --> 01:05:36,290</p> <p>He said that about me?</p> |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 67

Context: Bruno and the Commendatore's wife are flirting and getting closer to one another while dancing. Bruno warns her:

| Original dialogue | English subtitles |
|--|--|
| <p>Bruno: Signora, non vorrei che andasse su di giri pure il commenda qua. [Madam, I would not like that the Commendatore here also got excited.]</p> | <p>01:06:12,034 --> 01:06:15,561 And I wouldn't want your husband to get excited too.</p> |
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 68, 69, 70

Context: As per previous example.

| Original dialogue | English subtitles |
|--|--|
| <p>Bruno: Che bei denti da tigre. [What beautiful tiger teeth.]</p> | <p>01:07:57,940 --> 01:08:00,340 What beautiful tiger teeth!</p> |
| <p>Gianna: Questo non me l'ha mai detto nessuno. [Nobody has ever told me that before.]</p> | <p>01:08:00,509 --> 01:08:02,807 No one's ever told me that before.</p> |
| <p>Bruno: E pure bella tosta, eh? [And also very firm, huh?]</p> | <p>01:08:02,978 --> 01:08:05,845 What a firm, beautiful body.</p> |
| <p>C'ha dei denti da tigre. [You've got tiger teeth.]</p> | <p>01:08:10,286 --> 01:08:13,255 You've got tiger teeth...</p> |
| <p>Bruno: C'ha pure un bel... Gianna: Porcellone! [You also have a good...] [Big pig.]</p> | <p>01:08:15,458 --> 01:08:18,655 and a nice - - Dirty man!</p> |
| Gender stereotype | IC GSA Donna passionale [woman as passionate lover] |
| Translation strategy | Literal translation |
| Impact | Similar |

| | |
|----------------------|---|
| Gender stereotype | IC GSA Donna passionale [woman as passionate lover] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | SC GSR Porcellone [big pig, i.e. dirty man] |
| Translation strategy | Explicitation |
| Impact | Softer |

Examples 71, 72, 73, 74, 75

Context: Father and son who had been aggressively overtaken by Bruno in a previous scene find him in the club, dancing with Gianna. They start arguing and end up fighting.

| Original dialogue | English subtitles |
|--|---|
| <p>Bruno: Metti giù le mani e ringrazia a Dio che sei un vecchietto, vattene a letto. [Put your hands down and thank God that you are little old man, go to bed.]</p> <p>Father: Oh, a chi vecchietto? [Hey, to whom little old man?]</p> <p>Son: Non ti confondere babbo che ci penso io, reggi gli occhiali. [Don't get confused, dad, I'll sort this out, hold my glasses.]</p> <p>One of the <i>Commendatore's</i> friends: Guardi, <i>Commendatore</i>. [Look, <i>Commendatore</i>.]</p> <p>Bruno: Zozzo, al fegato tiri, eh? [Filthy man, you aim at the liver, huh.]</p> <p>Father: Mascalzone, delinquente. Gianna: <i>Stateve boni</i>, materiali! [Rogue, criminal.] [Be good, material men!]</p> | <p>01:08:43,786 --> 01:08:47,017 You're lucky you're an old man. Go home to bed.</p> <p>01:08:47,189 --> 01:08:49,282 Who you calling an old man?</p> <p>01:08:49,458 --> 01:08:51,449 Stay out of it, Dad. Hold my glasses.</p> <p>01:08:59,401 --> 01:09:01,631 Look, <i>Commendatore</i>.</p> <p>01:09:04,874 --> 01:09:07,001 Dirty bastards!</p> <p>01:09:18,387 --> 01:09:22,824 - I'll show you! - Behave yourselves, you brutes!</p> |
| Gender stereotype | SC GSR Vecchietto [little old man] |
| Translation strategy | Explicitation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Vecchietto [little old man] |
| Translation strategy | Explicitation |
| Impact | Softer |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Loan |
| Impact | Softer |
| | |
| Gender stereotype | None in the original, TC GSR 'Bastard' in TT |
| Translation strategy | Addition |
| Impact | Stronger |
| | |
| Gender stereotype | SC GSR Materiale [material man] |
| Translation strategy | Substitution |
| Impact | Similar |

Examples 76, 77, 78, 79

| | |
|--|---|
| As above: Bruno's comments and clarification after the fight. | |
| Original dialogue | English subtitles |
| <p>Bruno: Sto beccamorto, ma che se credeva De Piccoli? [This gravedigger, but what did he think he was De Piccoli?]</p> <p>Commendatore, erano due esaltati. Nemmeno li conoscevo. [Commendatore, they were two madmen. I didn't even know them.]</p> <p>Bruno: Va già via, Commendatore? Commendatore: Gianna. [You leave already, Commendatore?] [Gianna.]</p> | <p>01:09:42,278 --> 01:09:46,374</p> <p>That jerk thinks he's some heavyweight champ!</p> <p>01:09:48,284 --> 01:09:51,378</p> <p>I'm sorry. I don't even know those idiots.</p> <p>01:09:51,554 --> 01:09:54,421</p> <p>You're leaving? - Gianna!</p> |
| Gender stereotype | SC GSR Beccamorto [gravedigger] |
| Translation strategy | Substitution |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR De Piccoli [famous Italian boxer] |
| Translation strategy | Explicitation |
| Impact | Similar |
| | |
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 80

| Context: Bruno and Roberto find themselves picking up the pieces in a night club after narrowly avoiding a fight with two people Bruno had aggressively overtaken earlier on. Bruno cannot find his cigarettes on the table. | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: Ecco qua se so portati pure via le sigarette, 'sti cornuti. [Here we go, they even took the cigarettes with them, these cuckolds.] | 01:10:05,534 --> 01:10:09,095 The bastards even took their cigarettes. |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Substitution |
| Impact | Softer |

Examples 81, 82

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: Mi dispiace perché con la biondona se stava a mette bene. [It is a shame because with the big blonde it started to go well.] Sti fregnoni dice che non li dovevo superare. [These idiots, says I should not overtake them.] | 01:10:33,195 --> 01:10:36,858 And I was doing so well with that blond. 01:10:38,334 --> 01:10:40,859 Jerks: I wasn't supposed to pass 'em? |
| Gender stereotype | SC GSR Biondona [big blonde] |
| Translation strategy | Explication |
| Impact | Softer |
| | |
| Gender stereotype | None in the original, TC GSR 'Jerk' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 83

| Context: Bruno takes Roberto to his ex-wife's place late at night, hoping they can spend the night there. After introducing his ex-wife, Gianna, who has gone to prepare a bedroom for them, Bruno asks Roberto with reference to Gianna: | |
|--|---|
| Original dialogue | English subtitles |
| Bruno: Che te ne pare? [What do you think] | 01:13:24,299 --> 01:13:26,290 What do you think? |

| | |
|---|--|
| Mica male, no? [Not bad, is she?] | 01:13:26,869 --> 01:13:28,598 Not bad, eh? |
| Dovevi vederla qualche anno fa. Gianna, ti dispiace se ti rubo un gocchetto di whisky? [You should have seen her a few years ago. Gianna, do you mind if I steal a little drop of whisky?] | 01:13:30,906 --> 01:13:34,637 Should have seen her a few years ago. Can I steal a drop of whiskey? |
| Gender stereotype | IC GSA Moglie trofeo [trophy wife] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 84

| | |
|---|--|
| Context: Asked if another woman was the reason of the separation from his wife, Bruno replies: | |
| Original dialogue | English subtitles |
| Bruno: Ma mica d'un'altra donna. Della Cisitalia. [But not of another woman. Of the Cisitalia.] Diceva ch'ero più innamorato della macchina che di lei. [She said I was more in love with the car than with her.] | 01:14:14,950 --> 01:14:17,783 It wasn't another woman. It was my Cisitalia. 01:14:17,953 --> 01:14:20,751 She said I loved that car more than her. |
| Gender stereotype | SC GSA Uomo che si identifica nella sua macchina [man who identifies with his car] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 85

| | |
|---|---|
| Context: Bruno is talking to Roberto about the legal arrangements of the separation. | |
| Original dialogue | English subtitles |
| Bruno: Non ti credere, le passo 50000 lire al mese, eh, mica 'na lira. [Do not believe, I give her 50000 lira a month, right, not just one lira.] | 01:14:29,832 --> 01:14:33,063 Don't think I pay alimony every month. Not a lira. |
| Gender stereotype | None in the original, SC GSA 'Arrogant everyman Italian in TT' |
| Translation strategy | Addition |
| Impact | Stronger |

Example 86

| Context: Bruno is talking to Roberto about his ex-wife. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: No no, na donna in gamba. [No no, she is a capable woman].</p> <p>Organizzata. [Organised.]</p> <p>È sempre bastata a se stessa. [She has always been self-sufficient.]</p> <p>Lavora a Pisa in un ufficio di pubblicità. [She works in Pisa in an advertising office.]</p> | <p>01:15:05,968 --> 01:15:09,096</p> <p>No, she's a sharp woman.</p> <p>01:15:09,271 --> 01:15:11,262</p> <p>She's got everything under control.</p> <p>01:15:11,440 --> 01:15:13,465</p> <p>She's never needed anyone.</p> <p>01:15:13,642 --> 01:15:16,202</p> <p>She works in Pisa, in an advertising agency.</p> |
| Gender stereotype | IC GSA Donna indipendente [independent woman] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Examples 87, 88

| Context: Gianna is telling Roberto how she met Bruno. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Gianna: Quando lo conobbi nel 45 era in divisa di ufficiale dei marines. [When I met him in 1945, he was in a marine officer's uniform.]</p> <p>Bruno ufficiale dei marines? [Bruno marine officer?]</p> | <p>01:16:20,175 --> 01:16:23,872</p> <p>When I met him in '45, he was in a navy officer's uniform.</p> <p>01:16:24,046 --> 01:16:26,913</p> <p>Bruno, an officer in the navy?</p> |
| Gender stereotype | IC GSR Marine [marine] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Marine [marine] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 89

| Context: Bruno's young daughter, Lili, is responding to his criticism about her fiancé, Bibì, a man who is much older than her. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Lili: Senti, il tipo simile è un uomo molto in gamba, [Listen, such a guy is a very capable man]</p> <p>di quelli che hanno sgobbato, di quelli che si sono fatti una posizione solida, [of those who have worked hard, of those who have achieved a solid position]</p> <p>e hanno tutto le carte in regola per far felice una donna. [and have all they need to make a woman happy.]</p> | <p>01:19:45,413 --> 01:19:48,712</p> <p>"A guy like that" is a decent man</p> <p>01:19:48,884 --> 01:19:52,547</p> <p>who's worked hard, made a solid life for himself,</p> <p>01:19:52,721 --> 01:19:55,656</p> <p>and can offer a woman all she needs to be happy.</p> |
| Gender stereotype | IC GSA Uomo che si è fatto una posizione e che ispira sicurezza [man who has achieved a solid position and inspires confidence] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 90

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Bruno: Ma nemmeno in India si concepirebbe un accoppiamento simile. [But not even in India one would conceive of such a match.]</p> | <p>01:21:09,264 --> 01:21:13,200</p> <p>You'd never find a couple like that even in India!</p> |
| Gender stereotype | IC GSA L'uomo maturo fidanzato con la ragazza [mature man engaged to a girl] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 91

| Context: Bruno referring to Bibì's comment about Rome as a city which does not seem to promote business and hard work. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: Come se lavorasse solo lui, sto presuntuoso. [As if he were the only one to work, this presumptuous man.]</p> | <p>01:21:16,805 --> 01:21:19,365</p> <p>Like he's the only one who works, the arrogant ass:</p> |

| | |
|----------------------|---|
| Gender stereotype | None in the original, TC GSR 'Arrogant ass' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 92

| Context: Bruno replies to Roberto, who thinks Bibì is a decent person. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Bruno: Ah sì, brava persona uno che va in giro con una quindicenne [Oh yes, decent person one who goes around with a 15-year old.]</p> <p>Un degenerato, non una brava persona. [A degenerate, not a decent person.]</p> | <p>01:21:27,515 --> 01:21:30,450</p> <p>A man who runs around with 15-year-olds?</p> <p>01:21:30,619 --> 01:21:32,280</p> <p>He's a degenerate!</p> |
| Gender stereotype | IC GSR Degenerato [degenerate] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 93

| Context: Bruno is asking Gianna whether Lili talks about her private life. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: Non so, ti ha mai detto se... [I don't know, has she ever told you if...]</p> <p>Sì, sai, se è ancora... oppure no... [Yes, you know, if she is still... or not...]</p> | <p>01:22:44,526 --> 01:22:46,653</p> <p>Has she mentioned...</p> <p>01:22:48,296 --> 01:22:51,629</p> <p>whether she's still a -</p> |
| Gender stereotype | IC GSA Vergine [virgin] |
| Translation strategy | Quasi-literal translation |
| | Similar |

Example 94

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Bruno: Eh già, in fondo queste cose spettano alla madre. [Well, yes, ultimately, these things are for the mother.]</p> | <p>01:22:59,641 --> 01:23:02,337</p> <p>These things are a mother's concern anyway.</p> |

| | |
|----------------------|---|
| Gender stereotype | IC GSA Ruolo della mamma [role of the mother] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 95

| Context: Roberto is telling Bruno why he is so inhibited. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Roberto: lo 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 96

| Context: The day after at the beach, Bruno has been showing off his athletic skills with a group of people, when someone takes a picture of him. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Bruno: Ehi, Cleopatra, fotografava me? [Hey, Cleopatra, were you taking a picture of me?]</p> <p>Bruno, ti va male, sono tua figlia. Non mi riconosci? [Bruno, you've got bad luck, I'm your daughter. Don't you recognise me?]</p> | <p>01:28:25,466 --> 01:28:28,902</p> <p>Cleopatra, were you taking my picture?</p> <p>01:28:31,372 --> 01:28:34,808</p> <p>You're too much. I'm your daughter.</p> |
| Gender stereotype | IC GSR Cleopatra |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 97

| Context: As Lili was wearing a wig, Bruno tells her natural blond hair suits her better. Lili replies: | |
|---|--|
| Original dialogue | English subtitles |
| Lili: Tu però vai dietro alle brune, a quanto pare. [But you chase brunettes, it seems.] | 01:28:38,146 --> 01:28:41,115 Though it seems you chase brunettes. |
| Gender stereotype | IC GSR Bruna [brunette] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 98

| Context: Roberto is invited to join the others on Bibi's motorboat by Lili. | |
|---|---|
| Original dialogue | English subtitles |
| Lili: Ehi, giovane Werther, viene con noi in motoscafo? [Hey, young Werther, will you come with us on the motorboat?] | 01:29:07,709 --> 01:29:10,337 Young Werther, join us on the boat? |
| Gender stereotype | Third culture GSR Giovane Werther [young Werther] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 99, 100

| Context: On the motorboat, Lili and another young woman have the following conversation about Bruno, waterskiing, and Roberto, keeping quiet on the boat. | |
|--|--|
| Original dialogue | English subtitles |
| Young woman: Chi è quel bel ragazzo? Lili: Mio padre. Young woman: Ma no! [Who is that handsome young man?] [My father.] [But no!] | 01:29:53,087 --> 01:29:56,579 - Who's that good-looking guy? - My father. |
| Young woman: E cos'ha questo qui, come mai così imberbe e così andato? [And what has this one got, how come so beardless and so gone?] | 01:29:56,958 --> 01:30:00,450 What's wrong with this one? So young yet so old-fashioned. |
| Gender stereotype | IC GSR Bel ragazzo [handsome young man] |
| Translation strategy | Literal translation |
| Impact | Similar |

| | |
|----------------------|---|
| Gender stereotype | None in the original, IC GSA Giovane all'antica [old-fashioned young man] in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 101

| Context: Lili is talking to Bruno. | |
|---|--|
| Original dialogue | English subtitles |
| Lili: La mamma dice che tu sei nato vincitore. [Mum says you were born a winner.] | 01:30:46,307 --> 01:30:48,832 Mom says you're a born winner. |
| Gender stereotype | IC GSR Uomo vincitore [man who is a winner] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 102

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: Poi anche quel tipo lì, quel Bibì, si sarà magari anche uno senza sorprese, [Then, that type there too, that Bibì, yes, he may be also one without surprises,] però solido è solido. [but solid, he is solid.] | 01:31:24,545 --> 01:31:28,777 Besides, that Bibì may not be that exciting, 01:31:28,950 --> 01:31:32,113 but he's solid and reliable. |
| Gender stereotype | IC GSA Uomo che si è fatto una posizione e che ispira sicurezza [man who has achieved a solid position and inspires confidence] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 103

| Context: Bruno is reporting his conversation with Lili to Roberto. | |
|---|---|
| Original dialogue | English subtitles |
| Bruno: M'ha detto che ogni tanto pensa a me, spesso anzi. [She told me that every now and again she thinks about me, often actually.] E che mi vede sempre come uno che vince, un vincitore, vincitore di che non lo so. | 01:33:17,592 --> 01:33:19,992 She thinks about me sometimes - in fact, a lot - 01:33:20,161 --> 01:33:24,154 |

| | |
|--|--|
| [And that she always sees me as one who wins, a winner, winner of what, I don't know.] | and she thinks I'm a winner, though winner of what I don't know. |
| Gender stereotype | IC GSR Uomo vincitore [man who is a winner] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 104

| Context: Bibì explaining to Bruno that he has serious intentions about his daughter, Lili. | |
|---|---|
| Original dialogue | English subtitles |
| Bibì: Vede, Cortona, premetto che io non sono il tipo che si diverte con le ragazzine. [You see, Cortona, I say beforehand that I'm not the type that has fun with little girls.] | 01:33:44,118 --> 01:33:47,918 Listen, I'm not the type to chase after girls. |
| Gender stereotype | IC GSA Tipo che si diverte con le ragazzine [type who has fun with girls] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Examples 105, 106

| 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 |
| Bruno: Ciao, bona, ti telefono a Roma. [Bye, hot woman, I'll call you in Rome.] Salutami il maritino. [Say hello to your little husband.] | 01:36:42,930 --> 01:36:45,865 Bye, beautiful. I'll call you in Rome. 01:36:46,033 --> 01:36:48,194 Say hi to your husband. |
| Gender stereotype | IC GSR Bona [hot woman] |
| Translation strategy | Explication |
| Impact | Softer |
| Gender stereotype | SC GSR Maritino [little husband] |
| Translation strategy | Explication |
| Impact | Softer |

Example 107

| Context: Bruno commenting on Roberto's new attitude after many adventures together. | |
|--|--|
| Original dialogue | English subtitles |
| Bruno: Bravo, avvocato, adesso vai bene. [Well done, counselor, now you are going well.] | 01:42:04,918 --> 01:42:07,011 That's it, Counselor. |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

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 1

| Context: Tano works as manager in a factory. He is summoned to the director's office. | |
|---|---|
| Original dialogue | English subtitles |
| Announcer: Capo reparto Badalamenti Antonio dal dottor Zanchi. [Head of Department Badalamenti Antonio to <i>Dottor Zanchi's.</i>] | 00:06:54,514 --> 00:06:58,780 Department Head Badalamenti to see Dr. Zanchi... |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 2

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Secretary: Dottore, c'è il signor Badalamenti. [<i>Dottore</i> , there is Mr Badalamenti.] | 00:07:32,118 --> 00:07:34,109 Sir, Mr. Badalamenti is here. |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 3, 4

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Dottor Zanchi: Una sigaretta? Tano: Grazie, dottore. [A cigarette?] [Thanks, <i>dottore</i> .] | 00:07:56,375 --> 00:07:57,273 Cigarette? |
| Dottor Zanchi: Così lei ha voluto convertire il suo premio di operosità in una vacanza. [So you wanted to convert your productivity prize into holidays.] | 00:08:00,847 --> 00:08:04,510 You wish to convert your bonus into vacation time? |
| Tano: Sì, dottore. Siccome che per molti anni ho convertito sempre le mie vacanze in giornate lavorative. [Yes, <i>dottore</i> . As for many years I always converted my holidays into working days.] | 00:08:05,818 --> 00:08:09,151 I've given up vacation for work for so many years. |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Example 5

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Tano: Mi scusi, dottore, pe' caso, lei è siciliano? [Excuse me, <i>dottore</i>, by any chance, are you Sicilian?]</p> | <p>00:08:41,754 --> 00:08:43,847</p> <p>Excuse me, sir, are you Sicilian yourself?</p> |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Example 6

| Context: <i>Dottor</i> Zanchi asks Tano whether he knows a particular person in his native town, Calamo. Tano answers: | |
|---|---|
| Original dialogue | English subtitles |
| <p>Tano: Tutti conosco, dottore, tutti quanti. [Everyone I know, <i>dottore</i>, everyone.]</p> | <p>00:08:58,504 --> 00:08:59,903</p> <p>Absolutely everyone.</p> |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Example 7

| Context: Tano is telling <i>dottor</i> Zanchi about his childhood memories of the property belonging to Don Vincenzo in Calamo. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Tano: Mi ricordo, dottore, quando io ero bambino, [I remember, <i>dottore</i>, when I was a kid,]</p> <p>nei giardini della villa dei Baroni Traglia Daragnà, dove lui è intendente di tutto. [in the gardens of the villa of the Barons Traglia-Daragnà, where he is the manager of everything.]</p> | <p>00:09:09,682 --> 00:09:11,411</p> <p>I remember being a kid</p> <p>00:09:11,617 --> 00:09:15,348</p> <p>at the Villa Traglia-Daragnà, managed by Don Vincenzo...</p> |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 8, 9

