

Summary and Closing Remarks

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The three days of the 'Tradurre il cinema' conference, held respectively in Turin and Trieste, provided the opportunity for scholars, professionals, and students and teachers of translation to discuss a wide range of topics within the general field of film translation, adaptation, and dubbing/subtitling. A similarly wide range of points of view, experiences in the field and theoretical and practical insights into this most fascinating area of translation studies emerged, and this volume of proceedings provides a broad cross section of the contributions made during the Trieste session.

Guest speakers Veronica Pivetti and Elio Pandolfi, who respectively opened and closed the conference's activities, are established and famous names in the world of the cinema in general, but with a particular relevance to the theme of our conference, in that both have extensive practical experience of film dubbing. Indeed Veronica Pivetti, in spite of her highly successful career as an actress, also considers herself very much a dubber, and in her talk gave the audience a fascinating insight into the real world of professional film translation. Elio Pandolfi, who needs no introduction as a consummate 'man of the cinema', has also had an illustrious career in dubbing. However, his performance in 'Un incontro con Elio Pandolfi' (a cura di Stefano della Casa), which ended the conference in a spectacular manner, showed his vast range of talents not only as a dubber, but as a mimic, director and film-maker.

The two keynote speakers, Gianni Galassi and Mario Paolinelli, both professional film translators of note and with vast experience within the world of dubbing in Italy, have both over the years shown a refreshing and extremely valuable willingness to not only listen to the views of scholars and teachers, but also to participate regularly in conferences, courses and research projects, thereby adding their invaluable knowledge to that of our more theoretically based studies. Galassi, in his paper, actually applauded the intervention of 'science' in his realm, contrasting the considered and unprejudiced approach that is striven for in institutions such as the Advanced Schools for Translators and Interpreters in Forlì and Trieste, with the unconsidered and baseless criticism that has all too often been aimed at film translators. Paolinelli, adding a little controversy to the proceedings, chose in his paper to address a few very important matters of a rather 'political' nature which can be summed up in the question "Where is film dubbing going?", given the enormous pressure of

demand that the future will bring and the consequences this will have on the quality of the product and on the work practices involved. He mentioned, also very relevantly, the fact that a number of the students in the Trieste audience could well be interested in moving into the field, a theme picked up later by other speakers.

In the first of the various sessions into which the conference was divided, prof. Alberto Farassino, who had expressed the wish to hear at least as much profession-based knowledge as theoretical insights, chaired a session comprising a cinema historian (Riccardo Redi), a well known cinema critic and author (Mario Quargnolo) and a current film director (Umberto Spinazzola), whose papers concentrated on a series of questions regarding the evolution and current state of film dubbing in Italy, more from the professional than from the academic point of view. Redi and Quargnolo both spoke of the early days of dubbing in Italy via an impressive series of 'milestone' examples, such as Quargnolo's mention of Canali and Cassola's now famous renditions of Laurel and Hardy, while Spinazzola, in his talk, referred more to the contemporary dubbing era and to his experience as a currently operating professional, all succinctly tied together here in a short introduction by Farassino.

Christopher Taylor chaired a parallel session featuring one linguistically based paper (Delia Chiaro) on how to translate grammatical constructions that do not exist in the target language, namely English tag-questions, one paper analysing the delicate question of translating films that contain implicit or explicit criticism of the target culture (Lorenza Rega) and suggesting that perhaps sub-titles might be the preferred option in such cases, thereby anticipating a theme that would emerge several times during the conference, and finally an intervention on the part of a professional Italian/English dubber based in Rome (Gregory Snegoff), whose professed desire to see members of the student audience entering the profession one day was very well received.

In the session chaired by Giuliano Soria, Massimo Marchelli, editor of the review 'La Magnifica Ossessione', spoke of the deleterious effect that repeated retranslations of films (cf. the various highly criticised versions of 'Gone with the Wind') can have at a historical level, particularly in terms of the 'tone' revealed in the dubbers' interpretations, pointing out that the original dubbed versions of film classics should remain the point of reference. He also pointed out that the advent of video cassettes (one of the factors in the move to redub films) has at least provided a valuable archive for philological study, a theme also alluded to by the chairman himself. Lorenzo Coveri also took a diachronic approach in examining the image of Italians portrayed by the Hollywood cinema industry, and in particular the use of non-standard varieties of language such as the Sicilian dialect featured in 'The Godfather' series, suggesting that in this case a philological viewpoint is insufficient and that reflections on the semiotic

nature of cinema, as opposed to language 'tout court', are required. In the third and final paper of the session, Maria José Rodrigo made a comparison between cinema and theatre texts using the films of Almodovar as a vehicle, to reach the conclusion that while with theatrical texts the translator delegates the final responsibility to the director, in the case of film scripts, the responsibility for the translated version lies with the whole dubbing crew, from the adaptor to the dubbing director to the actors to the editors.

The session chaired by Alessandra Melloni was opened by Christine Heiss, who again picked up on the difficulties involved in rendering Italian linguistic and cultural elements in German (cf. Rega), with particular reference to the Italian comedy tradition. Maria Pavesi and Annalisa Malinverno, on the other hand, discussed the problems created by modern films, particularly certain types of American film, in their attempts to reflect the vulgar nature of actual language use in certain contexts, pointing out that the kind of expletives involved are often difficult to translate into Italian for a series of cultural, linguistic and pragmatic reasons.

The penultimate session, chaired by Rosa Maria Bollettieri Bosinelli, handled the theme of subtitling. Francesca Nironi provided a summarised version of her graduation thesis on the subject in which she discussed the qualities of clarity, legibility, simplicity and discretion, pointing out that in a successfully subtitled film, these attributes paradoxically become invisible. Luciana Tucci of RAI Television, gave an interesting, illustrated talk on the subtitling strategies adopted by Italian television for the deaf, particularly deaf children, with reference to the well-known page 777 of *Televideo*. Finally Ennio Plateroti, a professional subtitler, provided a note of optimism towards the future predicting that subtitling was destined to expand as a translation method, in the wake of projects such as *Olympus* and *RAI America*, again of particular relevance to an audience consisting of many student translators.

The final five papers that made up the session chaired by MariaChiara Russo ranged from John Denton's discussion of the 'foreignisation' or 'domestication' strategies used in the Italian, French and German versions of 'Four Weddings and a Funeral' (suggesting that perhaps the 'domesticated' Italian version was the most successful) to an explanation of the 'third way' of translating for the cinema, namely simultaneous interpretation at film festivals, presented by Paola Gardini. The question of domestication or foreignisation was also amply discussed from a theoretical viewpoint (by Margherita Ulrych), and illustrated via examples taken from the Italian translated version of 'The French Lieutenant's Woman'. Annalisa Sandrelli picked up the subtitling/dubbing debate by contrasting both dubbed and subtitled versions of the old Marx Brothers' comedy 'Horse Feathers', while Francesca Simonetto, analysed the

efforts of a group of student translators in their simultaneous translation of the Spanish film *Belle époque*.

The Turin and Trieste conferences, the latter now largely committed to the printed page, thus take their place among the series of such meetings (and volumes of published proceedings) that have been held at regular intervals over the past ten years, very much under the impetus of the research efforts of the Forlì school and the willing participation of AIDAC. The contributions in this volume will certainly add to the already open debate, which has indeed gone on unabated during the lengthy gestation period of these proceedings. And long may this process last, as we look forward to future meetings and future progress in the field.