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Dottor Zanchi: Me lo fa un piacerino? Tano: Cento ce ne faccio dottore. [Would you do me a little favour?] [A hundred I will do you, <i>dottore</i>.]</p> <p>Dottor Zanchi: Questo è un regalo per Don Vincenzo. [This is a present for Don Vincenzo.]</p> <p>Dottor Zanchi: Mi proviene da comuni amici. Tano: Senz'altro. [It comes to me from shared friends.] [Of course.]</p> <p>Dottor Zanchi: È un oggetto di valore. Deve custodirlo con molta cura. [It is an object of value. You have to keep it with a lot of care.]</p> <p>Tano: Non dubiti, dottore. Dottor Zanchi: E personalmente a Don Vincenzo. [Do not doubt, <i>dottore</i>.] [And personally to Don Vincenzo.]</p> | <p>00:09:15,555 --> 00:09:18,251 - Do me a small favor? - A hundred.</p> <p>00:09:20,293 --> 00:09:22,352 Take Don Vincenzo this gift.</p> <p>00:09:22,562 --> 00:09:25,554 - From some mutual friends. - Gladly.</p> <p>00:09:25,765 --> 00:09:28,563 It's very valuable.</p> <p>00:09:28,768 --> 00:09:31,430 - Don't worry, sir. - Give it to him personally.</p> |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Example 10

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Dottor Zanchi: Allora... Tano: Dica pure, dottore. [Then...] [Just tell me, <i>dottore</i>.]</p> <p>Dottor Zanchi: Grazie e buon viaggio. [Thank you and good journey.]</p> | <p>00:09:34,507 --> 00:09:35,804 - Then... - Tell me, sir...</p> <p>00:09:36,008 --> 00:09:38,067 Thank you and have a safe trip.</p> |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Example 11

| Context: On the ferry taking the Badalamenti to Sicily, the children, together with their father, repeat a stereotypical reference to Ferribotte, the Sicilian character from <i>Big Deal on Madonna Street</i> . | |
|--|--|
| Original dialogue | English subtitles |
| Tano and his daughters: <i>Ora uora, arrivò u Ferribotte.</i> [Just now Ferribotte arrived.] | 00:16:30,422 --> 00:16:34,188 "Hey! Hey! Fresh off the boat!" |
| Gender stereotype | SC GSR Ferribotte |
| Translation strategy | Erasure |
| Impact | Softer |

Examples 12

| Context: Tano describes a traditional hero of Sicilian folklore depicted on a Sicilian carriage. | |
|---|---|
| Original dialogue | English subtitles |
| Tano: I guerrieri dipinti, Rinaldo, il grandissimo paladino. [The painted warriors, Rinaldo, the very great paladin.] | 00:17:59,745 --> 00:18:02,873 The painted warriors, Rinaldo, the great paladino... |
| Gender stereotype | SC GSR Paladino [paladin] |
| Translation strategy | Loan |
| Impact | Similar |

Example 13

| Context: Seeing some people in mourning around a coffin, Tano asks: | |
|---|---|
| Original dialogue | English subtitles |
| Tano: <i>Cumpà, cum'è motto?</i> [Godfather, how has he died?] | 00:18:35,214 --> 00:18:36,841 How'd he die? |
| A Sicilian: <i>Du coppa di lupara.</i> Tano: <i>Ecco, amuninni, ah.</i> [Two shots of <i>lupara</i> (gun associated with the mafia)]. [Here we go, let's go, right.] | 00:18:37,349 --> 00:18:40,807 - Two bullets. - Right... Let's go. |

| | |
|----------------------|---|
| Gender stereotype | SC GSA Assassinio di mafia [mafia murder] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 14

| Context: Tano describes one of his relatives. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: <i>Comu 'na quercia sei!</i> [Like an oak you are.] | 00:19:56,862 --> 00:19:58,557 Strong as an oak! |
| Gender stereotype | IC GSA Uomo forte [strong man] |
| Translation strategy | Explication |
| Impact | Similar |

Example 15

| Context: Tano describes a picture of himself as a young man. | |
|--|--|
| Original dialogue | English subtitles |
| Tano: Guarda, ho la coppola, <i>u</i> fucile, sempre a caccia andavo. [Look, I have the <i>coppola</i> (traditional Sicilian hat), the rifle, I was always going hunting.] | 00:21:38,196 --> 00:21:42,030 Look, the cap and gun. I was always hunting. |
| Gender stereotype | IC GSA Siciliano stereotipato [stereotypical Sicilian] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Examples 16, 17

| Context: Tano discusses with his sister her new occupation as seamstress, then turning to his wife. The comment about his father refers to the fact that he has a mutilated hand, but, unaware of this, Marta had given him a pair of gloves. | |
|--|--|
| Original dialogue | English subtitles |
| Tano: Mi fa piacere di questa tua nuova attività. Rosalia: Ho fatto il possibile. [I'm glad about this new activity of yours.] [I did what was possible.] | 00:22:52,404 --> 00:22:54,838 - I'm glad about your new job. - I did my best. |
| Tano: Potresti diventare anche una grande sarta di moda, è vero, Marta? [You could become a great fashion dressmaker, right, Marta?] | 00:22:55,040 --> 00:22:58,066 You could be a seamstress in a fashion house. Eh, Marta? |

| | |
|--|---|
| La povera sorella mia ha il complesso dei baffi. Che pensi? Alla manina di papà? [My poor sister has the complex of the moustache. What are you thinking about, dad's little hand?] | 00:22:58,276 --> 00:23:01,609 She worries about her mustache... What's wrong? Dad's hand? |
| Gender stereotype | IC GSR Grande sarta di moda [great fashion dressmaker] |
| Translation strategy | Paraphrase |
| Impact | Softer |
| | |
| Gender stereotype | IC GSA Donna baffuta [woman with a moustache] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 18

| Context: Rosalia's aunt complains that she does not like the jacket gifted to her by Marta and explains why. | |
|---|---|
| Original dialogue | English subtitles |
| Aunt Carmela: Perché stai smodesta. [Because you are immodest.] | 00:24:54,493 --> 00:24:56,085 It's indecent. |
| Gender stereotype | IC GSR Donna immodesta [immodest woman] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 19

| Context: Tano talks about the cultural differences he has experienced in Northern Italy. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: Il progresso, l'emancipazione femminile. [The progress! The female emancipation!] <i>I fimmini a Scala tutt'a carina scupetta c'hanno.</i> [The women at <i>La Scala</i> all have a bare back.] | 00:24:59,164 --> 00:25:01,132 Progress! Female emancipation! 00:25:01,333 --> 00:25:04,769 Opening night at <i>La Scala</i> is all naked backs! |
| Gender stereotype | IC GSA Donna emancipata [emancipated woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 20

| Context: Tano's father has just told him that Rosalia is now engaged to Domenico, but they cannot marry yet because he is unemployed and there would not be enough money in the family to support the new couple. | |
|--|---|
| Original dialogue | English subtitles |
| Rosalia: Che mai Domenico accetterebbe. Faticatore è, ma sfortunatissimo. [That never would Domenico accept. He is a hard worker, but very unlucky.] | 00:25:37,002 --> 00:25:42,065 Domenico wouldn't go for it. He's a hard worker, but unlucky. |
| Gender stereotype | IC GSR Faticatore [hard worker] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 21

| Context: Tano is asking is father about his old friends. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: E Alfio Cali? The father: In galera sta. [And Alfio Cali?] [He is in prison.] Tano: <i>E cu fù?</i> [And who was it?] The father: Uomo d'onore è? [Man of honour he is.] | 00:26:04,362 --> 00:26:07,160 - And Alfio Cali? - In prison. 00:26:07,899 --> 00:26:09,332 What for? 00:26:10,135 --> 00:26:11,830 For being a man of honor. |
| Gender stereotype | SC GSR Uomo d'onore [man of honour, i.e. mafioso] |
| Translation strategy | Calque |
| Impact | Softer |

Example 22

| Context: Marta is smoking after the meal with Tano's family. | |
|--|---|
| Original dialogue | English subtitles |
| The father: No, Marta, non è che disturba. È che non sono abituati a veder una femmina che fuma. [No, Marta, it's not that it disturbs. It's that they are not used to seeing a woman who smokes.] | 00:27:18,069 --> 00:27:21,232 They're just not used to seeing a woman smoke. |

| | |
|----------------------|---|
| Gender stereotype | IC GSA Donna emancipata [emancipated woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 23

| Context: Tano comments on the president of the sports association, that he has just greeted. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: Famosissimo cornuto. Ex arbitro. [Very famous cuckold. Ex-referee.] | 00:30:08,373 --> 00:30:11,740 A champion <i>cornuto</i> ... Ex-referee. |
| Gender stereotype | SC GSR Arbitro cornuto [cuckold referee] |
| Translation strategy | Loan |
| Impact | Softer |

Example 24

| Context: One of Tano's friends welcomes him back to Sicily. | |
|--|--|
| Original dialogue | English subtitles |
| Friend: Arrivato sei milanesone. [You have arrived, you big Milanese man.] | 00:31:29,621 --> 00:31:31,248 The Milanese big shot's back! |
| Gender stereotype | None in the original, TC GSR 'Big shot' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 25

| Context: The local mafia boss is talking to a politician. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Onorevole stimatissimo, io sono vecchio [Very esteemed Honourable, I am old] e voglio lasciare come ricordo di me questa diga a questi disgraziati senz'acqua. [and I want to leave as a memory of me this dam to these wretched people without water.] | 00:36:10,268 --> 00:36:14,034 My esteemed friend, I'm an old man now. 00:36:14,238 --> 00:36:19,767 I want to be remembered for leaving the reservoir to these desperate people. |
| Gender stereotype | SC GSR Onorevole [honourable MP] |
| Translation strategy | Explication |
| Impact | Softer |

Example 26

| Context: Now he is referring to the difficulties encountered by Northern companies trying to do business in Sicily. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Dai carabinieri vanno. [They go to the police.]</p> <p>E che cosa c'entrano i carabinieri, onorevole stimatissimo? [And what do the police have to do with it, very esteemed Honourable?]</p> | <p>00:36:40,665 --> 00:36:42,189</p> <p>Instead they go to the police.</p> <p>00:36:42,800 --> 00:36:46,201</p> <p>But what do the police have to do with it?</p> |
| Gender stereotype | SC GSR Onorevole [honourable MP] |
| Translation strategy | Omission |
| Impact | Softer |

Example 27

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Fidatevi di noi onorevole che con questa gente sappiamo trattare. [Trust us, honourable, that with these people we know how to deal]</p> | <p>00:36:50,508 --> 00:36:54,205</p> <p>Trust us. We know how to deal with these people.</p> |
| Gender stereotype | SC GSR Onorevole [honourable MP] |
| Translation strategy | Omission |
| Impact | Softer |

Example 28

| Context: Before the politician leaves, Don Vincenzo tells his barber to shave his beard. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: La barba all'onorevole. [The beard for the Honourable.]</p> <p>The barber: Subito, Don Vincenzo. Venga, onorevole. [Right away, Don Vincenzo. Come, Honourable.]</p> | <p>00:37:07,525 --> 00:37:08,753</p> <p>Give the gentleman a shave.</p> <p>00:37:08,960 --> 00:37:11,929</p> <p>Right away, Don Vincenzo... This way, please.</p> |
| Gender stereotype | SC GSR Onorevole [honourable MP] |
| Translation strategy | Omission |
| Impact | Softer |

Example 29

| Context: Tano greets Don Vincenzo | |
|---|---|
| Original dialogue | English subtitles |
| Tano: Don Vincenzo, voscenza benedica. [Don Vincenzo, bless your Excellency.] | 00:37:59,477 --> 00:38:01,377 God bless you. |
| Gender stereotype | SC GSR Voscenza [Sicilian form of address denoting respect] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 30

| Context: Don Vincenzo asks Tano's wife, Marta, whether she likes Sicily. She says she does, but Don Vincenzo does not believe her. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: La bugia di una donna, [The lie of a woman,] quando è ammantata di grazia e di cortesia, è sempre accettabile. [when it is covered by grace and courtesy, is always acceptable.] | 00:38:22,733 --> 00:38:24,360 The lies of a woman, 00:38:24,568 --> 00:38:28,163 when softened by grace and courtesy, are always welcome. |
| Gender stereotype | IC GSA Donna educata [polite woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 31

| Context: Tano tells his wife what his parents think of her. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: Dicono che sei simpatica, modesta, tanto alla mano [They say you are nice, modest, very approach- able] e bionda. [and blonde.] | 00:42:17,401 --> 00:42:20,063 They think you're nice, humble, down to earth... 00:42:20,271 --> 00:42:21,260 and blonde. |
| Gender stereotype | SC GSR Bionda [blonde, stereotypical woman from the North] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 32

| 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: Oohh, nessun processo, <i>beddu i to matri</i> . [Oohh, 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 33

| Context: As above, debating and arguing about the price of the land. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: Calogero, tu non hai capito niente allora. [Calogero, you have not understood anything, then.] | 00:46:13,704 --> 00:46:15,365 You don't understand. |
| Calogero: Ah, non ho capito? <i>E chi sugnu fissa?</i> [Ah, I have not understood? And what am I, fesso?] | 00:46:15,572 --> 00:46:17,938 Don't I? Think I'm stupid? |
| Gender stereotype | SC GSR Fesso [<i>fesso</i> , man who is unable to use the social system to his advantage, particularly when it comes to honour and women] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 34

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Tano's father Un uomo che dice un prezzo quel prezzo lo deve mantenere o è persona poco seria. [A man who says a price, that price he should keep, or he is not a very serious person.] | 00:47:12,029 --> 00:47:15,123 If a man gives a price, he should stick to it! |
| Gender stereotype | IC GSA Uomo di parola [man of his word] |
| Translation strategy | Erasure |
| Impact | Softer |

Examples 35, 36

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 |
|--|--|
| <p>Calogero: <i>E io ti scavo u puzzu a tia? Pecché, sei 'na bella fimmina? Pecché, mi dai la cosa?</i></p> <p>[And what! And I dig a well for you? Why, are you a beautiful woman? Why, do you give me the thing?]</p> | <p>00:47:38,555 --> 00:47:40,352</p> <p>So I should dig for you?</p> <p>00:47:40,557 --> 00:47:43,082</p> <p>Are you a beautiful woman? Will I get laid?</p> |
| Gender stereotype | IC GSR Bella femmina [beautiful woman] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSA Prostituta [prostitute] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Examples 37, 38, 39, 40

Context: Tano and his father are in the middle of a fiery argument over the price of some land they would like to buy from Calogero. Accompanied by an improbable monk armed with a stick which is supposed to show the potential customers that there is now water in his land, Calogero starts using increasingly aggressive language until the argument becomes a real fight.

| Original dialogue (partly speaking dialect) | English subtitles |
|--|---|
| <p>Friar Simone: Calogero, non dite sconcezze. [Calogero, don't say obscenities.]</p> | <p>00:47:43,293 --> 00:47:45,124</p> <p>Calogero, watch your language!</p> |
| <p>Tano: Oh, Fra' Simone, io a Calogero ci do un cazzotto in testa. [Hey, friar Simone, I give Calogero a punch in the head.]</p> | <p>00:47:45,329 --> 00:47:47,422</p> <p>Watch me smash his face in!</p> |
| <p>Calogero: A cu a mia? A mia? [To whom, to me? To me?]</p> | <p>00:47:47,631 --> 00:47:50,532</p> <p>Who's gonna smash whose face?</p> |

| | |
|--|---|
| <p>Calogero: Incrasciatu, cornuto! [Filthy, cuckold.]</p> <p>Speaker unclear: <i>Inaudible speech</i> chi fai, u cuteddu no, u cuteddu no. [What do you do? The knife no, the knife no.]</p> <p><i>Inaudible speech</i></p> <p>Tano's father: Ma chi cridi che mi fai paura? [But what do you think that you scare me?]</p> <p>Tano : No, per l'amo' di Dio. [No, for the love of God.]</p> <p>Tano: Ma picchi fate i bambini. [But why do you do the children.]</p> <p>Tano's father: Lassimi, cornutu, m'ha detto stu gran pezzu di ruffianu. [Leave me, cuckold, he said to me this great piece of ruffian.]</p> <p>Calogero: Morti ri fami, famiglia ignobile. [Starving people, despicable family.]</p> <p>Tano's father: Lassimi, niente ci fazzu. [Leave me, I don't do anything to him.]</p> <p>Tano's father: Insultano tua matre e tu... Tano: Mia matri? [They insult your mother and you...] [My mother?]</p> <p>Tano's father: Sì sì, se io sono cornuto, tua matre è buttana. [Yes, yes, if I am cuckold, your mother is a whore.]</p> | <p>00:47:50,734 --> 00:47:53,100 Let go of me, you cornuto!</p> <p>00:47:53,570 --> 00:47:58,337 What are you doing? Not the knife!</p> <p>00:47:59,476 --> 00:48:00,807 Who's a cornuto?</p> <p>00:48:01,011 --> 00:48:03,605 Stop it!</p> <p>00:48:08,252 --> 00:48:10,516 You're acting like kids!</p> <p>00:48:17,995 --> 00:48:22,398 Let go! He called me cornuto! That bastard!</p> <p>00:48:23,000 --> 00:48:25,366 Damn you and your whole family!</p> <p>00:48:26,169 --> 00:48:29,536 Let me go! I won't touch him.</p> <p>00:48:30,274 --> 00:48:32,401 - Insulting your mama and... - My mama?</p> <p>00:48:32,609 --> 00:48:35,043 If I'm a cornuto, your mama's a whore.</p> |
|--|---|

| | |
|----------------------|---------------------------------|
| Gender stereotype | SC GSR <i>Cornuto</i> [cuckold] |
| Translation strategy | Loan |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR <i>Cornuto</i> [cuckold] |
| Translation strategy | Addition |
| Impact | Stronger |
| | |
| Gender stereotype | SC GSR <i>Cornuto</i> [cuckold] |
| Translation strategy | Loan |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR <i>Cornuto</i> [cuckold] |
| Translation strategy | Loan |
| Impact | Softer |

Example 41

| Context: As above, Tano trying to bring peace. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Tano: Ma che state <i>dicendu</i>. Ma che fate <i>cumpari</i> Affiu e <i>cumpari</i> Turiddu? [But what are you saying? But what do you do, godfather Affiu and godfather Turiddu?]</p> | <p>00:48:35,245 --> 00:48:38,078</p> <p>What are you saying? What are you doing?</p> |
| Gender stereotype | SC GSA Compare Affiu e compare Turiddu [the two characters of a play traditionally associated with Sicilian honour and the mafia] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 42, 43

| Context: Tano's father is replying to his son. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Tano's father: No, bisogna essere uomini. [No, one needs to be a man.]</p> <p><i>E avi ragione quel serpente, tu fimmina si.</i> [And that snake is right, you are a woman.]</p> | <p>00:48:56,800 --> 00:48:58,700</p> <p>No! We have to act like men!</p> <p>00:48:58,902 --> 00:49:01,370</p> <p>And that snake was right... you are a woman!</p> |
| Gender stereotype | IC GSR Uomo coraggioso [courageous man] |
| Translation strategy | Explication |
| Impact | Similar |

| | |
|----------------------|---|
| Gender stereotype | IC GSR Femmina, non un vero uomo [woman, not a real man] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 44

| Context: Don Liborio gives Tano a lift on his carriage. | |
|---|--|
| Original dialogue | English subtitles |
| Don Liborio: Io non credo che sei come ha detto tuo padre. [I don't believe you are as your father said.] | 00:49:34,905 --> 00:49:38,363 I don't think you're what your father says you are. |
| Gender stereotype | IC GSR Femmina, non un vero uomo [woman, not a real man] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 45

| Context: Don Liborio and Tano arrive at the village, where the latter receives a <i>coppola</i> , the traditional hat associated with mafiosi, as a gift. | |
|--|---|
| Original dialogue | English subtitles |
| Don Liborio: Ora sì che sei dei nostri. [Now yes that you are one of ours.] | 00:51:17,207 --> 00:51:20,404 Now you're really one of us. |
| Gender stereotype | SC GSA Mafioso [mafioso] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 46

| Context: As per previous example, talking to Tano. | |
|---|--|
| Original dialogue | English subtitles |
| Don Liborio: se non c'hai dimenticato, non hai dimenticato, [If you haven't forgot us, you haven't forgot,] che eri picciotto d'onore. [that you were <i>picciotto d'onore</i> .] | 00:51:39,029 --> 00:51:42,192 Then you also didn't forget 00:51:42,399 --> 00:51:45,835 that you were once picciotto d'onore. |
| Gender stereotype | SC GSR Picciotto d'onore [young man of honour, i.e young mafioso] |
| Translation strategy | Loan |
| Impact | Softer |

Example 47

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Don Liborio: E tutti sappiamo benissimo che sei stato sempre un bravo picciotto. [And we all know very well that you have always been a good <i>picciotto</i>.]</p> | <p>00:52:22,806 --> 00:52:26,765 You've always been a good picciotto...</p> |
| Gender stereotype | SC GSR Picciotto [young mafioso] |
| Translation strategy | Loan |
| Impact | Softer |

Examples 48, 49

| Context: Reminded by Don Liborio of the mafia's rules of secrecy, Tano replies: | |
|--|--|
| Original dialogue | English subtitles |
| <p>Tano: E poi con chi dovrei parlare, con quelli del nord? [And then, who should I talk to? The ones from the North?]</p> <p>Che parlano sempre degli amici d'onore in un modo calunnioso. [Who always speak about the friends of honour in a slanderous way.]</p> <p>Che conoscono solo la parola mafioso senza sapere che significa. [Who only know the word mafioso without knowing what it means.]</p> | <p>00:52:37,854 --> 00:52:40,584 Besides, who would I talk to? The Northerners?</p> <p>00:52:40,790 --> 00:52:44,749 They only talk about our friends with contempt.</p> <p>00:52:44,961 --> 00:52:49,159 They only know the word Mafioso with no idea what it means.</p> |
| Gender stereotype | SC GSR Amico d'onore [friend of honour, i.e. mafioso] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Mafioso [mafioso] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 50

| Context: Tano's friends are at the beach, talking about women. | |
|---|---|
| Original dialogue | English subtitles |
| <p>A Sicilian young man: É con il prossimo e nella fattispecie <i>cca fimmina</i> che siamo in-comunicabili. [It is with other people and, specifically, with the woman that we are incommunicable.]</p> | <p>00:55:54,651 --> 00:55:59,748</p> <p>But with the ladies, we never communicate.</p> |
| Gender stereotype | None in the original, TC GSR 'Lady' in TT |
| Translation strategy | Explication (specification) |
| Impact | Softer |

Example 51

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| <p>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 decayed molar]</p> <p>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.]</p> <p>Una del nord ed era appunto di formazione puntuta. [One from the North and she was indeed of pointy formation.]</p> | <p>00:56:15,004 --> 00:56:18,770</p> <p>Last year I was in Palermo to have a tooth infection treated</p> <p>00:56:18,975 --> 00:56:23,810</p> <p>and I got it on with this chick.</p> <p>00:56:24,013 --> 00:56:26,948</p> <p>She was from the north and had pointy tits.</p> |
| Gender stereotype | None in the original, TC GSR 'Chick' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 52

| Context: After one of the young Sicilians has suggested that pointy breasts belong to the Polynesian type, another young man replies: | |
|--|--|
| Original dialogue | English subtitles |
| A Sicilian young man: E che ci vogliamo sputare sopra alle polinesiane? [And what do we want to spit on the Polynesians?] | 00:56:31,321 --> 00:56:33,983 Got anything against Polynesians? |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 53

| Context: Tano talks to his brother-in-law, who is unemployed. | |
|--|--|
| Original dialogue | English subtitles |
| Tano: Ma come, invece di pensare a farti una posizione, al matrimonio? [But what? Instead of thinking about creating a position for yourself, about marriage?] | 00:56:52,275 --> 00:56:56,234 Shouldn't you be thinking about a job and marriage? |
| Gender stereotype | IC GSA Sostentatore della famiglia [breadwinner] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 54

| Context: Tano is telling his friends about his love adventures in Milan. | |
|--|---|
| Original dialogue | English subtitles |
| Tano: E poi senza falsa modestia, non fui mai un Don Giovanni io. [And then, without any false modesty, I was never a Don Juan, myself.] | 00:57:23,873 --> 00:57:27,832 To be honest, I never was much of a gigolo. |
| Gender stereotype | IC GSR Don Giovanni [Don Juan] |
| Translation strategy | Substitution |
| Impact | Stronger |

Examples 55, 56, 57

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Tano: Tale Clara, una signora divisa dal marito. [By the name of Clara, a woman separated from her husband.]</p> <p>Bionda, malinconica, tondeggiate... [Blonde, melancholic, rounded...]</p> <p>vederla vestita, frigida sembrava. [seeing her dressed, she seemed frigid.]</p> <p>Ma nell'intimità [But in the intimacy]</p> <p>tigre di fuoco era. [she was a tigress on fire.]</p> | <p>00:57:50,900 --> 00:57:55,735 Her name was Clara. A divorcée.</p> <p>00:57:55,939 --> 00:58:00,535 Blonde, melancholy, round...</p> <p>00:58:00,743 --> 00:58:03,473 With her clothes on, she looked like an icebox...</p> <p>00:58:04,948 --> 00:58:06,882 but in bed...</p> <p>00:58:07,083 --> 00:58:08,983 she was a tigress on fire.</p> |
| Gender stereotype | IC GSR Signora divisa dal marito [woman separated from her husband] |
| Translation strategy | Substitution |
| Impact | Stronger |
| Gender stereotype | IC GSR Donna frigida [frigid woman] |
| Translation strategy | Explicitation |
| Impact | Similar |
| Gender stereotype | IC GSR Tigre di fuoco [tigress on fire] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 58

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Tano: <i>Faccia smotta, coscia fotta.</i> [Unexpressive face, strong thigh.]</p> <p>Le milanesi in genere così sono. [The Milanese are usually like that.]</p> | <p>00:58:14,757 --> 00:58:18,488 "Lifeless eyes, burning thighs."</p> <p>00:58:18,862 --> 00:58:20,659 Most Milanese ladies are like that.</p> |

| | |
|----------------------|--|
| Gender stereotype | IC GSA Stereotipo di genere della donna milanese [gender stereotype of Milanese women] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Example 59

| Context: Tano realises the gaze of his friends has fixed on his beautiful wife. | |
|--|---|
| Original dialogue | English subtitles |
| Tano: E che maniera è <i>chista</i> ? Io vivo a Milano, ma siciliano <i>sugnu</i> . [And what manner is this? I live in Milan, but I am Sicilian.] | 00:58:39,516 --> 00:58:44,920 Watch it! I may live in Milan, but I'm still Sicilian. |
| Gender stereotype | SC GSA Siciliano geloso [jealous Sicilian man] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Example 60

| Context: Tano is visiting Don Vincenzo, whom he finds in his bed. | |
|--|---|
| Original dialogue | English subtitles |
| Tano: Voscenza benedica, non lo sapevo. Malato siete? [Bless <i>Voscenza</i> , I did not know. Are you ill?] | 01:01:36,092 --> 01:01:38,560 Bless you, sir. Are you ill? |
| Gender stereotype | SC GSR Voscenza [Sicilian form of address denoting respect] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 61

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Tano: E se un giorno Voscenza avesse bisogno di <i>mia</i> [And if one day <i>Voscenza</i> should need me,] basta una parola, una parola sola, Don Vincenzo comanda. [one word is enough, just one word, Don Vincenzo orders.] | 01:02:27,777 --> 01:02:30,507 If you ever should need me, 01:02:30,713 --> 01:02:35,173 just say the word and I'm at your command. |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Voscenza [Sicilian form of address denoting respect] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 62

| 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 ca mi piaci, 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 |

Example 63

| Context: One of Don Vincenzo's associates inquires about Tano as a potential candidate for a mafia killing. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo's associate: Il picciotto chi è? [Who is the <i>picciotto</i> ?] | 01:04:38,841 --> 01:04:40,172 Who's the picciotto? |
| Gender stereotype | SC GSR Picciotto [young mafioso] |
| Translation strategy | Loan |
| Impact | Softer |

Example 64

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Don Vincenzo's associate: Voi lo conoscete? Uomo di stomaco è? [Do you know him? Is he a man of stomach?] | 01:04:43,246 --> 01:04:45,373 Does he have the stomach for it? |
| Gender stereotype | Microcultural GSR Uomo di stomaco [man who has the stereotypical attributes of Sicilian virility] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 65

| Context: Don Liborio comments on Tano's (Nino) wife. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Don Liborio: Nino, hai scelto una moglie bella e comprensiva a Milano. [Nino, you have chosen a beautiful and understanding wife in Milan.]</p> | <p>01:07:42,258 --> 01:07:45,159</p> <p>You've got yourself an understanding wife.</p> |
| Gender stereotype | SC GSR Moglie bella e comprensiva [beautiful and understanding wife] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 66

| Context: Rosalia's relatives comment on her looks after she has had her hair waxed by Marta. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Tano: Bellissima, è un'altra, l'ha rifatta tutta a nuovo. [Beautiful, she is another one, she's made her new.]</p> <p>Rosalia's father: Un fiore sei, Rosalia. [A flower you are, Rosalia.]</p> | <p>01:08:41,817 --> 01:08:44,718</p> <p>Gorgeous. A new woman.</p> <p>01:08:44,920 --> 01:08:48,253</p> <p>Like a flower, Rosalia.</p> |
| Gender stereotype | SC GSA Donna che risponde ai canoni stereotipici di bellezza femminile [woman who corresponds to the stereotypical standards of female beauty] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 67

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Tano: Di porcellana sei, bianchissima, liscissima. Senti, Rosalia, [Of porcelain you are, very white, very smooth. Listen, Rosalia,]</p> <p>Fatti sposare prima che ti rinascono i baffi. Mi raccomando, oh. [Get yourself married before the moustache grows back. Please, oh.]</p> | <p>01:08:58,000 --> 01:09:01,629</p> <p>So white, smooth as porcelain. Listen, Rosalia,</p> <p>01:09:01,837 --> 01:09:05,466</p> <p>you better get married before they grow back again.</p> |

| | |
|----------------------|--|
| Gender stereotype | SC GSA Donna che risponde ai canoni stereotipici di bellezza femminile [woman who corresponds to the stereotypical standards of female beauty] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 68

| Context: Tano's father is telling his son about that time he won a sum of money with the football pools. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Tano's father: Tutta a casa tirai. <i>Fici 12</i>. E quasi 20000 lire mi toccavano. [All the house I searched. I did 12. And I should have had 20000 lire.]</p> <p>E <i>du fitusu</i> di Roma mi negò il pagamento, pezzo di <i>cornutu</i>. [And that disgusting man in Rome denied me the payment, what a cuckold.]</p> | <p>01:12:52,000 --> 01:12:57,734</p> <p>I looked all over for it. I won nearly 20,000 lire,</p> <p>01:12:57,940 --> 01:13:02,877</p> <p>but some Roman asshole wouldn't pay me! That cornuto!</p> |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Loan |
| Impact | Softer |

Example 69

| Context: Don Vincenzo asks Tano to execute a mafia killing, using not too cryptic language. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Mamma comanda e picciotto va e fa. [Mum orders and <i>picciotto</i> goes and does.]</p> <p>Lo sai chi è la mamma, Nino. [Do you know who mum is, Nino?]</p> | <p>01:16:40,095 --> 01:16:44,293</p> <p>Mama orders and child obeys.</p> <p>01:16:45,567 --> 01:16:48,434</p> <p>Know who Mama is, Nino?</p> |
| Gender stereotype | SC GSR Picciotto [young mafioso] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 70

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Mamma comanda e picciotto va. [Mum orders and <i>picciotto</i> does.] | 01:22:16,965 --> 01:22:22,631 Mama orders, child obeys. |
| Gender stereotype | SC GSR Picciotto [young mafioso] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 71

| Context: In the United States to execute a mafia killing, Tano meets Don Vincenzo's US associates. In this scene they comment on Sophia Loren, after seeing a billboard advertising one of her films. | |
|--|--|
| Original dialogue | English subtitles |
| Tano: É bella, eh? American mafioso: Molto. Tano: Bona direi. [She's beautiful, right?] [Very.] [Hot, I would say.] | 01:26:07,729 --> 01:26:08,923 - Gorgeous. - Very. 01:26:09,130 --> 01:26:10,995 She's hot. |
| Gender stereotype | IC GSR Bona [hot woman] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 72, 73

| Context: The American mafioso explains what they will be doing while Tano executes the killing. | |
|--|--|
| Original dialogue | English subtitles |
| American mafioso: <i>Chi a giucarri e carti, chi a bere whisky, chi o bagno turcu,</i> [Who to play cards, who to drink whisky, who at the Turkish bath,] chi co na bella bionda. [who with a beautiful blonde.] | 01:34:06,841 --> 01:34:08,809 Some of us will be playing cards, or drinking whisky, 01:34:09,010 --> 01:34:10,978 or with some blonde. |
| Gender stereotype | IC GSA Criminali stereotipati [stereotypical criminals] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

| | |
|----------------------|--|
| Gender stereotype | IC GSR Bella bionda [beautiful blonde] |
| Translation strategy | Explication |
| Impact | Similar |

Example 74

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| American mafioso: Nino, quel maledetto <i>fitusu</i> ci ha pugnalato a tutti. [Nino, that damned disgusting man stabbed us all.] | 01:36:19,473 --> 01:36:23,910 Nino, that son of a bitch betrayed us... |
| Gender stereotype | None in the original, TC GSR 'Son of a bitch' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 75

| Context: Tano is back in Milan, talking to a colleague. | |
|---|--|
| Original dialogue | English subtitles |
| Tano: Ragioniere, prima della partenza mi trattenni la sua biro per sbaglio. Gliela riporto. [Accountant, before the departure I kept your pen by mistake. I bring it back to you.] | 01:42:00,280 --> 01:42:04,580 Before I left, I took your pen by mistake. |
| Gender stereotype | SC GSR Ragioniere [accountant] |
| Translation strategy | Omission |
| Impact | Softer |

THE ORGANIZER (TO)

Summary of the plot:

At the end of the 19th century, after yet another accident leaving one of them mutilated, the workers of a factory in Turin decide to take action to demand better work conditions. Led by the *professore*, that is, a school teacher who has made the fight for workers' rights into his life mission, they finally embark on a long strike and battle against the management.

Example 1

| Context: Raoul is sitting in the courtyard of the factory during the lunch break, trying to look under the skirt of one of the women some metres apart. She becomes aware of this and throws a stone at him. Adele comments: | |
|---|--|
| Original dialogue | English subtitles |
| Adele: Così impari, <i>schifus</i> . [So you learn, disgusting man.] | 00:09:59,599 --> 00:10:01,533 That'll teach you, you pig! |
| Gender stereotype | SC GSR Schifoso [disgusting man] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 2

| Context: While the factory workers are having lunch in the courtyard, one of the men loudly burps. Cesarina comments: | |
|--|--|
| Original dialogue | English subtitles |
| Cesarina: Tipo fine, eh? [Refined person, right?] | 00:10:15,648 --> 00:10:17,582 Nice manners. |
| Gender stereotype | IC GSR Tipo fine [refined type] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 3

| Context: After yet another accident at work in the factory, the workers decide to form a committee and ask for better working conditions. Pautasso suggests: | |
|---|--|
| Original dialogue | English subtitles |
| Pautasso: Bravi, e io mi metto come capo. [Well done, and I put myself as boss.] | 00:15:03,469 --> 00:15:05,460 Good. I'll be the leader. |
| Gender stereotype | IC GSR Capo [boss] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 4

| Context: When Cesarina asks to be part of the committee, Pautasso replies: | |
|--|--|
| Original dialogue | English subtitles |
| Pautasso: Sì anche le donne adesso. È mica serio. [Yes, also women now. It is not really serious.] | 00:15:09,742 --> 00:15:12,176 Women too now? Look, this is serious. |
| Gender stereotype | IC GSA Il ruolo della donna non sta nel prendere decisioni [the woman's role does not consist of making decisions] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Examples 5, 6

| Context: Raoul, talking to Pautasso's daughter after the workers' meeting, remarks that her father knows how to do things properly. She asks him why. Raoul replies: | |
|---|--|
| Original dialogue | English subtitles |
| Raoul: Come, ha messo al mondo un tocco de filiberta come te. [Well, he has generated a piece of attractive woman like you.] | 00:15:44,677 --> 00:15:47,305 He produced a juicy tidbit like you. |
| Adele: Materialone! [Big material man.] | 00:15:47,479 --> 00:15:49,140 Animal! |
| Gender stereotype | IC GSR Tocco de filiberta [piece of attractive woman] |
| Translation strategy | Paraphrase |
| Impact | Similar |

| | |
|----------------------|---------------------------------------|
| Gender stereotype | SC GSR Materialone [big material man] |
| Translation strategy | Explicitation |
| Impact | Similar |

Examples 7, 8

| Context: The committee of workers are on their way to the management's office. It is pouring down and Cesarina complains that the other two men are going in front with the umbrellas leaving her in the rain. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Pautasso: Cosa vuoi, che torniamo indietro?</p> <p>Cesarina: Oh, che bella cavalleria. [What do you want, that we go back?] [Oh. what a beautiful chivalry.]</p> <p>Pautasso: La cavalleria, s'è la scusa per la via. [The chivalry is the excuse to go in front.]</p> | <p>00:16:44,036 --> 00:16:47,472</p> <p>- We should turn back for you? - What cavaliers!</p> <p>00:16:47,673 --> 00:16:50,301</p> <p>To hell with your cavaliers.</p> |
| Gender stereotype | IC GSA Gentiluomo [gentleman] |
| Translation strategy | Substitution |
| Impact | Similar |
| Gender stereotype | IC GSA Gentiluomo [gentleman] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 9

| Context: While leaving the office for the lunch break, one of the employees takes leave from the <i>ingegnere</i> . | |
|--|---|
| Original dialogue | English subtitles |
| <p>Employee: Buon pranzo, signor ingegnere. [Have a good lunch, Mr engineer.]</p> | <p>00:18:33,779 --> 00:18:35,576</p> <p>Enjoy your lunch, sir.</p> |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 10

| Context: After Pautasso has gone to sound the siren as a signal to the others to stop working early, the workers fail to act as agreed. Pautasso is found in the siren's room and questioned. When he comes out of the factory, he starts hitting some of the other workers. | |
|---|--|
| Original dialogue | English subtitles |
| One of the workers: Fermatelo, è una bestia. [Stop him, he is a beast.] | 00:26:24,749 --> 00:26:27,115 Stop the brute! |
| Gender stereotype | IC GSR Bestia [beast] |
| Translation strategy | Explication |
| Impact | Similar |

Example 11

| Context: Pautasso reports his explanation to the management. | |
|---|--|
| Original dialogue | English subtitles |
| Pautasso: Sì, signor ingegnere, mezzo fiasco, per il reuma. Fate schifo. [Yes, Mr engineer, half a bottle, for the rheumatism. You are disgusting.] | 00:26:55,580 --> 00:27:00,017 "Afraid so, sir. For my rheumatism." You make me sick! |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 12

| Context: Cesarina reacts to Pautasso's bad language. | |
|---|--|
| Original dialogue | English subtitles |
| Cesarina: Pezzo di un ordinario, di un volgare. [You common person, vulgar person.] | 00:28:05,950 --> 00:28:08,885 Foul-mouthed pig! |
| Brutta bestia, impara le maniere. [Bad beast, learn the manners.] | 00:28:09,087 --> 00:28:11,351 Learn some manners! |
| Gender stereotype | IC GSA Persona volgare [vulgar person] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 13

| Context: Cesarina reacts to Pautasso's bad language. | |
|--|--|
| Original dialogue | English subtitles |
| Adele: <i>inaudible</i> d'un tricheco <i>inaudible</i> vieni via. [<i>inaudible</i> of a walrus, <i>inaudible</i> come away.] | 00:28:15,060 --> 00:28:17,790 You old walrus, let's go! |
| Gender stereotype | SC GSR Tricheco [walrus, i.e. awkward person with a sloping moustache] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 14

| Context: The workers and Pautasso throw stones at each other. | |
|---|--|
| Original dialogue | English subtitles |
| One of the workers: <i>Ciapa, bastard.</i> [Take, bastard.] | 00:28:41,686 --> 00:28:43,677 Take that, bastard! |
| Gender stereotype | IC GSR Bastardo [bastard] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 15, 16, 17

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Pautasso: Bastardi assassini. [Bastards murderers.] | 00:28:57,068 --> 00:28:59,195 Bastards! Murderers! |
| Pautasso's daughter: Brutta bestia. Se mi prendevi ti massacravo. Brutto ragno d'un bagonghi. [Bad beast. If you hit me, I would have torn you to pieces. Bad spider of a <i>bagonghi</i> .] | 00:29:01,573 --> 00:29:05,907 You animal! Hit me and I'll kill you! |
| Gender stereotype | IC GSR Bastardo [bastard] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | IC GSR Bestia [beast] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

| | |
|----------------------|--|
| Gender stereotype | SC GSR Bagonghi [a small, awkward man] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 18

| Context: The teacher who will be leading the strike is introducing himself to Mr Di Meo. | |
|--|---|
| Original dialogue | English subtitles |
| Sinigaglia: Sono il professore Giuseppe Sinigaglia. [I'm teacher Giuseppe Sinigaglia.] | 00:32:38,489 --> 00:32:40,423 I'm Professor Giuseppe Sinigaglia. |
| Gender stereotype | SC GSR Professore [teacher, Italian professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 19

| Context: The teacher who will be leading the strike is introducing himself to the workers. | |
|---|---|
| Original dialogue | English subtitles |
| Sinigaglia: Sono il professor Sinigaglia, amico e ospite del maestro Di Meo. [I am teacher Sinigaglia, friend and guest of teacher Di Meo.] | 00:36:19,944 --> 00:36:23,107 I am Professor Sinigaglia, a guest of Mr. Di Meo. |
| Gender stereotype | SC GSR Professore [teacher, Italian professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 20

| Context: The factory workers are discussing the action to take next. Once he has realised that the teacher is not supporting his point of view, the sturdy Pautasso grabs him by the shirt, but another worker intervenes by saying: | |
|---|---|
| Original dialogue | English subtitles |
| Giulio: Fermo, urangutan. [Stay still, orangutan.] | 00:36:49,807 --> 00:36:51,331 Wait, you big ape! |
| Gender stereotype | IC GSR Orangutan [orangutan] |
| Translation strategy | Explicitation |
| Impact | Similar |

Example 21

| Context: After some discussion, Pautasso suggests they should all strike and warns who is thinking of not taking part: | |
|---|---|
| Original dialogue | English subtitles |
| Martinetti: E bastardo chi si tira indietro. [And bastard who pulls back.] | 00:37:58,209 --> 00:38:00,404 Whoever doesn't join us is a bastard! |
| Gender stereotype | IC GSR Bastardo [bastard] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 22

| Context: The workers are singing a song in chorus all after deciding to go on strike. | |
|---|---|
| Original dialogue | English subtitles |
| All: Bella bionda, non parlare [Beautiful blonde, don't speak] che ti ammali, bella bionda. [or you'll get ill beautiful blonde.] | 00:39:49,887 --> 00:39:53,550 Don't breathe a word of this 00:39:53,724 --> 00:39:58,058 Or you'll weaken, my Blond Beauty |
| Gender stereotype | SC GSR Bella bionda [beautiful blonde] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 23

| Context: One of the workers goes back to the room where they have been debating the action to take and starts talking to the teacher, when he realises the latter is about to attack the sandwich he left behind. | |
|--|--|
| Original dialogue | English subtitles |
| Worker: Permesso, scusi professore. [May I? Sorry, teacher.] Mi sono dimenticato... [I have forgot...] | 00:40:49,747 --> 00:40:52,443 Excuse me, Professor. 00:40:52,616 --> 00:40:54,311 I forgot my - |
| Gender stereotype | SC GSR Professore [teacher, Italian professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 24

| Context: After shopping, Raoul suggests to Adele to go and cook for him at his place. She replies to him: | |
|---|---|
| Original dialogue | English subtitles |
| Adele: Ah sì, di sporcaccione pronte ne trovi sempre. [Oh yes, you always find very dirty women ready.] | 00:41:48,239 --> 00:41:51,231 Really? You can always find that type of girl. |
| Gender stereotype | SC GSR Sporcacciona [very dirty woman] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 25

| Context: After trying with Adele, Raoul has managed to convince Maria to go and cook him lunch. Maria is worried about her reputation though. | |
|--|---|
| Original dialogue | English subtitles |
| Maria: Mi <i>raccumando</i> , eh, se qualcuno mi <i>riconosse</i> . Non voglio mica fare la figura d'una donna de giro. [Please, if anyone recognises me. I don't want to pass as a prostitute.] | 00:42:45,229 --> 00:42:49,188 I don't want anyone thinking I'm a streetwalker. |
| Gender stereotype | IC GSR Donna di giro [prostitute] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 26, 27, 28

| Context: Maria is going to Renato's place for a romantic encounter. While they go in, she is worried that someone might see them together and her reputation might be tarnished as a result. When they arrive at Renato's place, they find the <i>professore</i> [school teacher], who has been leading the workers' strike, already installed in the house, after the workers' council has assigned him that place. | |
|---|--|
| Original dialogue | English subtitles |
| Maria: Ma per cosa m'hai preso per una sfacciata? <i>Porco ti e quel barbut</i> . [But for what have you taken me, for a shameless woman? Pig, you and that bearded man.] | 00:43:18,195 --> 00:43:21,392 Who do you think I am? You and the bearded man are pigs! |
| Raoul: Ma che barbetta. Maria: <i>inaudible</i> da tua nonna, <i>spurcacciu</i> . [But what beard.] [<i>inaudible</i> to your grandmother, you very dirty man.] | 00:43:21,565 --> 00:43:25,160 - What bearded man? - Pig! |

| | |
|----------------------|--|
| Gender stereotype | SC GSR Sfacciata [shameless woman] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Porco [pig] |
| Translation strategy | Calque |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR <i>Spurcacciun</i> [very dirty man] |
| Translation strategy | Substitution |
| Impact | Similar |

Examples 29, 30, 31

| <p>Context: the workers' committee has decided that the teacher leading them will stay at Raoul's place, but the latter is not very happy with this decision and points out that he is not the only single person.</p> | |
|---|---|
| Original dialogue | English subtitles |
| <p>Raoul: Anche la Cesarina è sola. Cesarina: Bel gentiluomo. [Cesarina too is alone.] [What a gentleman.]</p> <p>Raoul: Ma va là che ti va bene anche uno come quello a te. Cesarina: <i>Se un sacco de purlsel.</i> Contro una donna, vigliacco. [But come on, even a man like him would be fine with you.] [You are a sack of pig. Against a woman, coward.]</p> | <p>00:44:11,949 --> 00:44:15,385</p> <p>- Cesarina here is single too. - Some gentleman!</p> <p>00:44:15,552 --> 00:44:19,044</p> <p>- A man like him would do you good! - Selfish bastard!</p> |
| Gender stereotype | IC GSR Gentiluomo [gentleman] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | SC GSR <i>Saco de purlsel</i> [a sack of a pig] |
| Translation strategy | Substitution |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 32

| Context: One of the workers has moved the teacher's stuff to Raoul's place. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Worker: Professor, la sua roba l'ho messa in questo <i>cappel</i>, [Teacher, your stuff I've put it in this hat,]</p> <p>perché questo cestino s'è ribaltato lungo la strada. [because this basket went upside down in the street.]</p> | <p>00:44:25,863 --> 00:44:29,390</p> <p>Professor, I've put your things here in this hat,</p> <p>00:44:29,566 --> 00:44:32,364</p> <p>because your basket fell out in the street.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 33

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Worker: Ah, qui c'è il suo ferro di cavallo. [Ah, here is your horseshoe.]</p> <p>Worker: Professore, è suo questo ferro di cavallo. L'è mica suo? Sinigaglia: No, no, questo no. [Teacher, is this horseshoe yours? Is it not yours?] [No, no, not this one.]</p> | <p>00:45:05,569 --> 00:45:09,005</p> <p>And here's your horseshoe, Professor.</p> <p>00:45:09,173 --> 00:45:11,801</p> <p>Is this yours? - No, not that.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 34

| Context: The Sicilian has come to ask for the committee's permission to go to work rather than joining the strike. | |
|---|--|
| Original dialogue | English subtitles |
| <p>A factory worker: Tè, l'è el Mustafà. [Look, it's Mustafà.]</p> | <p>00:45:38,669 --> 00:45:40,102</p> <p>Who's this Mustafa!</p> |

| | |
|----------------------|---|
| Gender stereotype | SC GSR Mustafà [Mustafa, stereotypical name used for men from the Arab countries] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 35

| Context: The worker from Sicily is taking leave of the teacher after talking to the committee. | |
|---|--|
| Original dialogue | English subtitles |
| The Sicilian: <i>Baciamo le manu, signor profissuri.</i> [We kiss the hands, professor.] | 00:46:26,717 --> 00:46:29,277 My respects, Professor. |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Examples 36, 37

| Context: Raoul is complaining about the special permission given to the Sicilian to abstain from the strike and go to work. | |
|--|---|
| Original dialogue | English subtitles |
| Raoul: Uei, bambini, intendiamoci, ne, se il negus domattina va a lavorare, [Hey, kids, let it be understood, right, if the negus tomorrow morning goes to work,] uno a uno ci tornano tutti. E con il sottoscritto in prima fila. [one by one they will all go back there. And with myself on first row.] | 00:46:47,137 --> 00:46:50,573 If that Ethiopian goes to work tomorrow, 00:46:50,774 --> 00:46:53,902 one by one they'll all go back, with yours truly first in line! |
| Gender stereotype | SC GSR Negus [negus, in the sense of a backward, stereotypical Arab man] |
| Translation strategy | Explicitation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Uomo siciliano antiquato [backward Sicilian man] |
| Translation strategy | Omission |
| Impact | Softer |

Example 38

| Context: A few members of the committee go to speak to the Sicilian in order to force him to strike. They find him in ramshackle hut with his wife and kids, take pity on him and just make him swear that he will only go to work if he obtains the committee's permission. | |
|---|---|
| Original dialogue | English subtitles |
| The Sicilian: Lo giuro, <i>massaru</i> Pautasso. [I swear it, farmer Pautasso.] | 00:48:58,602 --> 00:49:01,969 I swear, Mr. Pautasso. |
| Gender stereotype | SC GSR Massaro [farmer] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 39, 40

| Context: Some workers are complaining about the permission to work given to the Sicilian, who has just gone into the factory. | |
|--|---|
| Original dialogue | English subtitles |
| Factory worker 1: Ma Dio buono, cos'è sta parzialità? Factory worker 2: Siamo più stupidi di Mustafà? [But good God, what is this partiality?] [Are we more stupid than Mustafà?] | 00:50:45,008 --> 00:50:49,035 - Why's he get special treatment? - Are we dumber than that Arab? |
| Gender stereotype | SC GSR Mustafà [Mustafa, stereotypical name used for men from the Arab countries] |
| Translation strategy | Explication |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Uomo siciliano antiquato [backward Sicilian man] |
| Translation strategy | Explication |
| Impact | Softer |

Example 41

| Context: The Sicilian is reporting to work. | |
|---|---|
| Original dialogue | English subtitles |
| The Sicilian: Arrò Savvatore, presente signor Cavalieri. [Arrò Salvatore, present, Mr Cavalieri.] | 00:50:59,756 --> 00:51:02,782 Salvatore Arrò reporting for work, sir. |
| Gender stereotype | SC GSR Cavaliere [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 42

| Context: The factory's manager and an employee ask the Sicilian who gave him permission to go to work. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Mr Baudet: Ah, così sono stati loro che ti hanno dato il permesso, eh? [Right, so it was them who gave you permission, right?]</p> <p>Signorsì, signor <i>Cavaleri</i>. [Yes, sir, Mr <i>Cavaliere</i>.]</p> | <p>00:51:23,447 --> 00:51:26,348</p> <p>Ah, so they gave you permission?</p> <p>00:51:26,550 --> 00:51:27,983</p> <p>Yes, sir.</p> |
| Gender stereotype | SC GSR Cavaliere [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 43

| Context: The employee is pressing the Sicilian to do as he was told by the <i>cavaliere</i> and leave. An argument starts and the Sicilian reacts angrily. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Mr Baudet: Fuori, fuori. [Out, out.]</p> <p>Employee: Hai sentito che t'ha detto il cavaliere? [Did you hear what the <i>Cavaliere</i> said?]</p> <p>The Sicilian: Non mi toccari, no, le mani come se non esistono. [Don't touch me, no, my hands as if they did not exist.]</p> <p>Mi spiegai, famosissimo ruffiano. [I explained myself, very famous ruffian.]</p> | <p>00:51:32,756 --> 00:51:34,223</p> <p>Beat it!</p> <p>00:51:36,059 --> 00:51:37,822</p> <p>Didn't you hear the gentleman?</p> <p>00:51:38,028 --> 00:51:40,826</p> <p>Don't you dare touch me!</p> <p>00:51:41,031 --> 00:51:43,625</p> <p>I told you why I'm here, didn't I? Filthy procurer!</p> |
| Gender stereotype | IC GSR Ruffiano [ruffian] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 44

| Context: Omero has made friends with the daughter of the Sicilian. She tells him that her name, Gesummina, is derived from Jesus's name. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Gesummina: È il nome di Gesù. Omero: Ma Gesù era un uomo. [It's Jesus's name.] [But Jesus was a man.]</p> <p>Gesummina: <i>Nunn'era ne omo né fimmina, babbaluni, era uno che cumannava a tutti.</i> [He was neither a man nor a woman, he was one who ruled over everybody.]</p> | <p>00:56:44,567 --> 00:56:47,866</p> <p>- It's Jesus's name. - Jesus was a man.</p> <p>00:56:48,037 --> 00:56:52,030</p> <p>He wasn't a man or a woman, dummy. He was above everyone.</p> |
| Gender stereotype | IC GSA Dio è un uomo [God is a man] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 45

| Context: The workers are stealing coal from the railway track. Adele asks about her father, the big Pautasso, who is on the other side of a wall. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Adele: C'è quel bestione di mio papà dall'altra parte? [Is that big beast of my father on the other side?]</p> | <p>00:57:37,620 --> 00:57:40,384</p> <p>Is my old man on the other side?</p> |
| Gender stereotype | IC GSR Bestione [big beast] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 46

| Context: Sinigaglia is speaking to a railway worker, trying to persuade him they should strike as well to show solidarity to the factory workers. Before explaining why this is not possible, the worker tells him: | |
|--|--|
| Original dialogue | English subtitles |
| <p>Worker: <i>Te, professu, parli per non freddarti la lingua.</i> [You, teacher, speak not to let your tongue get cold.]</p> | <p>00:59:55,892 --> 00:59:58,520</p> <p>You never let that tongue of yours cool down.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 47

| <p>Context: The factory workers on strike are queuing for soup given out at the barracks. The sergeant suddenly turns up complaining they are no restaurant and ordering the soldiers to stop. One of the angry workers exclaims:</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Worker: È il sergente carogna. [It's the rogue sergeant.]</p> | <p>01:01:06,229 --> 01:01:08,288</p> <p>The sergeant's a bastard!</p> |
| Gender stereotype | None in the original, IC GSR 'Bastard' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 48

| <p>Context: Niobe, a prostitute, has gone home to visit her mother. After arguing with her father, who does not want to see her in his house, she tells him:</p> | |
|---|--|
| Original dialogue | English subtitles |
| <p>Niobe: Sissignore, faccio la vita e vado con chi mi paga. [Yes, sir, I prostitute myself and I go with anyone who pays me.]</p> <p>e chi mi vuole mi può trovare [and who wants me can find me]</p> <p>al Caffè Corsini, va bene? [at Cafe Corsini, all right?]</p> | <p>01:06:54,243 --> 01:06:57,110</p> <p>Yes, I take any man who pays,</p> <p>01:06:57,279 --> 01:06:59,975</p> <p>and anyone who's interested can find me</p> <p>01:07:00,149 --> 01:07:02,481</p> <p>at the Caffè Corsini on the piazza.</p> |
| Gender stereotype | IC GSA Prostituta [prostitute] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 49

| <p>Context: While they are going out of Giulio's house to meet the factory's management, Cesarina tries to talk to Giulio about his daughter, the prostitute named Niobe. Giulio refuses to discuss this topic and says avoiding these discussions is a matter of good manners. Cesarina is not pleased with his answer and pushes him aside while going out because 'ladies go first'.</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Giulio Per buona educazione. Cesarina: Per buona educazione la donna passa per prima.</p> | <p>01:07:43,959 --> 01:07:47,986</p> <p>It's just good manners.</p> |

| | |
|---|--------------------------------------|
| [For good manners.] [For good manners the woman passes first.] | - Good manners say ladies go first. |
| Gender stereotype | IC GSA Prima le donne [ladies first] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 50, 51, 52

| Context: The workers' committee meet the management to discuss their differences. | |
|---|--|
| Original dialogue | English subtitles |
| <p>The manager: No no no, questa qui la conosco, è Cesarina, la bella Cesarina. [No no no, this here I know her, it is Cesarina, the beautiful Cesarina.]</p> <p>Ti ricordi quando nel '71 sei venuta in fabbrica, eh? [Do you remember in 1971 when you came to the factory, right?]</p> <p>Allora un pizzicotto te l'avrei dato volentieri anch'io. [Back then I would have liked to give you a pinch myself.]</p> <p>Giulio: C'abbiamo pensato noi, signor ingegnere. [We have taken care of that ourselves, Mr engineer.]</p> | <p>01:09:21,824 --> 01:09:25,282</p> <p>No need to introduce her! This is the lovely Cesarina!</p> <p>01:09:25,694 --> 01:09:28,788</p> <p>Remember when you first came to the factory in '71?</p> <p>01:09:28,998 --> 01:09:32,297</p> <p>I'd have liked to give you a good pinch.</p> <p>01:09:33,102 --> 01:09:35,935</p> <p>We saw to that ourselves, sir.</p> |
| Gender stereotype | IC GSR Bella Cesarina [beautiful Cesarina] |
| Translation strategy | Explication |
| Impact | Softer |
| Gender stereotype | IC GSA Uomo che molesta la donna nel posto di lavoro [man who harasses a woman in the workplace] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 53

| Context: As the manager has been talking about Communist workers, Pautasso replies: | |
|--|---|
| Original dialogue | English subtitles |
| Martinetti: Non è che siamo rossi, signor ingegnere. [It's not that we are Reds, Mr engineer.] | 01:09:55,824 --> 01:09:57,758 We're not Reds, sir. |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 54

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| The manager: Del resto l'uomo è l'unica bestia che deve lavorare, [Besides, man is the only animal that has to work] l'ha detto quel filosofo, <i>inaudibile</i> come <i>ciama</i> ? [that philosopher said it <i>inaudible</i> how is he called?] | 01:10:05,968 --> 01:10:08,493 "Man is the only animal that has to work," 01:10:08,704 --> 01:10:11,901 said that philosopher, what's-his-name. |
| Gender stereotype | IC GSA Uomo sostentatore della famiglia [man breadwinner] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 55, 56

| Context: The manager suggests to one of his collaborators to scrap the fine the workers have received. | |
|---|---|
| Original dialogue | English subtitles |
| The manager: Cosa ne dice, ragioniere, vogliamo cavarcela la multa a questi birbantini? [What do you say, accountant, do we want to eliminate the fine on these rascals?] | 01:10:26,021 --> 01:10:29,957 Gentlemen, shall we rescind the fines on these rascals? 01:10:30,159 --> 01:10:33,128 - If you think so. |
| Accountant: Se lei è dell'idea, signor ingegnere. | |

| | |
|--|--|
| The manager: E caviamocela, dai. [If you are of this idea, Mr engineer.] [And let's scrap it, come on.] | - Let's rescind them. |
| Gender stereotype | SC GSR Ragioniere [accountant, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 57

| As above: Pautasso steps in to express his opinion. | |
|--|--|
| Original dialogue | English subtitles |
| Cesarina: <i>Sior</i> ingegnere, lasci che ci parli da uomo a uomo. [Mr engineer, let me speak to you man to man.] | 01:10:54,316 --> 01:10:58,514 Sir, allow me to speak to you man-to-man. |
| Gender stereotype | IC GSR Uomo [man] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 58

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Pautasso: Non è come lui dice, signor ingegnere. [It's not as you say, Mr engineer.] | 01:11:22,878 --> 01:11:25,278 That's not true, sir. |
| Gender stereotype | SC GSR Ingegnere [engineer, Italian professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 59, 60

| <p>Context: Having been informed that the scabs have been called in to work in the factory, Pautasso almost goes out of his house just with his underpants on. His daughter, Adele, tells him:</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Adele: Ma dove vai così in mutande, bestione d'un ridicolo? [But where do you go so in your underpants, ridiculous big beast?]</p> <p>Bel risultato avete avuto te e quegli altri salami. [A good result you have had, you and those other idiots.]</p> <p>E vuol fare il capo lui. Zio Oreste, hai visto cosa ha combinato il Pautasso? [And he wants to be a boss himself. Uncle Oreste, have you seen what Pautasso managed?]</p> | <p>01:12:20,836 --> 01:12:24,932</p> <p>Where are you going in your drawers, you lunkhead?</p> <p>01:12:27,309 --> 01:12:30,972</p> <p>Fine results you got, you dopes!</p> <p>01:12:31,980 --> 01:12:36,110</p> <p>He calls himself a leader! Uncle, did you hear what Pop did?</p> |
| Gender stereotype | IC GSR Bestione [big beast] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | IC GSR Capo [boss] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 61

| <p>Context: The scabs called in by the management are getting into the railway station by train, but the workers on strike are on the track waiting for them. The train conductor shouts:</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Train conductor: Via, disgraziati. [Away, you wretched people.]</p> | <p>01:14:19,488 --> 01:14:21,251</p> <p>Out of the way, you bums!</p> |
| Gender stereotype | None in the original, TC GSR 'Bum' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Examples 62, 63, 64

| Context: The factory workers are fighting the scabs from Saluzzo on the railway. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Pautasso: Vieni giù, bastardo d'un <i>inaudible</i>. [Come down, bastard of a <i>inaudible</i>.]</p> <p>Vieni giù dalla locomotiva. [Get off the locomotive.]</p> <p>A scab: Vai via, vai via, disgrazia'. [Go away, go away, wretched man.]</p> <p>Giulio: <i>Ciapa!</i> [Take!]</p> <p>Cesarina: Mascalzon! [Rogue!]</p> | <p>01:15:55,717 --> 01:15:58,652 Get down here, you bastard!</p> <p>01:15:59,454 --> 01:16:01,251 Come down off that train!</p> <p>01:16:01,423 --> 01:16:03,618 Get out of here, you bum!</p> <p>01:16:21,276 --> 01:16:22,766 Take that!</p> <p>01:16:24,713 --> 01:16:26,112 You rat!</p> |
| Gender stereotype | IC GSR Bastardo [bastard] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | None in the original, TC GSR 'Bum' in TT |
| Translation strategy | Addition |
| Impact | Stronger |
| Gender stereotype | None in the original, TC GSR 'Rat' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 65

| Context: Bianca tells Omero she wants to have her hair cut and sell it for some money. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Bianca: Ci fanno quei cosi finti per le teste delle signore. [They make those fake things with them for the ladies' heads.]</p> | <p>01:19:20,922 --> 01:19:23,948 For those fake things for women's heads.</p> |
| Gender stereotype | IC GSR Signora [lady] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 66

| Context: Sinigaglia and Raoul are arguing about whether it makes sense to continue the strike. | |
|---|---|
| Original dialogue | English subtitles |
| Sinigaglia: Questa è una lotta che è cominciata addirittura con Spartaco. Raoul: <i>E chi la le stu Spartacu?</i> [This is a fight that began even with Spartacus.] [And who is this Spartacus?] | 01:24:01,469 --> 01:24:04,996 This fight began with Spartacus! - Who's Spartacus? |
| Gender stereotype | IC GSR Spartaco [Spartacus] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 67

| Context: After the death of one of the factory workers, Mr Di Meo has organised a collection of money to help his family. The school director criticises him suggesting this is political activism. When the director leaves the classroom, Mr Di Meo exclaims: | |
|--|---|
| Original dialogue | English subtitles |
| Mr Di Meo: Sto somaro calzato e vestito. [This donkey with socks and clothes on.] | 01:27:06,321 --> 01:27:08,983 Pompous ass! |
| Gender stereotype | None in the original, TC GSR 'Pompous ass' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 68

| Context: The old boss of the factory is referring to the workers on strike. | |
|--|---|
| Original dialogue | English subtitles |
| The boss: Pezzi di vagabondi, fannulloni. [Just vagabonds, loafers.] | 01:29:38,306 --> 01:29:40,934 Lazy bums! Good-for-nothings! |
| Gender stereotype | None in the original, TC GSR 'Bum' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 69

| Context: The old boss of the factory referring to the Sinigaglia, the teacher leading the strike. | |
|---|--|
| Original dialogue | English subtitles |
| <p>The boss: Quel delinquente di un professore ha dei precedenti, e allora che cosa si aspetta ad arrestarlo? [That delinquent of a professor has a record, so what does one wait for to arrest him?]</p> | <p>01:30:52,180 --> 01:30:55,513</p> <p>That bum of a professor has a record. Why don't they arrest him?</p> |
| Gender stereotype | None in the original, TC GSR 'Bum' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 70

| Context: The prostitute Niobe is sitting at a table in a café with a client. Sinigaglia comes in and starts playing the flute. Niobe takes two liras from the client's wallet to give it to him. The client is not pleased and exclaims: | |
|---|--|
| Original dialogue | English subtitles |
| <p>Niobe's client: Due lire, ma chi è Giuseppe Verdi? [Two liras, but who is he, Giuseppe Verdi?]</p> | <p>01:33:02,577 --> 01:33:04,670</p> <p>Two lire! Who is he - Verdi?</p> |
| Gender stereotype | SC GSR Giuseppe Verdi |
| Translation strategy | Loan |
| Impact | Softer |

Example 71

| Context: Niobe gives the hungry Sinigaglia some money after he has been playing the flute in a café. They start a conversation and, referring to her father who refuses her financial help, Niobe tells him: | |
|---|--|
| Original dialogue | English subtitles |
| <p>Niobe: E lei li accetta non fa il difficile come quel morto di fame. [And you accept them, you are not difficult like that starving man.]</p> | <p>01:33:46,587 --> 01:33:49,556</p> <p>Then you're not like that starving crusader.</p> |
| Gender stereotype | None in the original, IC GSR 'Crusader' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 72

| Context: Two policemen have come to Raoul's house to arrest Sinigaglia, but the latter hides his identity. | |
|---|--|
| Original dialogue | English subtitles |
| Policeman: Il professor Sinigaglia? [Teacher Sinigaglia?] | 01:37:42,957 --> 01:37:44,515 Professor Sinigaglia? |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 73

| Context: As above. Raoul comes in and the policemen ask him the same question. | |
|--|---|
| Original dialogue | English subtitles |
| Policeman: É lei il Professor Sinigaglia? Raoul: Come? [Is it you teacher Sinigaglia?] [How?] | 01:39:14,281 --> 01:39:17,079 Are you Professor Sinigaglia? - What? |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 74

| Context: Sinigaglia is talking to Niobe in a café about his father-in-law. | |
|---|---|
| Original dialogue | English subtitles |
| Sinigaglia: Quel vecchio gufo è ricco, ma tutto sommato è una brava persona. [That old owl is rich but all in all he is a good person.] | 01:42:36,316 --> 01:42:39,615 The old owl's rich, but he's a good type. |
| Gender stereotype | SC GSR Gufo [owl, i.e. a grumpy, asocial person] |
| Translation strategy | Calque |
| Impact | Softer |

Example 75

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Niobe: Professore, senta, vada a dormire a casa mia stanotte. [Teacher, listen, go to sleep at my place tonight.]</p> | <p>01:43:26,567 --> 01:43:30,765</p> <p>Listen, Professor, go sleep at my place tonight.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 76

| Context: Niobe is talking to Sinigaglia again. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Niobe: A proposito professore, altro che perseguitato, [By the way, teacher, what persecuted man,]</p> <p>lei ha un mandato di cattura per resistenza e ferimento di un pubblico ufficiale a Genova. [you have an arrest warrant for resisting and wounding a public official in Genoa.]</p> | <p>01:45:42,869 --> 01:45:45,429</p> <p>As for you being hounded, Professor,</p> <p>01:45:45,605 --> 01:45:49,166</p> <p>you're also wanted for wounding a policeman in Genoa.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 77

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Niobe: Professore, lei se ne starà nascosto qui per un po', ne? [Teacher, you will stay hidden here for a while, OK?]</p> | <p>01:46:48,268 --> 01:46:51,601</p> <p>Looks like you'll be hiding out here a while.</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 78, 79

| Context: Sinigaglia is staying with Niobe. She tells him the management is having difficulties dealing with the strike from what one of her friends has told her. | |
|--|--|
| Original dialogue | English subtitles |
| Niobe: Il cavalier Baudet è cliente d'una mia amica, lo sa? [Cavalier Baudet is a client of a girlfriend of mine, you know?] | 01:47:09,890 --> 01:47:12,950 Mr. Baudet is my girlfriend's client. |
| Gender stereotype | SC GSR Cavaliere [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | IC GSR Cliente [client] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 80

| Context: Niobe to Sinigaglia before going to sleep | |
|--|---|
| Original dialogue | English subtitles |
| Niobe: Professore, se prima vai nel bagno, ti faccio un po' di posto qui da me. [Teacher, if you go into the bathroom first, I'll make some room for you here next to me.] | 01:48:03,677 --> 01:48:07,579 If you'll clean up a bit first, there's room for you here. |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 81

| Context: One of the workers struggling to make ends meet has gone to fix Mr Baudet's heater. | |
|---|---|
| Original dialogue | English subtitles |
| Worker: Vede, signor Cavaliere, non vorrei che gli amici lo sapessero. [You see, Mr <i>Cavaliere</i> , I would not like the friends to know.] | 01:48:44,985 --> 01:48:49,388 I'd appreciate it if the others didn't hear about this, sir. |
| Gender stereotype | SC GSR Cavaliere [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 82

| Context: Since the worker's wife is experiencing a difficult pregnancy, Mr Baudet suggests: | |
|--|---|
| Original dialogue | English subtitles |
| Mr Baudet: Senti, io conosco il professor Spaziani della clinica ginecologica. [Listen, I know Dr Spaziani from the gynecological clinic.] | 01:50:10,370 --> 01:50:15,398 Look, I know Professor Spaziani at the gynecological clinic. |
| Gender stereotype | IC GSR Professore [professor, doctor who also teaches at university] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 83

| Context: Omero is trying to attract Sinigaglia's attention to tell him the workers want to stop striking. | |
|--|---|
| Original dialogue | English subtitles |
| Omero: Professore! [Teacher!] | 01:53:30,270 --> 01:53:32,101 Professor! |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 84

| Context: After spending the night with Niobe, Sinigaglia storms out of her place to try to stop the workers from making any rash decisions. | |
|--|--|
| Original dialogue | English subtitles |
| Niobe: Guarda sto balengo. [Look at this strange man.] | 01:54:34,367 --> 01:54:36,267 Look at that oaf! |
| Gender stereotype | None in the original, TC GSR 'Oaf' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 85

| Context: Omero refers to the workers who are against the continuation of the strike. | |
|---|--|
| Original dialogue | English subtitles |
| Omero: Sono tutti cagoni! [They are all cowards.] | 01:56:38,591 --> 01:56:41,321 Bunch of lily-livers! |

| | |
|----------------------|------------------------|
| Gender stereotype | IC GSR Cagone [coward] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 86

| Context: Sinigaglia replys to Omero. | |
|---|--|
| Original dialogue | English subtitles |
| Sinigaglia: No, non è vero, non sono dei cagoni. [No, it's not true, they are not cowards.] | 01:56:50,169 --> 01:56:53,070 No, they're not a bunch of lily-livers. |
| Gender stereotype | IC GSR Cagone [coward] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 87

| Context: The troops have been sent in to stop the workers from occupying the factory. In the middle of the skirmishes, one of the workers shouts: | |
|--|---|
| Original dialogue | English subtitles |
| A worker: Vigliacchi. [Cowards.] | 02:03:02,942 --> 02:03:04,500 Cowards! |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Similar |

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].

Examples 1, 2

| Context: After being seduced by Peppino, Agnese goes to confession. The priest asks her the following question: | |
|---|---|
| Original dialogue | English subtitles |
| <p>Father: E durante l'atto lussurioso, non ne provasti schifo? Eh? [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> |
| <p>Agnese: Sì, sì. Subito dopo, padre. [Yes, yes. Right after, Father.]</p> | <p>00:04:58,231 --> 00:05:00,563</p> <p>I was right afterwards, Father.</p> |
| <p>Father: In ritardo, disgraziata. [Too late, you wretched woman.]</p> | <p>00:05:00,767 --> 00:05:03,292</p> <p>Too late, you shameless girl.</p> |
| Gender stereotype | SC GSA Donna lussuriosa [lusty woman] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |
| | |
| Gender stereotype | None in the original, SC GSR in TT 'Svergognata' [shameless woman] |
| Translation strategy | Addition |
| Impact | Stronger |

Example 3

| Context: Don Vincenzo Ascalone is at the dinner table with the whole family. This is a comment he makes about Rosaura's fiancé, after reading out loud his letter before handing it over the addressee. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Ah. Uomo di penna, questo tuo fidanzato. Animo poetico. [Ah, a man of letters, this fiancé of yours. A poetic soul.] | 00:07:19,071 --> 00:07:22,472 Your fiancé is a man of letters. A poetic soul. |
| Gender stereotype | IC GSR Uomo di penna [man of letters] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 4

| Context: As above. Don Vincenzo discovers a hidden message in the letter, which he considers too bold. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Senti cretina, scriverai a questo scostumato che [Listen, idiot. You will write to this licentious man that] | 00:07:55,808 --> 00:07:58,368 You tell that lecher |
| certe sconcezze le scrivesse a sua sorella. [these obscenities he should write to his sister.] | 00:07:58,578 --> 00:08:01,046 to save this filth for his own sisters! |
| Gender stereotype | SC GSR Scostumato [licentious man] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 5

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Francesca: No Vincenzo. Don Vincenzo: <i>Fausu e lupu è.</i> [No, Vincenzo. False and wolf he is.] | 00:08:05,451 --> 00:08:08,909 - Vincenzo! - You shut up! |
| Gender stereotype | SC GSR Fausu e lupu [false and wolf, said of men that are not honest and/or cannot be trusted] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 6

| 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: | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: <i>Manu di ricotta.</i> [Ricotta hands.] | 00:08:10,022 --> 00:08:11,956 Pansy! |
| Gender stereotype | None in original, TC GSR 'Pansy' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 7

| Context: Peppino, Matilde's fiancé and Agnese's seducer, has come to visit his fiancée and Don Vincenzo is discussing with him job prospects in Rome. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: E al momento giusto ci facciamo mettere il buon peso da quel mio cugino avvocato [And at the right moment, we'll have the good weight put by that lawyer cousin of mine] che è amico del fratello dell'onorevole Randazzo. [who is a friend of the brother of the honourable Randazzo.] | 00:10:21,721 --> 00:10:25,487 My cousin the lawyer will put in a word when the time comes. 00:10:25,691 --> 00:10:27,955 He's a friend of Judge Randazzo's brother. |
| Gender stereotype | SC GSR Onorevole [honourable MP] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 8

| Context: After seducing Agnese, Peppino is talking to himself in his room. | |
|--|--|
| Original dialogue | English subtitles |
| Peppino: Faccia. Ci vuole faccia, nervi saldi. [Face. You need face, firm nerves.] | 00:13:39,451 --> 00:13:42,045 Be tough! Nerves of steel! |
| Gender stereotype | SC GSA Uomo vero [real man] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Examples 9, 10

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Peppino: Sei un uomo? [Are you a man?]</p> <p>Sei un vile! Chi sei? [You are a coward! Who are you?]</p> | <p>00:14:04,376 --> 00:14:05,536</p> <p>Are you a man?</p> <p>00:14:05,744 --> 00:14:08,178</p> <p>Or a rotten coward? Who are you?</p> |
| Gender stereotype | IC GSR Uomo [man] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Vile [coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Examples 11, 12

| Context: Some Sicilians are sitting outside and watching three prostitutes heading for the local men's club. As one of them seems to be new to the party, a young Sicilian makes the following joke: | |
|---|---|
| Original dialogue | English subtitles |
| <p>Young Sicilian: Cambiarono i locomotori, ma i vagoni sempre quelli rimasero. [They changed the locomotives, but the coaches stayed always the same.]</p> <p>Sì, vagoni, vacconi! [Yes, coaches, whores!]</p> | <p>00:15:21,320 --> 00:15:23,811</p> <p>They can change the locomotive but not the caboose!</p> <p>00:15:24,023 --> 00:15:26,491</p> <p>And what a caboose!</p> |
| Gender stereotype | None in original, IC GSA Donna come oggetto sessuale [woman as sex object] in TT |
| Translation strategy | Addition |
| Impact | Stronger |
| Gender stereotype | IC GSR Vaccone [big whore] |
| Translation strategy | Explicitation |
| Impact | Softer |

Examples 13, 14

| Context: Agramonte's locals at the men's club discussing sex and women. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Lawyer: Un insigne clinico sosteneva che l'uomo nell'arco della sua vita [A renowned doctor maintained that a man over the course of his life]</p> <p>ha circa 3000 cartucce da sparare. [has around 3000 cartridges to shoot.]</p> <p>Another local: Però non c'è male, eh? [Well, that's not bad, right?]</p> <p>Don Vincenzo: Avvocato mio, per me quel clinico insigne era un gran fesso. [My lawyer, for me that renowned doctor was a great idiot.]</p> | <p>00:15:28,027 --> 00:15:32,191</p> <p>A famous clinic claims that over the course of a man's lifetime,</p> <p>00:15:32,398 --> 00:15:34,628</p> <p>he has 3,000 loads to shoot.</p> <p>00:15:34,833 --> 00:15:35,993</p> <p>Not bad, eh?</p> <p>00:15:36,201 --> 00:15:39,762</p> <p>If you ask me, that clinic's crazy.</p> |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Omission |
| Impact | Softer |
| Gender stereotype | SC GSR Fesso [fesso, man who is unable to use the social system to his advantage, particularly when it comes to honour and women] |
| Translation strategy | Omission |
| Impact | Softer |

Examples 15, 16, 17

| Context: As per previous examples. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Dicevo, avvocato, che questo insigne clinico era un grandissimo fesso. [I was saying, lawyer, that this renowned doctor was a very big idiot.]</p> <p>The lawyer: Un grandissimo fesso? Ie come sarebbe? [A very big idiot? And how would that be?]</p> | <p>00:16:15,741 --> 00:16:19,199</p> <p>As I was saying, that clinic is crazy.</p> <p>00:16:19,411 --> 00:16:21,208</p> <p>And why is that?</p> |

| | |
|---|--|
| <p>Don Vincenzo: Perché un uomo degno di questo nome spara almeno una cartuccia al giorno, [Because a man worthy of this name shoots at least a cartridge a day,]</p> <p>dai 18 ai 60 anni. [from 18 to 60.]</p> | <p>00:16:21,413 --> 00:16:24,974</p> <p>Because a real man shoots a load at least once a day</p> <p>00:16:25,184 --> 00:16:26,776</p> <p>from 18 until 60.</p> |
| Gender stereotype | SC GSR [<i>fesso</i> , man who is unable to use the social system to his advantage, particularly when it comes to honour and women] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR <i>Avvocato</i> [counselor] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA <i>Gallo</i> [a supposedly sexually hyper-active Sicilian man, prone to brag about it] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 18

| <p>Context: Seeing the prostitutes walk through the village on their way to the men's club, Peppino dashes out, but then bumps into Don Vincenzo, father of his fiancée Matilde. He says he has come to the club to meet <i>dottor</i> Schiavone.</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Peppino: Il dottore Schiavone - non ve lo dissi – doveva recarmi un promemoria per la preparazione al concorso. [Doctor Schiavone – did I not tell you – had to bring me a note for the preparation to the open competition.]</p> | <p>00:16:40,666 --> 00:16:45,660</p> <p>Professor Schiavone is bringing me notes for the civil service exam.</p> |
| Gender stereotype | SC GSR <i>Dottore</i> [Italian title used for people who have a university degree] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 19

| Context: The women of the Ascalone family are at home embroidering. | |
|--|---|
| Original dialogue | English subtitles |
| Francesca (the mother): Matilde, quando lo finisci questo corredo? [Matilde, when will you finish this trousseau?] | 00:17:51,503 --> 00:17:54,233 Matilde, when will your trousseau be finished? |
| Gender stereotype | SC GSA La sposa prepara il corredo [the bride prepares the trousseau] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 20

| Context: After Don Vincenzo has found out that Agnese is pregnant, he arranges for a <i>levatrice</i> to examine her at home. | |
|--|---|
| Original dialogue | English subtitles |
| Levatrice: Tre ore di macchina! Ma 'na levatrice in paese non ce l'avete? [Three hours by car. By don't you have a <i>levatrice</i> in the village?] | 00:22:16,802 --> 00:22:21,034 Three hours by car! Don't you have a midwife around here? |
| Gender stereotype | SC GSR Levatrice [unqualified midwife who used to help pregnant women informally] |
| Translation strategy | Explication |
| Impact | Softer |

Example 21

| Context: Coming out of Agnese's room, the midwife seems to suggest she has lost her virginity. Don Vincenzo starts hitting Agnese, but his wife, Francesca, tells him to calm down. | |
|--|---|
| Original dialogue | English subtitles |
| Francesca: Potrebbe essere incinta. [She could be pregnant]. | 00:24:32,070 --> 00:24:34,095 She could be pregnant! |
| La levatrice non sa niente. [The midwife knows nothing.] | 00:24:34,306 --> 00:24:36,240 The midwife couldn't be sure. |
| Bisogna fare l'analisi delle urine. [It is necessary to do a urine test.] | 00:24:36,441 --> 00:24:39,342 We have to have her urine analyzed. |
| Gender stereotype | SC GSR Levatrice [unqualified midwife who used to help pregnant women informally] |
| Translation strategy | Explication |
| Impact | Softer |

Example 22

| Context: Don Vincenzo goes to have Agnese's urine analysed and explains his connections to the doctor in order to obtain a quick test. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Senta. [Listen.]</p> <p>Io sono il cugino dell'avvocato che cura gli interessi del fratello dell'onorevole Randazzo. [I am the cousin of the lawyer who deals with the interests of the brother of the honourable Randazzo.]</p> | <p>00:25:52,717 --> 00:25:54,116</p> <p>Listen...</p> <p>00:25:54,853 --> 00:26:00,723</p> <p>my cousin is Judge Randazzo's brother's lawyer.</p> |
| Gender stereotype | SC GSR Onorevole [honourable MP] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 23

| Context: After finding out that his daughter has had sex with Peppino, Don Vincenzo violently drags her around the house, trying to obtain a confession. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Zitta, cagna, zitta. [Quiet, bitch/slut, quiet.]</p> | <p>00:28:23,735 --> 00:28:26,169</p> <p>Quiet, you slut!</p> |
| Gender stereotype | SC GSR Cagna [bitch/slut] |
| Translation strategy | Explication |
| Impact | Softer |

Example 24

| Context: As per previous example. | |
|---|--|
| 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 |

Examples 25, 26, 27

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Agnese: Monaca mi facciu, monaca mi faccio. [I'll become a nun. I'll become a nun.]</p> <p>Don Vincenzo: Non bestemmiare. [Don't blaspheme.]</p> <p>Puttana sí, no monaca, puttana. [Whore you are, not a nun, whore.]</p> | <p>00:28:53,798i --> 00:28:56,198 I'll become a nun!</p> <p>00:28:56,401 --> 00:28:57,959 Enough blasphemy!</p> <p>00:28:59,204 --> 00:29:01,832 You're a whore, not a nun!</p> |
| Gender stereotype | IC GSR Monaca [nun] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | IC GSR Monaca [nun] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 28, 29

| Context: Agnese trying to hide the truth about his seducer, Peppino. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Agnese: Fu un carabinieri di passaggio a sdisonorarimi. [It was a carabinieri passing by who dishonoured me.]</p> | <p>00:29:44,549 --> 00:29:49,384 It was a policeman passing through who stole my honor.</p> |
| Gender stereotype | SC GSR Carabiniere [carabiniere, a member of a particular category of Italian police] |
| Translation strategy | Substitution |
| Impact | Softer |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 30

| Context: Having discovered Agnese's seducer is Peppino, Don Vincenzo demands that he withdraw his wedding promise to his fiancée, Matilde, Agnese's sister. His plan is to force him to accept a reparatory wedding with Agnese. | |
|---|--|
| Original dialogue | English subtitles |
| Peppino: Ma povera Matilde, così resta compromessa davanti a tutti. [But poor Matilde, so she is compromised before all.] | 00:31:24,682 --> 00:31:27,879 Poor Matilde! Her reputation will be ruined! |
| Gender stereotype | SC GSR Donna compromessa [compromised woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 31

| Context: In tears, after receiving Peppino's letter withdrawing his wedding promise, Matilde asks her mother: | |
|---|--|
| Original dialogue | English subtitles |
| Matilde: Se Agnese è una svergognata io che c'entro? [If Agnese is a shameless woman, what have I got to do with it?] | 00:31:55,747 --> 00:32:01,413 So Agnese has no shame. What's that got to do with me? |
| Gender stereotype | SC GSR Svergognata [shameless woman] |
| Translation strategy | Omission |
| Impact | Softer |

Example 32

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Matilde: Compromessa davanti a tutto il paese. [Compromised before the whole village.] | 00:32:03,988 --> 00:32:06,252 My reputation's ruined! |
| Gender stereotype | SC GSR Donna compromessa [compromised woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Examples 33, 34, 35, 36

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Mother (Francesca): Stai tranquilla, Matilduzza, tuo padre non ti farà <i>murire</i> zitella. [Don't worry, little Matilde, your father will not let you die a spinster.]</p> | <p>00:32:10,295 --> 00:32:13,924</p> <p>Your father won't let you die an old maid.</p> |
| <p>Matilde: Tutto per colpa di quella schifosa. [All that disgusting girl's fault.]</p> | <p>00:32:14,132 --> 00:32:16,862</p> <p>It's all that wretched girl's fault!</p> |
| <p>Mother: Basta, Matilde, basta. [That's enough, Matilde, that's enough.]</p> | <p>00:32:17,769 --> 00:32:19,600</p> <p>That's enough now.</p> |
| <p>Matilde (Sicilian): Tutto per colpa tua, [All because of your fault,]</p> | <p>00:32:19,804 --> 00:32:21,271</p> <p>It's all your fault!</p> |
| <p><i>ca</i> ti fai sdisonarari dai carrabinieri. [that you let yourself be dishonoured by <i>carabinieri</i>.]</p> | <p>00:32:21,472 --> 00:32:24,236</p> <p>You let a policeman steal your honor.</p> |
| Gender stereotype | IC GSR Zitella [spinster] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Schifosa [disgusting girl] |
| Translation strategy | Erasure |
| Impact | Softer |
| Gender stereotype | SC GSR Carabiniere [carabiniere, a member of a particular category of Italian police] |
| Translation strategy | Substitution |
| Impact | Softer |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 37

| Context: Don Vincenzo goes to see a penniless baron in order to find a replacement for Peppino, as Matilde's fiancé. He says to the baron that he hopes that his visit has not embarrassed him. The baron replies: | |
|---|---|
| Original dialogue | English subtitles |
| Baron: Non vi dilaniate, Ascalone. [Don't tear yourself apart, Ascalone.] | 00:34:27,398 --> 00:34:28,865 Don't worry. |
| La dignità di un gentiluomo si appalesa soprattutto nell'indigenza. [A gentleman's dignity shows above all in poverty.] | 00:34:29,067 --> 00:34:32,059 A gentleman's dignity blossoms in adversity. |
| Gender stereotype | IC GSR Gentiluomo [gentleman] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 38

| Context: The baron is invited for dinner at the Ascalones. Don Vincenzo comments on the first course. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Barone, la pasta di casa la fece Matilde con le sue mani. [Baron, the homemade pasta, Matilde made it with her own hands.] | 00:37:59,944 --> 00:38:03,175 Matilde made the pasta herself. |
| Gender stereotype | SC GSA La future moglie deve essere una brava cuoca [the future wife must be a good cook] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 39

| Context: The baron's comment, once he has guessed the second course will be snails. | |
|--|--|
| Original dialogue | English subtitles |
| Baron: <i>"Babbaluci a sucari</i> [Snails to suck] | 00:38:41,619 --> 00:38:44,520 "Snails to eat... |
| <i>e fimmini a basari</i> [and women to kiss] | 00:38:45,690 --> 00:38:47,715 a girl so sweet - |

| | |
|---|---|
| <i>nun ponnu mai saziari.</i> [can never satiate you.] | 00:38:48,125 --> 00:38:49,922 an inexhaustible treat!" |
| Gender stereotype | SC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 40

| Context: After the baron has pronounced his coarse saying and while literally attacking the pasta dish, Matilde's mother whispers to her ear: | |
|--|---|
| Original dialogue | English subtitles |
| Francesca: Simpatico, eh? Un signore. [Nice, huh? A gentleman.] | 00:38:57,568 --> 00:38:59,900 Nice, isn't he? A real gentleman. |
| Gender stereotype | IC GSR Signore [gentleman] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 41

| Context: While the baron and the Matilde are walking arm in arm in the village centre, some young men ask Peppino's parents about their son. Donna Amalia answers he is sick. One of the young men then comments to the others: | |
|--|---|
| Original dialogue | English subtitles |
| Young man: Malato? Curnutu è. [Sick? Cuckold he is.] | 00:41:05,596 --> 00:41:08,258 Sick? He's wearing horns! |
| Gender stereotype | SC GSR Cornuto [cuckold] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 42

| Context: Peppino protests with his mother that he wants 'a virgin for a wife', not Agnese. | |
|---|--|
| Original dialogue | English subtitles |
| Peppino: Io la voglio e la voglio illibata. Ma- mà, perché proprio a me mi si vuole negare questo diritto? Perché? [I want her and I want her undefiled. Mum, why should this right be denied exactly to me? Why?] | 00:41:33,924 --> 00:41:38,918 I want a virgin for a wife. Why should I give up that right? |
| Gender stereotype | SC GSA Sposa illibata [undefiled bride] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 43

| Context: Peppino's mother suggests that her husband tried to do with her what Peppino did with Agnese, i.e. have sex with her before the wedding. Peppino's father justifies himself by saying: | |
|--|--|
| Original dialogue | English subtitles |
| Don Orlando: Che significa? L'uomo ha il diritto di chiedere e la donna ha il dovere di rifiutare. [What does that mean? The man has the right to ask and the woman the duty to refuse.] | 00:41:57,114 --> 00:42:02,017 So? It's a man's right to ask, a woman's duty to refuse. |
| Gender stereotype | IC GSA Ruoli di genere stereotipici [stereotypical gender roles] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 44

| Context: Peppino talks about Agnese. | |
|--|--|
| Original dialogue | English subtitles |
| Peppino: E io una buttana in moglie non la voglio. [And I don't want a whore as a wife.] | 00:42:07,525 --> 00:42:09,789 I won't marry that whore! |
| Gender stereotype | IC GSR Buttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 45

| Context: Don Vincenzo suggests to Don Orlando (Peppino's father) he has no control over his wife's decisions. | |
|--|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Come non c'entrate? Uomo, uomo siete o marionetta? [How you have nothing to do with it? Man, are you a man or a puppet?] | 00:46:34,458 --> 00:46:37,518 Not involved? Are you a man or a puppet? |
| Gender stereotype | IC GSR Uomo [man] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 46

| 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 girl.] | 00:47:22,639 --> 00:47:24,732 You tramp! |
| Gender stereotype | SC GSR Schifosa [disgusting girl] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 47

| Context: As per previous example. | |
|---|---|
| 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 |

Examples 48, 49

| Context: Agnese about Peppino, after she has realised that he has no intention of marrying her. | |
|--|---|
| Original dialogue | English subtitles |
| Agnese: Schifoso. Schifoso vigliacco. [Disgusting man. Disgusting man, coward.] | 00:48:17,027 --> 00:48:20,087 Rotten coward! |
| Gender stereotype | SC GSR Schifoso [disgusting man] |
| Translation strategy | Omission |
| Impact | Softer |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 50

| Context: Don Vincenzo goes to seek advice from his cousin, who is a lawyer and, seeing the look on his face, asks: | |
|---|---|
| Original dialogue | English subtitles |
| Don Vincenzo's cousin: Tumore? [Tumor?] | 00:50:08,638 --> 00:50:10,071 Tumor? |
| Don Vincenzo: Onore. [Honour.] | 00:50:10,273 --> 00:50:11,365 Honor. |
| Gender stereotype | SC GSA Famiglia onorata [honoured family] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 51

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Cousin: Vedete, caro cugino, se voi l'aveste ammazzato nel momento che avete scoperto il fatto, [You see, dear cousin, if you had killed him in the moment you discovered the fact,] | 00:51:45,902 --> 00:51:50,362 If you'd done that the moment you learned of all this, |
| sotto l'impulso dell'ira per l'offesa fatta al vostro onore, [under the impulse of the ire for the offence made to your honour,] | 00:51:50,574 --> 00:51:54,908 overcome by anger at the offense to your honor, |
| la pena poteva variare dai tre ai sette anni. [the sentence could have varied from three to seven years.] | 00:51:55,112 --> 00:51:58,548 you'd have gotten three to seven years. |
| In stato d'ira, cioè subito, a caldo, oggi è tardi. [In the state of ire, that is, immediately, on the heat, today, it's late.] | 00:51:59,416 --> 00:52:03,580 It has to be in the heat of passion. It's too late now. |
| Gender stereotype | SC GSA Assassino per onore (murderer for honour) |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 52

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Cousin: A meno che, [Unless,]</p> <p>a meno che la vendetta non fosse compiuta da altro membro della famiglia che non abbia proferito delle minacce, [unless the revenge were executed by another member of the family who has not pronounced any threats,]</p> <p>uno cioè che scopre ora l'offesa fatta all'onore. [one, that is, who discovers now the offence made to the honour]</p> <p>Va e irresistibilmente ammazza. [He goes and, irresistibly, he kills him.]</p> | <p>00:52:11,895 --> 00:52:13,988</p> <p>Unless...</p> <p>00:52:14,197 --> 00:52:19,601</p> <p>another family member who so far has made no threats</p> <p>00:52:19,803 --> 00:52:22,931</p> <p>suddenly discovers this offense to your honor</p> <p>00:52:23,140 --> 00:52:25,540</p> <p>and takes revenge by killing him!</p> |
| Gender stereotype | SC GSA Assassino per onore (murderer for honour) |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 53

| Context: Don Vincenzo's cousin explains to him how the law on the <i>delitto d'onore</i> works: If Peppino refuses to marry Agnese, a member of the family who suddenly discovers the offence to their honour could kill Peppino and get away with a couple of years in prison. Together, they consider who in the family could do this. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Cousin: Eh, eh, scartiamo ovviamente Agnese, [Ha, ha, we obviously rule out Agnese,]</p> <p>perché non mi pare sostenibile che essa scopra ora, improvvisamente, [because it does not seem arguable to me that she discovers now, suddenly,]</p> | <p>00:52:32,549 --> 00:52:34,710</p> <p>Agnese is obviously out.</p> <p>00:52:34,918 --> 00:52:38,581</p> <p>She couldn't logically suddenly discover now</p> |

| | |
|---|--|
| di essere stata disonorata. [that she has been dishonoured.] | 00:52:38,788 --> 00:52:41,814 that her honor's been compromised. |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 54

| Context: Don Vincenzo's son, Antonio, designated by his father to commit the crime of honour against Peppino, is asking Agnese what she thinks of the plan. Agnese replies: | |
|--|--|
| Original dialogue | English subtitles |
| Agnese: <i>Du schifosu vigliaccu. U vurria viriri cicatu.</i> [That disgusting coward. I would like to see him blinded.] | 00:58:43,419 --> 00:58:46,320 Tear the dirty coward's eyes out! |
| Gender stereotype | SC GSR Schifosu vigliaccu [disgusting coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 55

| Context: Agnese goes to the police station to warn them that Antonio wants to kill Peppino, but she ends up revealing that she has been involved with Peppino. | |
|---|--|
| Original dialogue | English subtitles |
| Agnese: Perché Peppino è uno schifoso vigliacco. [Because Peppino is a disgusting coward.] | 01:02:40,590 --> 01:02:42,558 Because Peppino's a rotten coward! |
| Gender stereotype | SC GSR Schifoso vigliacco [disgusting coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 56

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Officer: Senti, ragazzina, [Listen, little girl,] | 01:02:44,660 --> 01:02:46,457 Listen, little girl... |

| | |
|---|--|
| adesso tu mi devi dire perché vuoi salvare la vita a Peppino e poi lo chiami [now you have to tell me why you want to save Peppino's life and then you call him] | 01:02:46,996 --> 01:02:51,262 why try to save his life and then call him |
| schifoso vigliacco. [disgusting coward.] | 01:02:51,467 --> 01:02:52,900 a rotten coward? |
| Gender stereotype | SC GSR Schifoso vigliacco [disgusting coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Example 57

| Context: Antonio is chasing after Peppino. | |
|--|--|
| Original dialogue | English subtitles |
| Antonio: Fermati, vigliacco. [Stop, coward.] | 01:06:04,660 --> 01:06:05,786 Stop, coward! |
| Gender stereotype | SC GSR Vigliacco [coward] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 58

| Context: The policeman informed by Agnese about the potential murder has managed to stop Antonio and Peppino and has taken them to the local judge's office. Before going in, Don Vincenzo, furious with his daughter for telling the police, calls her: | |
|---|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Puttana. [Whore.] | 01:06:49,672 --> 01:06:51,105 Whore! |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 59

| Context: As above. The judge points out that a report of corruption of minor with reference to Agnese has been filed after the latter has talked to the police. Her father, Don Vincenzo, says all he can to prove the opposite here and in the following examples. | |
|--|--|
| Original dialogue | English subtitles |
| Don Vincenzo: No, signor pretore, qui si vuole infangare l'onore della mia famiglia. [No, Mr judge, here they want to smear my family's honour.] | 01:09:48,984 --> 01:09:52,579 No! Your Honor, they're slandering my family's good name! |

| | |
|----------------------|---|
| Gender stereotype | SC GSA Famiglia onorata [honoured family] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 60

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: L'illibatezza di mia figlia è indiscutibile. [The undefiled state of my daughter is unquestionable.] | 01:09:53,656 --> 01:09:55,988 My daughter's virginity is unassailable! |
| Gender stereotype | SC GSA Figlia illibata [undefiled daughter] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 61

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Una sola ricchezza abbiamo, [Only one wealth we have] | 01:10:28,991 --> 01:10:31,960 Our only treasure |
| un nome onorato. [an honoured name.] | 01:10:32,161 --> 01:10:34,356 is our good name. |
| Gender stereotype | SC GSA Famiglia onorata [honoured family] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 62

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Illibata è, signor pretore, illibatissima. [Undefiled she is, Mr judge, very undefiled.] | 01:11:30,619 --> 01:11:34,077 She's a virgin through and through! |
| Gender stereotype | SC GSR Figlia illibata [undefiled daughter] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 63

| Context: As per previous example. | |
|---|--|
| Original dialogue | English subtitles |
| Judge: Ma insomma, ragazzina, sei illibata o no? Rispondi. [But then, little girl, are you undefiled or not? Answer.] | 01:12:23,939 --> 01:12:26,840 Are you a virgin or not? Answer! |
| Gender stereotype | SC GSR Figlia illibata [undefiled daughter] |
| Translation strategy | Explicitation |
| Impact | Softer |

Examples 64, 65

| Context: Pressed by all sides, Agnese turns to Peppino, her seducer: | |
|---|---|
| Original dialogue | English subtitles |
| Agnese: Sono illibata? Rispondi al signore pretore se sono illibata. [Am I undefiled? Answer Mr judge if I am undefiled.] | 01:12:39,655 --> 01:12:43,716 Tell him if I'm a virgin! |
| Peppino: E se non sei illibata, [And if you're not undefiled,] | 01:12:43,926 --> 01:12:46,793 If you're not, |
| io che c'entro, eh? Che c'entro? [what's that got to do with me, huh? What's that got to do with me?] | 01:12:46,995 --> 01:12:49,088 what's that got to do with me? |
| E che per forza io devo essere stato? [And what necessarily me it has to be?] | 01:12:49,832 --> 01:12:52,426 Why does that mean it was me? |
| Gender stereotype | SC GSR Figlia illibata [undefiled daughter] |
| Translation strategy | Explicitation |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Figlia illibata [undefiled daughter] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 66

| Context: Don Vincenzo is addressing the judge. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Signor pretore, la mia famiglia è antica e onorata [Mr judge, my family is ancient and honoured]</p> <p>e mai che fu costretta a rivolgersi alla legge. [and that never was forced to turn to the law.]</p> | <p>01:13:00,142 --> 01:13:03,543</p> <p>Your Honor, mine is an old and honorable family</p> <p>01:13:03,746 --> 01:13:06,078</p> <p>that's never been forced to turn to the law.</p> |
| Gender stereotype | SC GSR Famiglia onorata [honoured family] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 67

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Ma al punto in cui siamo, ebbene, debbo affermare [But at the point in which we are, well, I have to state]</p> <p>che questa mia sciagurata figlia fu manomessa da questo porco e abominevole individuo. [that this wretched daughter of mine was tampered with by this pig and abominable individual.]</p> | <p>01:13:15,023 --> 01:13:17,890</p> <p>But at this point I must confirm</p> <p>01:13:18,093 --> 01:13:22,427</p> <p>that my unfortunate daughter was manhandled by this pig!</p> |
| Gender stereotype | SC GSR Porco [pig] |
| Translation strategy | Calque |
| Impact | Softer |

Examples 68, 69, 70

| Context: Peppino's lawyer is talking to him aside on how to defend himself. In the meantime, the judge asks him what he is doing and he mumbles some kind of apology, while keeping on talking to his client. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Peppino's lawyer: La devi demolire moralmente. Buttana è, buttana. [You must demolish her morally. Whore she is, whore.]</p> | <p>01:13:38,480 --> 01:13:42,075</p> <p>Attack her character. Remember: whore!</p> |

| | |
|--|---|
| <p>Judge: Ma avvocato, che fa? Agnese's lawyer: Dice a me? Judge: No, no lei, quell'altro. [But Counselor, what do you do?] [Are you saying to me?] [No, not you, the other one.]</p> <p>Peppino's lawyer: Mi scusi signor pretore. [Sorry, Mr judge.]</p> <p>Articolo 530, se non dimostra che la ragazza era già corrotta, lei è spacciato. [Article 530, if you do not prove that the girl was already corrupted, you are done for.]</p> <p>Judge: Insomma, avvocato. [So, Counselor.]</p> | <p>01:13:42,284 --> 01:13:44,411 Counselor, what are you doing? Not you, him!</p> <p>01:13:44,620 --> 01:13:46,383 Excuse me, Your Honor.</p> <p>01:13:46,588 --> 01:13:50,024 Show she was already corrupted or you're in trouble.</p> <p>01:13:50,225 --> 01:13:51,954 Counselor.</p> |
| Gender stereotype | IC GSR Buttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | SC GSR Avvocato [counselor] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 71

| Context: Peppino recounts his version of events. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Peppino: Avevo già avuto modo di notare certi atteggiamenti, [I had already had way of noticing some attitudes,]</p> <p>certi sguardi invitanti della qui presente, [some inviting looks of the here present,]</p> | <p>01:14:29,832 --> 01:14:34,735 I'd had occasion to notice certain behavior,</p> <p>01:14:34,937 --> 01:14:38,304 certain inviting glances from this young lady,</p> |

| | |
|--|---|
| ma non volli rilevare pur essendo essi imbarazzanti. [but I did not want to notice though being they embarrassing.] | 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 |

Examples 72, 73

| Context: Don Vincenzo greets the locals before going into a café. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: amici, professore, ragioniere. [Friends, school teacher, accountant.] | 01:18:24,399 --> 01:18:28,995 Good day, my friends. |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | SC GSR Ragioniere [accountant's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 74

| Context: Don Vincenzo bumps into the school teacher again. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Di nuovo, professore. [Again, teacher] | 01:19:06,508 --> 01:19:07,873 Professor, you again! |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Calque |
| Impact | Stronger |

Example 75

| Context: The teacher asks Don Vincenzo if the gossip about the Ascalones being against Matilde and Peppino's marriage is true. | |
|---|---|
| Original dialogue | English subtitles |
| The teacher: Eh, non è vero? Don Vincenzo: Ma professore mio, e che siamo nel Medioevo? | 01:19:29,097 --> 01:19:32,555 - Isn't that true? |

| | |
|---|---|
| [Right, isn't that true?] [But my teacher, are we in the Middle Ages?] | - What, are we in the dark ages? |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 76

| 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 77

| Context: As above, but this time Don Vincenzo's anger is directed against his son Antonio, who has failed to kill Peppino. | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: E levati dai piedi, tu, [And get out here, you,] stronzo, vigliaccone, pusillanime. [arsehole, big coward, coward.] | 01:20:10,505 --> 01:20:12,063 Out of my way, 01:20:12,274 --> 01:20:14,868 you pathetic coward! |
| Gender stereotype | SC GSR Vigliaccone [big coward] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Examples 78, 79, 80

| Context: Peppino has been arrested for corruption of a minor and is talking to his lawyer and parents. | |
|--|--|
| Original dialogue | English subtitles |
| Peppino: Meglio la galera che sposare quella disonorata. [Better jail than marrying that dishonoured.] | 01:21:31,419 --> 01:21:33,979 Better jail than marrying that tramp! |

| | |
|--|--|
| <p>Lawyer: Beh, lei a noi mica ci può fare il racconto che ha fatto al pretore. [Well, it's not like you can tell us the story you told the judge.]</p> <p>Che già neanche lui c'ha creduto. [Already he did not even believe it.]</p> <p><u>É lei che l'ha disonorata.</u> [It's you who dishonoured her.]</p> <p>Peppino: Ah, e siccome fui io a sdisonorar-la allora non sarebbe sdisonorata. [Ah, and since I dishonoured here, then she would not be dishonoured.]</p> | <p>01:21:34,189 --> 01:21:37,955</p> <p>Don't try the same story on us that you gave the judge.</p> <p>01:21:38,159 --> 01:21:39,683</p> <p>Even he didn't fall for it.</p> <p>01:21:39,895 --> 01:21:42,159</p> <p><u>You seduced her!</u></p> <p>01:21:42,764 --> 01:21:46,928</p> <p><i>So if I marry her, she's suddenly pure again?</i></p> |
| Gender stereotype | SC GSR Disonorata [dishonoured woman] |
| Translation strategy | Substitution |
| Impact | Stronger |
| | |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Substitution |
| Impact | Softer |
| | |
| Gender stereotype | SC GSA Donna disonorata [dishonoured woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 81

| <p>As above: Here and in other scenes of the film Peppino seems to be rather dependent on his mother and this also transpires from the way they talk to each other. After these words from his mother, he complains to her that he has been crucified because he now faces the choice of either marrying Agnese or going to prison.</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Peppino's mother: Su, su, <i>bidduzzu</i> da mamma, coraggio l'avvocato ha ottenuto di farti uscire. [Come on, come on, beautiful of mum, come on, the lawyer has obtained to let you out.]</p> | <p>01:21:57,579 --> 01:22:00,104</p> <p>Be brave, my beautiful baby.</p> |

| | |
|----------------------|--|
| Gender stereotype | SC GSA Mammone [big mum man, son dependent on his mum] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 82

| Context: As above. Don Vincenzo has a nightmare about Agnese marrying Peppino in jail. | |
|---|---|
| Original dialogue | English subtitles |
| Officer: Califano Giuseppe, detto Peppino, siete contento di sposare la qui presente puttana? [Califano Giuseppe, called Peppino, are you happy to marry the here present whore?] | 01:22:38,353 --> 01:22:43,120 Peppino Califano, do you consent to marry this whore? |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 83

| Context: Peppino's parents are trying to convince Don Vincenzo that Agnese and Peppino's wedding is now in everybody's interest. Don Vincenzo does not agree and replies that, at this point, it would be like saying: | |
|---|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Che sarebbe come dire poi galeotto e puttana oggi sposi. [And it would be like saying then convict and whore today newlyweds.] | 01:25:06,167 --> 01:25:10,126 I can see it now: "Convict to marry whore." |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 84

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Io vi dico di no perché mia figlia puttana non dev'essere. [I tell you no because my daughter whore must not be.] | 01:25:10,338 --> 01:25:14,468 No! Agnese won't be called a whore, and that's final! |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 85

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Ora datosi che Agnese non può avere nessuna necessità di stipulare un siffatto matrimonio, [Now, given that Agnese cannot have any necessity to stipulate such a wedding,]</p> <p>in quanto illibatissima, [as she is very undefiled,]</p> <p>io ve la rifiuto. [I refuse her to you.]</p> | <p>01:25:14,676 --> 01:25:19,477</p> <p>Agnese doesn't need this marriage</p> <p>01:25:19,681 --> 01:25:23,014</p> <p>because she's pure as the driven snow.</p> <p>01:25:23,384 --> 01:25:25,443</p> <p>I therefore refuse!</p> |
| Gender stereotype | SC GSR Figlia illibata [undefiled daughter] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 86

| Context: After shouting at Peppino's parents in front of the locals, Don Vincenzo tells the people at the coffee shop: | |
|---|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Roba da pazzi, ma quanto sono petulanti, professore. [Crazy stuff, but how annoying they are, teacher.]</p> | <p>01:26:06,027 --> 01:26:09,224</p> <p>Mother of God, they can be annoying!</p> |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 87

| Context: Don Vincenzo talking about Peppino. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Don Vincenzo: Lo sapete che va dicendo? Che lo abbiamo compromesso. [You know what he is going around saying? That we have compromised him.]</p> | <p>01:26:22,844 --> 01:26:26,245</p> <p>He's saying we're standing in his way.</p> |
| Gender stereotype | SC GSA Uomo compromesso [compromised man] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 88

| <p>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:</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Agnese: <i>Ma chi succeri?</i> Don Vincenzo: Zitta, schifosa. [But what's happening? Quiet, disgusting girl.]</p> | <p>01:28:58,766 --> 01:29:00,063 What's going on? 01:29:00,268 --> 01:29:02,065 Quiet, you tramp!</p> |
| Gender stereotype | SC GSR Schifosa [disgusting woman] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 89

| <p>Context: Not really understanding what goes on behind the scenes, the baron thinks Peppino is still interested in Matilde and that's why she has been sent away. He suggests to Don Vincenzo that he (the baron) should confront Peppino.</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Baron: Ma non credete che sia mio dovere intervenire, affrontare questo signore [But don't you think it is my duty to intervene, confront this gentleman] e spiegargli personalmente che non ha il diritto di... [and personally explain to him that he has no right to...]</p> | <p>01:30:18,479 --> 01:30:21,846 But shouldn't I be the one to confront this fellow 01:30:22,049 --> 01:30:24,779 and explain that he has no right -</p> |
| Gender stereotype | IC GSR Signore [gentleman] |
| Translation strategy | Erasure |
| Impact | Softer |

Example 90

| <p>Context: Knowing Peppino is going to stage a kidnapping, so that he has a pretext to marry Agnese, the policeman asks a lower-ranking officer from Northern Italy, Bisicato, what he suggests doing. Bisicato thinks they should immediately arrest Peppino. The marshal retorts:</p> | |
|---|--|
| Original dialogue | English subtitles |
| <p>Officer: Bravo, così quello domani la sposa [Well done, so that one tomorrow marries her]</p> | <p>01:34:59,794 --> 01:35:02,262 Great! So he can marry her tomorrow</p> |

| | |
|--|--|
| e tu lo devi rilasciare per forza. E ci faresti pure la figura del fesso. [and you have to release him inevitably. And you would even look like a fesso.] | 01:35:02,463 --> 01:35:06,058 and go scot-free, while you look like a fool. |
| Gender stereotype | SC GSR Fesso [<i>fesso</i> , man who is unable to use the social system to his advantage, particularly when it comes to honour and women] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 91, 92

| Context: The policeman is trying to explain the events to a lower-ranking officer from Northern Italy. | |
|---|---|
| Original dialogue | English subtitles |
| Officer: Sono questioni d'onore. [They are questions of honour.] | 01:35:46,307 --> 01:35:48,400 It's a question of honor. |
| Sempre questioni d'onore. [Always questions of honour.] | 01:35:48,843 --> 01:35:51,437 It's always a question of honor. |
| Gender stereotype | SC GSA Figlia disonorata [dishonoured daughter] |
| Translation strategy | Literal translation |
| Impact | Softer |
| Gender stereotype | SC GSA Figlia disonorata [dishonoured daughter] |
| Translation strategy | Literal translation |
| Impact | Softer |

Example 93

| 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 at her: | |
|---|---|
| Original dialogue | English subtitles |
| Peppino: Io andrò in galera. [I will go to prison.] | 01:38:11,185 --> 01:38:12,709 I'd rather go to jail! |
| Va' schifosa. [Go, disgusting girl.] | 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 94

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| Peppino: <i>Sdisonorata</i> davanti a tutti. [Dishonoured in front of everyone.] | 01:38:44,852 --> 01:38:48,754 She'll be disgraced in the eyes of the whole town. |
| Gender stereotype | SC GSR Sdisonorata [dishonoured woman] |
| Translation strategy | Explication |
| Impact | Softer |

Example 95

| 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 96

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Peppino: Svergognata, facci vedere la pancia a tutti. [Shameless woman, show your belly to everyone.] | 01:39:04,438 --> 01:39:08,499 Let everyone see your belly! |
| Gender stereotype | SC GSR Svergognata [shameless woman] |
| Translation strategy | Omission |
| Impact | Softer |

Example 97

| 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 at Agnese: | |
|---|--|
| Original dialogue | English subtitles |
| Don Vincenzo: Schifosa, ti scanno. [Disgusting girl, 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 |

Examples 98, 99

| Context: Once the truth is known, the locals make comments about the people involved. | |
|--|--|
| Original dialogue | English subtitles |
| One of the locals: Professore, Peppino Califano è impotente. [School teacher, Peppino Califano is impotent.] | 01:47:24,104 --> 01:47:27,631 Peppino Califano is impotent! |
| Gender stereotype | SC GSR Professore [school teacher's professional title] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | IC GSR Uomo impotente [impotent man] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 100

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| A young man: Io ve lo dissi sempre, quella è una <i>bottana</i> , dalla camminata si vedeva. [I always told you, that one is a whore, from the walk you could tell.] | 01:47:42,956 --> 01:47:46,687 You can tell she's a whore by how she walks! |
| Gender stereotype | IC GSR Bottana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 101

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| The doctor: Secondo me, anche le sorelle non me la contano giusta. [In my opinion, the sisters too don't tell it right to me.] | 01:47:54,100 --> 01:47:57,092 I say the sisters are all alike. |
| Gender stereotype | IC GSA Sgualdrina/puttana [hussy/whore] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 102

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| The doctor: È una famiglia di grandissime buttanare. [It is a family of the greatest whores.] | 01:47:57,304 --> 01:47:59,704 It's a whole family of whores! |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 103, 104, 105

| Context: The baron, who is only starting to realise what has happened, demands an explanation from Don Vincenzo. The latter replies: | |
|---|---|
| Original dialogue | English subtitles |
| Don Vincenzo: E levati dai piedi, miserabile. [And scram, you wretch.] | 01:48:50,957 --> 01:48:53,323 Hands off, you bum! |
| Baron: Miserabile, sì, [Wretch, yes,] | 01:48:54,728 --> 01:48:56,355 I may be a bum, |
| ma con un decoro che non si compra [but with a dignity which cannot be bought] | 01:48:56,563 --> 01:48:59,498 but I'm a gentleman, and you can't buy me |
| a nessun prezzo. [at any price.] | 01:48:59,699 --> 01:49:01,564 at any price! |

| | |
|----------------------|--|
| Gender stereotype | None in the original, TC GSR 'Bum' in TT |
| Translation strategy | Addition |
| Impact | Stronger |
| | |
| Gender stereotype | None in the original, TC GSR 'Bum' in TT |
| Translation strategy | Addition |
| Impact | Stronger |
| | |
| Gender stereotype | None in the original, TC GSR 'Gentleman' in TT |
| Translation strategy | Addition |
| Impact | Stronger |

Example 106

| Context: When the truth about Agnese is known, all is lost and Don Vincenzo is facing a crowd of local men staring at him reproachfully, he ironically accuses them to be as backward as the men from Calabria. | |
|--|---|
| Original dialogue | English subtitles |
| Don Vincenzo: Retrogradi! [Retrograde!] | 01:49:58,458 --> 01:50:00,050 Bunch of Neanderthals! |
| Incivili! Calabrisi! [Uncivilised! Men from Calabria!] | 01:50:00,427 --> 01:50:03,590 Stupid brutes! |
| Gender stereotype | SC GSR Calabrese [man from Calabria] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 107

| Context: The crowd jeers and shouts at Agnese. | |
|---|---|
| Original dialogue | English subtitles |
| Young man 1: <i>Si cuntenta, ah?</i> Young man 2: <i>Ti piaciu?</i> [Are you happy, huh? Did you like it?] | 01:50:19,212 --> 01:50:21,680 - Happy now? - Did you like it? |
| Gender stereotype | IC GSA Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 108

| Context: Ill in bed, Agnese has a nightmare seeing people and hearing voices. | |
|--|--|
| Original dialogue | English subtitles |
| The doctor: Figlio di buttana. [Son of a whore.] | 01:51:05,025 --> 01:51:06,049 Son of a bitch! |
| Gender stereotype | SC GSR Figlio di buttana [son of a whore] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 109

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Speaker unclear: Schifosa. [Disgusting girl.] | 01:51:58,878 --> 01:52:01,506 Tramp! |
| Gender stereotype | SC GSR Schifosa [disgusting woman] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 110

| Context: As per previous example. | |
|--|---|
| Original dialogue | English subtitles |
| Speaker unclear: Puttana. [Whore.] | 01:52:02,949 --> 01:52:04,883 Whore. |
| Gender stereotype | IC GSR Puttana [whore] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 111

| Context: Inscription on Don Vincenzo's gravestone. | |
|---|---|
| Original dialogue | English subtitles |
| Inscription: Onore e famiglia. [Honour and family.] | 01:57:57,770 --> 01:58:02,139 HONOR AND FAMILY |
| Gender stereotype | SC GSA Famiglia onorata [honoured family] |
| Translation strategy | Literal translation |
| Impact | Softer |

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 1

| Context: Adriana is doing the hair for a woman who looks neither very young nor pretty. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Adriana: Se le fanno tutte le vecchie per sembrare più giovani. [All old women do them to look younger.]</p> <p>Non che lei sia tanto vecchia, cioè. [Not that you are so old, I mean.]</p> | <p style="text-align: center;">00:03:51,564 --> 00:03:54,931</p> <p style="text-align: center;">All the older women are doing it to look younger.</p> <p style="text-align: center;">00:03:56,603 --> 00:03:58,764</p> <p style="text-align: center;">I'm not saying you're old.</p> |
| Gender stereotype | IC GSA Donne vecchie che cercano di mantenersi all'altezza dello stereotipo della bellezza femminile [old women trying to keep up with the stereotype of female beauty] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 2

| Context: As per previous example. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Adriana: Se le fanno anche le giovani per sembrare più carine. [Young women too do them to look prettier.]</p> | <p style="text-align: center;">00:03:58,938 --> 00:04:02,135</p> <p style="text-align: center;">Even younger women do it to look cuter.</p> |

| | |
|----------------------|---|
| Gender stereotype | IC GSA Donne giovani che cercano di mantenersi all'altezza dello stereotipo della bellezza femminile [young women trying to keep up with the stereotype of female beauty] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 3

| | |
|---|---|
| Context: Adriana is passively giving herself to her boss in the hairdresser's shop where she works. He rudely orders her to put down the book she was reading. | |
| Original dialogue | English subtitles |
| Adriana: Non potrebbe essere un po' più gentile? [Could you not be a bit nicer?] | 00:05:59,158 --> 00:06:01,956 Couldn't you be more gentle? |
| Gender stereotype | IC GSA Uome che tratta la donna come un oggetto sessuale [man that treats women as sex objects] |
| Translation strategy | Explicitation (specification) |
| Impact | Stronger |

Example 4

| | |
|---|--|
| Context: Adriana and her colleague working as usherettes in a cinema are having a chat. The film shows Vittorio Gassman, a famous Italian actor, talking to a woman and asking her to give him a kiss. Adriana comments: | |
| Original dialogue | English subtitles |
| Adriana: Voi uomini siete tutti uguali. [You men are all the same.] | 00:06:20,446 --> 00:06:22,209 You men are all alike. |
| Gender stereotype | IC GSA Uomini interessati solo all'aspetto fisico della relazione [men only interested in the physical side of things in a relationship] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 5

| | |
|--|---|
| Context: Adriana's friend makes the following comment about the male character: | |
| Original dialogue | English subtitles |
| Friend: Certo però che è bravo. Poi a me quelli alti... [But, of course, he is good. For me then the ones who are tall...] | 00:06:33,493 --> 00:06:37,020 He sure is a good actor, and I like tall men. |

| | |
|----------------------|---|
| Gender stereotype | IC GSA Altezza come caratteristica stereotipica dell'uomo ideale [tallness as a stereotypical feature of the ideal man] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 6

| Context: Adriana's friend refers to a young man formerly dated by Adriana. | |
|---|--|
| Original dialogue | English subtitles |
| Friend: E un signore simile e te lo sei fatto scappare? [And a gentleman like that you let him escape?] | 00:06:56,716 --> 00:06:59,549 And you let a catch like that get away? |
| Gender stereotype | IC GSR Signore [gentleman] |
| Translation strategy | Substitution |
| Impact | Similar |

Examples 7, 8

| Context: Adriana is in a car with two young men and a German young woman who seems to be on holiday in Italy. The young men refer in their conversation to another woman from Canada they had met on another occasion. | |
|---|---|
| Original dialogue | English subtitles |
| First young man: <i>Die un po' quella volta con quella canadese. Te la ricordi?</i> [Tell them a bit about that time with that Canadian woman. Do you remember her?] | 00:08:15,761 --> 00:08:18,525 Tell them about that Canadian girl. Remember? |
| Second young man: E come non me la ricordo. C'aveva <i>certe</i> falde! [And how I don't remember her. She had some hips!] | 00:08:18,698 --> 00:08:21,258 How could I forget? She had great legs. |
| Adriana: Carino, bravo. [Nice, well done.] | 00:08:21,434 --> 00:08:23,095 Bravo! |
| Fatti conoscere anche dagli stranieri. [Let yourself be known by foreigners too.] | 00:08:23,269 --> 00:08:25,635 Show all the foreigners what you're like. |
| Lo scusi, eh, i ragazzi in Italia son tutti mezzi scemi, come questi due. | 00:08:25,805 --> 00:08:28,831 |

| | |
|---|--|
| [Excuse him, please, young men in Italy are all half stupid, like these two.] | Forgive him. Italian guys are all knuckleheads, |
| Gender stereotype | IC GSA Uomini materiali [material men] |
| Translation strategy | Explicitation |
| Impact | Stronger |
| Gender stereotype | SC GSA Giovani italiani interessati solo all'aspetto fisico delle donne [Italian young men only interested in women's looks] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 9

| Context: Realising the intentions of the young man, who is going a bit too far while dancing with Adriana, the latter tells him: | |
|---|--|
| Original dialogue | English subtitles |
| Adriana: E no, t'ho capito io a te, va'. [And no, I have understood you, go.] | 00:10:31,197 --> 00:10:33,825 And I know what you're getting at! |
| Gender stereotype | IC GSA L'uomo che ci prova con la donna [the man who tries his luck with the woman] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 10

| Context: Paolo (Adriana's show biz promoter) and Adriana are stuck in the lift. Paolo asks a boy he can see outside to ask for help. The boy turns toward them with a toy rifle shooting them with a rubber bullet. Not very happy with the boy's reaction, Paolo comments: | |
|--|---|
| Original dialogue | English subtitles |
| Paolo: Sto <i>fiio</i> de 'n sotto scala. [This son of an understairs.] | 00:14:14,486 --> 00:14:16,511 Little rat! |
| Gender stereotype | SC GSR Figlio de 'n sotto scala [son of an understairs] |
| Translation strategy | Substitution |
| Impact | Softer |

Example 11

| Context: Paolo's business partner, a press promoter, reading out loud the piece he has been writing for Adriana. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Press promoter: Adrì Astin, promettente, giovanissima stellina, ecc., ecc., [Adry Astin, promising, very young little star, etc., etc.]</p> <p>alla quale non è difficile pronosticare un brillante e sicuro avvenire [to whom it is not difficult to predict a brilliant and certain future]</p> <p>telecinematografico. [in TV and cinema.]</p> | <p>00:14:57,963 --> 00:15:01,729</p> <p style="text-align: center;">"Adry Astin, promising young starlet</p> <p>00:15:01,967 --> 00:15:05,425</p> <p style="text-align: center;">with a brilliant future</p> <p>00:15:05,604 --> 00:15:08,664</p> <p style="text-align: center;">in cinema and TV."</p> |
| Gender stereotype | IC GSA Promessa dello spettacolo [young woman of promise in show business] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 12

| Context: Paolo is trying to convince Adriana to be photographed without wearing much. He shows her a picture of another aspiring star photographed in this way. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Paolo: Oh, vedi che <i>vor di no avè</i> uno che te rappresenta? [Oh, you see what it means to have someone who represents you?]</p> <p>Paolo: Gagliarda questa. Adriana: No, però senti farsi fotografare così! Oh! [Great this one.] [No, but listen, let yourself be photographed like that! Oh.]</p> <p>Paolo: Ma se capisce, così se fa, senza trucco e senza inganno. Eh! [But it's understood, you do it like this, without trick and without cheating. Right!]</p> <p>Adriana: Ma questa non si può mica pubblicare.</p> | <p>00:17:06,058 --> 00:17:08,424</p> <p style="text-align: center;">See how important an agent is?</p> <p>00:17:08,594 --> 00:17:12,462</p> <p style="text-align: center;">Great shot! - You can't pose like that!</p> <p>00:17:12,631 --> 00:17:16,032</p> <p style="text-align: center;">That's the way to go. All natural.</p> <p>00:17:16,201 --> 00:17:18,226</p> <p style="text-align: center;">They can't publish that!</p> |

| | |
|---|---|
| [But this one cannot be published.] Paolo: Non fa niente, intanto circola, nome e telefono di dietro, [It doesn't matter, in the meantime, it goes around, name and phone number behind.] La vedono, la chiamano e compagnia bella. [They see her, they call her and so on.] | 00:17:18,404 --> 00:17:21,498 But it gets around, with her phone number on the back. 00:17:21,673 --> 00:17:24,039 They see her and call her. |
| Gender stereotype | IC GSA Donna che usa il proprio corpo per fare carriera [woman using her body to advance her career] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 13

| | |
|---|---|
| As above: Now Paolo shows Adriana one her pictures criticising her for refusing to take her skirt and bra off. | |
| Original dialogue | English subtitles |
| Paolo: Guarda, qua, me sembri na monaca me sembri. [Look here, you look like a nun, you look.] | 00:17:30,482 --> 00:17:32,507 You look like a nun! |
| Gender stereotype | IC GSR Monaca [nun] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 14, 15

| | |
|---|--|
| Context: The press promoter's wife comes in and suggests she can go shopping for lunch. The husband tells her to wait. Shortly after, she suggests her idea again, but the promoter loses his patience. | |
| Original dialogue | English subtitles |
| Wife: Se vado subito, te faccio trova' pronto a tavola. [If I go now, I'll have it ready on the table.] Press promoter: Ma c'è uno più disgraziato di me? [Is there a more wretched person than me?] | 00:18:22,935 --> 00:18:26,302 If I shop now, I can cook it for lunch. 00:18:26,672 --> 00:18:29,004 The things a man puts up with! |
| T'ho detto d'aspetta. E aspetta, no? [I've said to wait. And wait, no?] | 00:18:29,174 --> 00:18:31,574 I said to wait... so wait! |

| | |
|---|--|
| Non lo vedi che sto a lavora, porca pupazza. [Don't you see that I'm working, piggy doll.] | 00:18:31,877 --> 00:18:34,641 Can't you see I'm working? For chrissake! |
| Gender stereotype | IC GSA Casalinga [housewife] |
| Translation strategy | Paraphrase |
| Impact | Softer |
| Gender stereotype | SC GSA Paterfamilias che fa la vittima della moglie [paterfamilias playing the role of a man victimised by his wife] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 16

| Context: Paolo (show business promoter) talks to Adriana. | |
|--|--|
| Original dialogue | English subtitles |
| Paolo: E c'avete tutte a puzzetta sotto <i>er</i> naso, c'avete. [You all have the little smell under the nose, you have.] E invece bisogna aver pazienza, adattarsi, capito? [And instead one needs to have patience, adapt, you understand?] | 00:18:40,552 --> 00:18:43,282 You get all the snooty types in this biz, 00:18:43,455 --> 00:18:46,947 when they should really be patient and try to go along. |
| Gender stereotype | IC GSA Donna altezzosa [haughty woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 17

| Context: The press promoter leaving the office with his wife tells her they're going to the restaurant instead. | |
|--|--|
| Original dialogue | English subtitles |
| Press promoter: Lo sappiamo tutte due che tu non hai mai saputo cucinare. [We both know you have never been able to cook.] | 00:19:50,122 --> 00:19:52,556 We both know you never could cook... |

| | |
|----------------------|---|
| Gender stereotype | SC GSA La moglie deve essere una brava cuoca [the wife must be a good cook] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 18, 19, 20

| Context: Adriana is in a crowd of people watching a boxing match and shouting toward one of the boxers nicknamed <i>Bietolone</i> [dummy], which implies that he is a big bloke without too much brain, as well as a 'slow' boxer, as he will later explain. | |
|---|---|
| Original dialogue | English subtitles |
| Audience: <i>Bietolò attento che te stratta.</i> [Bietolone, careful that he tears you.] | 00:34:42,747 --> 00:34:45,375 He'll tear you apart! |
| Audience: Bietolone, <i>inaudible</i> , 'nce la fai. [Bietolone, <i>inaudible</i> , you don't make it.] | 00:34:50,254 --> 00:34:53,348 Lunk, you're done for! |
| Adriana: Dai, Bietolone, dai, forza, Bietolone, dai. [Come on, Bietolone, come on, come on, Bietolone, come on.] | 00:34:57,395 --> 00:34:59,090 Come on, Lunk! |
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Omission |
| Impact | Softer |
| | |
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 21

| Context: As per previous example. | |
|---|---|
| Original dialogue | English subtitles |
| Audience: A Bietolò, scappa che te mena. A Bietolò, <i>inaudible</i> . [Hey Bietolone, escape that he beats you. Bietolò, <i>inaudible</i> .] | 00:35:27,625 --> 00:35:30,526 Run while you can, Lunk! |

| | |
|----------------------|--------------------------|
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 22

| Context: Paolo is taking pictures of Adriana modelling a dress during the match break. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Paolo: È un trionfo, Adria’. Event presenter: ...presenta la signorina Adriana. [It’s a triumph, Adriana.] [...presents the young lady Adriana.]</p> <p>Man in the audience: In arte, chiappetta. [Stage name, little ass.]</p> | <p>00:38:18,296 --> 00:38:21,060</p> <p>- You look fabulous! - ...worn by Miss Adriana.</p> <p>00:38:21,499 --> 00:38:23,797</p> <p>Alias "Big Butt"!</p> |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 23

| Context: Without informing Adriana, Paolo has tried to arrange for an important friend of his to drive her home. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Paolo: Eccola, Commendatore. [There she is, <i>Commendatore</i>.]</p> | <p>00:39:16,053 --> 00:39:18,044</p> <p>There she is, sir.</p> |
| Gender stereotype | SC GSR Commendatore [Italian honorific title] |
| Translation strategy | Omission |
| Impact | Softer |

Example 24

| 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>00:40:11,876 --> 00:40:14,674</p> <p>You told me that guy was queer,</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.] | 00:40:14,845 --> 00:40:17,643 and he took me right to a hotel room! |
| Gender stereotype | IC GSR Pederasta [homosexual man/pederast] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 25

| | |
|--|---|
| Context: The boxer nicknamed Bietolone bumps into Adriana after the match is over. Adriana tells him how she was supporting him all the time by saying: | |
| Original dialogue | English subtitles |
| Adriana: Dai, Bietolone, forza, Bietolone. [Come on, Bietolone, come on, Bietolone.] | 00:42:34,385 --> 00:42:37,047 "Come on, Lunk!" |
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 26

| | |
|---|---|
| Context: As per previous example. | |
| Original dialogue | English subtitles |
| Emilio: Mi chiamano Bietolone perché dicono che sono lento. [They call me Bietolone because they say I'm slow.] | 00:42:42,660 --> 00:42:45,390 They call me Lunk 'cause they say I'm slow. |
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 27

| | |
|--|---|
| As above: Emilio tells Adriana about his current job. | |
| Original dialogue | English subtitles |
| Emilio: per adesso il facchino al mercato di Civita Castellana, [For now the porter at the market of Civita Castellana,] | 00:43:37,615 --> 00:43:40,675 I'm an errand boy at the market, |

| | |
|---|--|
| <p>ma tra poco apro un negozio di frutta e ci vogliono un sacco di soldi. [but soon I will open a fruit shop and you need a lot of money.]</p> <p>Così, quando capita un incontro... [So, when there is a match...]</p> | <p>00:43:40,851 --> 00:43:44,878</p> <p>but I'd like to open a grocery, and that takes a lot of money,</p> <p>00:43:45,055 --> 00:43:47,387</p> <p>so when a match comes along -</p> |
| Gender stereotype | IC GSR Facchino [porter] |
| Translation strategy | Substitution |
| Impact | Softer |

Examples 28, 29, 30

| | |
|---|--|
| Context: As per previous example. | |
| Original dialogue | English subtitles |
| <p>Adriana: lo credo che per andar bene un pugile dovrebbe sempre scegliersi [I think that for it to go well a boxer should always choose]</p> <p>un avversario più debole di lui. [a weaker opponent than himself.]</p> <p>Emilio: Strucchi, l'avversario mio, così ha fatto. [Strucchi, my opponent, did so.]</p> | <p>00:43:47,725 --> 00:43:50,785</p> <p>I think a boxer should always choose</p> <p>00:43:50,961 --> 00:43:53,156</p> <p>a weaker opponent than himself.</p> <p>00:43:53,330 --> 00:43:55,890</p> <p>That's what the other guy did!</p> |
| Gender stereotype | IC GSR Pugile [boxer] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Avversario [opponent] |
| Translation strategy | Literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Avversario [opponent] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 31

| Context: Adriana is taking leave of Emilio, the boxer known as 'Bietolone'. | |
|--|--|
| Original dialogue | English subtitles |
| Adriana: Ciao, Bie-, arrivederci, Emilio. [Bye, Bie-, see you, Emilio.] | 00:46:27,551 --> 00:46:29,781 Bye, Lun- I mean, Emilio. |
| Gender stereotype | IC GSR Bietolone [dummy] |
| Translation strategy | Literal translation |
| Impact | Similar |

Examples 32, 33

| Context: Back home for a visit, Adriana learns that her sister has died and has a conversation about her with her parents. | |
|---|--|
| Original dialogue | English subtitles |
| Adriana: E s'era fatta carina? [And had she become pretty?] | 00:48:28,005 --> 00:48:29,905 Did she grow up to be pretty? |
| Father: Anche noi era due Natali che non la si vedeva. [Even us, we had not seen her for two years.] | 00:48:31,208 --> 00:48:33,506 We hadn't seen her in two years either. |
| Mother: Ecco, t'è uscito <i>fori</i> . È' colpa mia, [Here we go, it's come out of you. It's my fault,] | 00:48:33,911 --> 00:48:36,072 Now it's out! It's all my fault... |
| che l'avevo mandata a far la monaca a Pistoia, [that I had sent her to be a nun in Pistoia,] | 00:48:36,747 --> 00:48:40,046 for sending her into town to be a nun, |
| come se la malattia non se la poteva porta' via anche qua. [as if the illness could not take her away even here.] | 00:48:40,217 --> 00:48:42,412 as if the illness couldn't kill her here. |
| Gender stereotype | IC GSA Le ragazze devono essere carine [girls must be pretty] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

| | |
|----------------------|---|
| Gender stereotype | SC GSA Farsi monaca per lasciarsi dietro le difficoltà della vita o un passato disdicevole [to become a nun to leave behind the hardships of life or a shameful past] |
| Translation strategy | Quasi-literal translation |
| Impact | Softer |

Examples 34, 35

| Context: Adriana's mother talks about her husband. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Mother: Almeno lui i dispiaceri li affoga nel vino. [At least he drown his sorrows in wine.]</p> <p>Father: Nulla, fa conto che n'ha detto nulla. È stanca e la ragiona male. [Nothing, pretend that she has said nothing. She's tired and she does not think well.]</p> <p>Mother (to Adriana): Tieni, metti questo. Qua non siamo in città. [Here, put this on. Here we are not in the city.]</p> | <p>00:49:04,841 --> 00:49:08,242</p> <p>At least he drowns his sorrows in wine.</p> <p>00:49:15,118 --> 00:49:19,282</p> <p>Pay no attention. She's tired. She's not thinking straight.</p> <p>00:49:26,763 --> 00:49:30,199</p> <p>Put this on. We're not in the big city here.</p> |
| Gender stereotype | IC GSA Uomo che affoga i dolori nel vino [man that drowns his sorrows in wine] |
| Translation strategy | Literal translation |
| Impact | Similar |
| Gender stereotype | IC GSA Le donne si devono vestire modestamente [women must dress modestly] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 36

| Context: Adriana is at diction classes, reciting a line from Goldoni's <i>Il Ventaglio</i> [The Fan] in the role of Giannina. | |
|--|---|
| Original dialogue | English subtitles |
| <p>Adriana (as Giannina): Se sapeste, Signora Susanna, non credo che si dia al mondo un uomo più grossolano di mio fratello. [If you knew, Mrs Susanna, I don't think there is in the world a man rougher than my brother.]</p> | <p>00:51:19,009 --> 00:51:23,571</p> <p>I don't think there's a greater boor in the world than my brother.</p> |

| | |
|----------------------|------------------------------------|
| Gender stereotype | IC GSR Uomo grossolano [rough man] |
| Translation strategy | Explicitation |
| Impact | Stronger |

Example 37

| As above: Another student in the role of Moracchio, Giannina's brother. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Another student (as Moracchio): Beh, finché stai sotto di me...</p> <p>Adriana (as Giannina): Sotto di te? [Well, until you stay under me...] [Under you?]</p> | <p>00:51:36,726 --> 00:51:39,058</p> <p>- While I'm your guardian – - My guardian?</p> |
| Gender stereotype | IC GSA Uomo padrone [man master] |
| Translation strategy | Substitution |
| Impact | Softer |

Examples 38, 39

| Context: Adriana is pregnant. A young woman who has helped her find the flat where she lives is talking to her, criticising her approach to life and people. | |
|---|---|
| Original dialogue | English subtitles |
| <p>Young woman: Tu dimmi se è possibile che una ragazza come te, [You tell me if it is possible that a young woman like you,]</p> <p>giovane, bellina, ben fatta, sola, insomma con tutte le fortune addosso, [young, pretty, with a nice figure, single, in short with all sorts of luck on her body,]</p> <p>si debba prendere le cotte sia pure per tipi meravigliosi, come dici tu [must get crushes even for wonderful blokes, as you say]</p> <p>e cacciarsi in questi pasticci da stupidella di provincia. [and end up with these troubles of a little stupid provincial girl.]</p> | <p>00:53:15,225 --> 00:53:18,820</p> <p>How can a girl like you, with every advantage –</p> <p>00:53:19,062 --> 00:53:21,792</p> <p>young, pretty, with a nice figure, single –</p> <p>00:53:21,965 --> 00:53:25,162</p> <p>keep falling in love with so-called "wonderful guys"</p> <p>00:53:25,335 --> 00:53:28,600</p> <p>and getting in trouble like some silly country girl.</p> |

| | |
|----------------------|--|
| Gender stereotype | IC GSA Donna che usa il proprio corpo per i propri fini [woman that uses her body to achieve her aims] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |
| | |
| Gender stereotype | IC GSR Stupidella di provincia [little stupid provincial girl] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 40

| Context: The young woman is suggesting to Adriana to use her attractive body in order to achieve a better life standard by becoming the partner of one of her “friends”. | |
|--|--|
| Original dialogue | English subtitles |
| <p>Young woman: Guardala qui, dura come un sasso. [Look at her here, hard as a rock.]</p> <p>Conosco degli amici che per delle cose così ti metterebbero ai piedi le loro fabbriche [I know some friends that for things like these would put down at your feet their factories]</p> <p>con tutti gli operai dentro. [with all workers inside.]</p> | <p>00:54:59,496 --> 00:55:01,726 Feel that. Firm as a rock.</p> <p>00:55:02,265 --> 00:55:06,224 I know men who'd sign over their factories, employees and all,</p> <p>00:55:06,403 --> 00:55:08,371 just to be with you.</p> |
| Gender stereotype | IC GSA Donna che accetta un matrimonio di comodo/uomo che compra una donna attraente [woman who accepts a convenient marriage/man who buys an attractive woman] |
| Translation strategy | Paraphrase |
| Impact | Softer |

Example 41

| Context: The young woman expresses her disappointment at Adriana’s reluctance to follow her advice, which she finds even more difficult to understand because, in her opinion, Adriana’s refusal is not based on moral principles. | |
|---|--|
| Original dialogue | English subtitles |
| <p>Young woman: Scusa la sincerità, ma fossi una che non si tocca con un dito, [Sorry for the honesty, but if you were one that one does not touch with a finger,]</p> | <p>00:55:26,056 --> 00:55:28,752 If you were some virginal saint,</p> |

| | |
|---|---|
| dice, beh, è questione di principio, è la Maria Goretti. [one says, well, it's a matter of principle, she is Maria Goretti.] | 00:55:28,925 --> 00:55:31,553 you could stand on principle. |
| Gender stereotype | SC GSR Maria Goretti [girl who was killed while resisting a rape attempt and was later canonised by the Catholic Church.] |
| Translation strategy | Explicitation |
| Impact | Similar |

Examples 42, 43

| | |
|---|---|
| Context: Adriana explains why she doesn't want to accept the offer. | |
| Original dialogue | English subtitles |
| Adriana: E poi è faticoso, magari ti capita il vecchio, brutto, [And then it's hard, maybe you get the old man, ugly,] che non ti porta neanche a divertire, a ballare. [that doesn't even take you to have fun, to dance.] Young woman: I reumatismi sono un sintomo di ricchezza. [Rheumatism is a sign of wealth.] Il giovanotto bellino che ti balla lo yeah yeah non ha le fabbriche, tesoro mio. [The nice-looking young man that dances the yeah yeah for you does not have the factories, my darling.] | 00:55:52,816 --> 00:55:56,308 Besides, you could get some ugly old guy 00:55:56,486 --> 00:56:00,183 who never takes you out to have fun or go dancing. 00:56:00,757 --> 00:56:03,351 Rheumatism is a sign of wealth. 00:56:03,526 --> 00:56:07,690 Handsome young dance-floor Romeos don't own factories. |
| Gender stereotype | IC GSA Vecchio con i soldi con una ragazza attraente [rich old man with an attractive young woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |
| Gender stereotype | IC GSR Giovanotto bellino [nice-looking young man] |
| Translation strategy | Substitution |
| Impact | Stronger |

Example 44

| <p>Context: Adriana is being questioned by the local police inspector about a former date of hers, Dario. He has stolen some jewels from:</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Inspector: Dal portagioie di una signora cinquantenne. [From the jewellery box of a 50-year old woman.]</p> <p>Formosa, ancora piacente, così si esprime il mio collega di Napoli. [Curvy, still attractive, this is how my colleague from Naples expresses himself.]</p> <p>La quale ha denunciato il suo Dario per appropriazione indebita. [Who has reported your Dario for theft.]</p> | <p>00:58:36,880 --> 00:58:39,644</p> <p>From the jewelry box of a 50-year-old woman –</p> <p>00:58:39,816 --> 00:58:43,650</p> <p>"pretty and still attractive," writes my colleague in Naples –</p> <p>00:58:43,820 --> 00:58:46,789</p> <p>who's charged him with theft.</p> |
| Gender stereotype | IC GSR Donna formosa, ancora piacente [woman who is curvy and still attractive] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 45

| <p>Context: In a bedroom with the writer she is dating, Adriana reads from a piece of paper something he has written.</p> | |
|---|--|
| Original dialogue | English subtitles |
| <p>The writer: Oggi un'esperienza singolare da segnare a parte. [Today, a singular experience to mark separately.]</p> <p>Incontrata Milena, ragazza bella e eccitante. [Met Milena, beautiful and exciting girl.]</p> | <p>01:02:18,935 --> 01:02:22,371</p> <p>"Today I had an unusual experience worthy of note.</p> <p>01:02:22,705 --> 01:02:26,197</p> <p>I met Milena, a beautiful and exciting girl."</p> |
| Gender stereotype | IC GSR Ragazza bella e eccitante [beautiful and exciting girl] |
| Translation strategy | Calque |
| Impact | Similar |

Example 46

| <p>Context: The writer Adriana is dating says what he really thinks about her, pretending he's talking about someone else.</p> | |
|---|---|
| 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>01:03:21,564 --> 01:03:23,759</p> <p>Zero ambition. No moral code.</p> <p>01:03:23,933 --> 01:03:26,925</p> <p>Not even a whore's love of money.</p> |
| Gender stereotype | IC GSA Puttana [whore] |
| Translation strategy | Paraphrase |
| Impact | Stronger |

Example 47

| <p>Context: After repeatedly trying to reach the young man she is dating on the phone, while working on a film set, a colleague tells Adriana the young man could also try to call her back.</p> | |
|---|--|
| Original dialogue | English subtitles |
| <p>Colleague: Ma perché, il signorino non la può sprecare una telefonata interurbana? [But why, can the little gentleman not waste a long distance-call?]</p> | <p>01:09:25,528 --> 01:09:28,827</p> <p>Can't his lordship spring for a long-distance call?</p> |
| Gender stereotype | SC GSR Signorino [little gentleman] |
| Translation strategy | Substitution |
| Impact | Similar |

Example 48

| <p>Context: Roberto, a famous actor, is talking to the young woman, Elis, for whom a reception has been organised and to which he has been invited as special guest. The woman looks ostentatiously attractive and Roberto pronounces the following utterance while holding her by the chin like a toy.</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Roberto: Ah, sei carina, brava. Di dove sei? [Ah, you're pretty, well done. Where are you from?]</p> | <p>01:15:05,200 --> 01:15:07,998</p> <p>You're a cutie! Where are you from?</p> |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as sex object] |
| Translation strategy | Literal translation |
| Impact | Similar |

Example 49

| <p>Context: Roberto's reply, when Elis says she was the model for the big billboard advertising a lipstick brand, with a close-up of her lips measuring 5 for 2 metres.</p> | |
|--|---|
| Original dialogue | English subtitles |
| <p>Roberto: Cinque per due, pensa un po' se dovevi fare una reclame per una marca di mutandine. [Five for two, think a bit if you had to do an ad for a brand of knickers.]</p> | <p>01:15:32,094 --> 01:15:36,030</p> <p>Good Lord! Just imagine if you made an ad for panties!</p> |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as a sex object] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 50

| <p>Context: Adriana is at a reception organised by the host as a promotion event in show business for a beautiful young woman, Elis. Among the guests are also Bagini, an actor who has fallen on hard times, and Roberto, the special guest of the event. With veiled irony, Roberto tells the others about Bagini:</p> | |
|---|--|
| Original dialogue | English subtitles |
| <p>Roberto: Ma non lo conoscevate? Bagini è stato il più ricercato Latin lover d'Europa. [But you didn't know him? Bagini has been the most wanted Latin lover in Europe.]</p> | <p>01:20:23,485 --> 01:20:27,319</p> <p>You know, Bagini was the most sought-after Latin lover in Europe.</p> |
| Gender stereotype | IC GSR Latin lover [Latin lover] |
| Translation strategy | Literal translation |
| Impact | Stronger |

Example 51

| <p>Context: Exhausted after performing a tap dance to try to impress Roberto and find a way back into the world of cinema, Bagini finally sits down next to Elis. In a moment of general embarrassment and silence, he says about her:</p> | |
|---|--|
| Original dialogue | English subtitles |
| <p>Bagini: Carina. [Pretty.]</p> | <p>01:25:11,439 --> 01:25:13,464</p> <p>She's a sweetheart!</p> |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as a sex object] |
| Translation strategy | Explicitation |
| Impact | Softer |

Example 52

| Context: After speaking to the host, who has suggested to record a promotional interview with her, Adriana is described by the interviewer as follows: | |
|---|--|
| Original dialogue | English subtitles |
| Interviewer: Lei è giovane, bella, elegante, spigliata. [You're young, beautiful, elegant, confident.] | 01:26:02,524 --> 01:26:06,460 You're young, pretty, elegant, confident. |
| Gender stereotype | IC GSA Donna in carriera [career woman] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Example 53

| Context: Bagini has tried to act as a messenger for Roberto, asking Adriana if she would like to join him. Adriana does not like that the famous actor has sent someone else to talk to her instead of asking her in person. Roberto even seems hurt in his pride when he is informed about Adriana's reaction by Bagini, who suggests asking her again. | |
|---|---|
| Original dialogue | English subtitles |
| Bagini: Vado su un'altra volta scusa. E poi mica ne vale tanto la pena sai. [I'll go up again, OK. And then it's not like it's so much worth it, you know.] | 01:29:54,422 --> 01:29:57,687 I'll go try again – though she's hardly worth it. |
| Gender stereotype | IC GSA Donna come oggetto sessuale [woman as a sex object] |
| Translation strategy | Paraphrase |
| Impact | Similar |

Example 54

| Context: In the garage located under the block of flats where Adriana lives, the young man who looks after the garage greets a person who is about to leave his car with him. | |
|--|---|
| Original dialogue | English subtitles |
| Young man: Buonasera, dottore. [Good evening, doctor.] | 01:32:52,400 --> 01:32:54,493 Good evening, sir. |
| Gender stereotype | SC GSR Dottore [Italian title used for people who have a university degree] |
| Translation strategy | Omission |
| Impact | Softer |

Example 55

| <p>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.</p> | |
|--|--|
| Original dialogue | English subtitles |
| <p>Interviewer: Cosa fa, signorina, qui sul letto? [What are you doing, miss, here on the bed?]</p> <p>Adriana: Ci sto per lavorare. [I'm here to work.]</p> | <p>01:34:43,844 --> 01:34:45,744</p> <p>What are you doing on the bed?</p> <p>01:34:45,913 --> 01:34:47,813</p> <p>I'm here to work.</p> |
| Gender stereotype | IC GSA Prostituta [prostitute] |
| Translation strategy | Quasi-literal translation |
| Impact | Similar |

Examples 56, 57

| <p>Context: At the end of this brutal parody, the camera shows a close-up of a hole in Adriana's stockings near her ankle.</p> | |
|---|---|
| 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>Vi abbiamo presentato un volto [We have introduced to you a face]</p> <p>che alla infinita varietà di espressioni [that to the infinite variety of expressions]</p> <p>unisce una pronta intelligenza [adds a ready intelligence]</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> <p>01:35:17,878 --> 01:35:19,846</p> <p>We've introduced to you</p> <p>01:35:20,014 --> 01:35:23,108</p> <p>a new face with a thousand expressions,</p> <p>01:35:23,284 --> 01:35:26,117</p> <p>a keen intelligence,</p> |

| | |
|--|---|
| e una signorile eleganza. [and a refined elegance.] | 01:35:26,320 --> 01:35:28,481 and a refined elegance. |
| Gender stereotype | IC GSA Prostituta [prostitute] |
| Translation strategy | Paraphrase |
| Impact | Stronger |
| | |
| Gender stereotype | IC GSA Donna bella ma senza cervello o eleganza [beautiful woman who does not have any brain or elegance] |
| Translation strategy | Quasi-literal |
| Impact | Similar |