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Bridging the Cultural Gap
Chinese Professional Subtitles vs Fansubs of *L'amica geniale*

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Abstract

Awarded “best foreign TV series” at the Shanghai Television Festival in 2020, the Italian TV series *L'amica geniale* is gaining huge popularity among the Chinese audience. Despite some of the contents that characterize its plot, apparently not in line with the official content restrictions on the import of foreign products, the series was nevertheless broadcast on three streaming platforms. However, its official subtitles do not seem to be fully appreciated by the audience, the main complaints being plot cuts and the improper translation of some Italian cultural references. What seems to guarantee the success of the series in China are instead its five non-professional versions, translated by groups of so-called *fansubbers*.

Considering the heavy cultural load characterizing the narrative of the series, this thesis aims to highlight the difficulties encountered by the Chinese official industry in translating cultural references, thus in introducing minority languages, such as Italian, into China; on the other hand, it wants to shed light on the potential resource represented by non-professional subtitles: although adopting subversive strategies, Chinese fansubbers are the only gateway for minority languages' products to properly access China and are indeed considered “heroes of cross-cultural communication” (Jin and Gambier 2018: 30).

The study employs a multi-method, triangulated qualitative approach to examine products, production processes, and audience reception. This includes a contrastive translation analysis of cultural references, categorized by domains and translation strategies based on Molina (2006), Díaz Cintas and Remael (2007; 2021), Pedersen (2011), and Ranzato (2016). The analysis is triangulated with netnography (Kozinets 2010) through online archival data collection and semi-structured interviews with translators. Additionally, a small-scale reception study using focus group discussions assesses the audience's reception of the translated cultural references.

In conclusion, the findings of this study underline the significant role of fan translation communities in bridging the gaps left by the Chinese official AVT industry, where knowledge of Italian language and culture appears to be limited. *L'amica geniale* exemplifies how fansubs, even amid certain struggles too, can effectively address the shortcomings of official translations, ensuring that Italian content is made accessible and enjoyable for Chinese audiences. These fan-driven efforts not only expand the reach of Italian media but also preserve its cultural integrity, allowing it to be appreciated as intended by a broader international audience, despite challenges faced by the official AVT market.

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1 Introduction

“Words. With them you can do and undo as you please” (Ferrante 2013: 43). This persuasive quote, taken from the second volume of the bestseller quadrilogy *L'amica geniale* (2011- 2014) by Elena Ferrante, remarkably captures the transformative and multifaceted power of language. Building on this concept, this research aims to investigate the translation into Chinese of the deeply rooted Italian cultural specificity in the TV series *L'amica geniale*. It examines whether and how this can be effectively conveyed to such a culturally distant country like China, where Italian language and culture represent in fact a minority (Serragiotto and Scolaro 2023). Specifically, it explores how cultural references are rendered for Chinese audiences through both professional and non-professional subtitling, with the latter commonly known as ‘fansubbing’ (Díaz Cintas and Muñoz Sánchez 2006). The study aims precisely to uncover the presumed difficulties encountered by the official Chinese subtitling market and, on the other hand, to explore and elicit the potential resource represented by fansubbers in trying and compensate to those shortcomings. The ultimate goal of this study is thus to raise awareness of the quality of Chinese professional subtitling for minority languages, with a view toward potential improvement.

Awarded ‘Best Foreign TV Series’ at the *Shanghai Television Festival* in 2020, and leading the Chinese rankings of foreign TV series, *L'amica geniale* is probably one of the most appreciated TV series among Chinese viewers. Set in the outskirts of Naples on the background of a post-war Italy, its storyline revolves around the development of the troubled friendship, from childhood to adulthood, between two girls of poor origins, Elena ‘Lenù’ Greco and Raffaella ‘Lila’ Cerullo, who live in the same neighborhood; through the evolution of their friendship and the vicissitudes characterizing their lives, the plot indirectly depicts the historical and social changes of Italy from the Fifties to the new millennium, focusing mainly on the peculiarities and nuances of the southern part of the country. Given this setting, the narrative appears to be inevitably characterized by a heavy cultural load.

Notwithstanding the wave of success the series is receiving among Chinese viewers, its official subtitles, translated from English as pivot language, do not seem to be fully appreciated by the audience, the main complaints being plot cuts due to content restrictions, the improper translation of some cultural references and the lack of consistency with the translation of the novel. What seems to be guaranteeing the excellent outcome of the series in China are instead its five non-professionally translated versions made by groups of ‘fansubbers’ (Díaz Cintas and Muñoz Sánchez 2006): amateurs who play a key role in producing and distributing “unauthorised translations of copyrighted audiovisual materials without financial compensation” (Massidda 2015: 18).

Early research on fansubbing primarily highlighted its low quality, often attributed to the presumed lack of expertise of fansubbers (Orrego-Carmona and Lee 2017). However, more recent studies have shifted focus, examining the comparison between professional subtitles and fansubs and their reception, reframing non-professional subtitling practices as “an alternative form of audiovisual translation” (Antonini and Bucaria

2015: 12) with potential benefits for both scholars and the professional industry (*ibid.*). Despite this evolving perspective, little attention has nevertheless been paid to the Italian – Chinese language pair. Previous research largely overlooked both the professional subtitling and fansubbing of Italian media into Chinese – with the only exception of Zuccheri (2019) who focused on the Chinese fansubs of the Italian TV series *Gomorra*; additionally, no previous studies seem to have highlighted the existent challenges faced by the Chinese audiovisual translation industry in addressing minority languages like Italian.

Adopting *L'amica geniale* as a case study, my investigation aims thus to fill this gap and explore the differences between its official Chinese subtitles and fansubs by answering to the following research questions: 1) Through which translation strategies are culture-specific references translated by both the official translators and the non-professional ones? 2) What kind of translation errors can be recognized in the official translation? Do they occur in the non-professional versions as well? 3) What are the differences, in terms of translation production workflow and guidelines, between the professional context and the non-professional one? 4) How does the Chinese audience receive translation errors? Are there any differences between the reception of the official version and the non-professional ones?

The study adopts a multi-method, triangulated qualitative approach which addresses its broad goal through a multifaceted lens of inquiry: it considers both the products, their production processes, and their audience reception. This is done by means of different methodologies within the qualitative framework: first, I carried out a contrastive translation analysis of all the cultural references retrieved in the first two seasons of the series, based on their systematic categorization by domains and subdomains following Molina (2006), Díaz Cintas and Remael (2007; 2021), Pedersen (2011) and Ranzato (2016). In each version considered, the references are furtherly classified according to the correspondent translation strategies recognized in previous literature. This analysis is triangulated with a netnographic approach (Kozinets 2010) by means of a collection of online archival data and semi-structured interviews with some of the translators involved; ultimately, a small-scale reception study, aimed at testing the reception of the translated cultural references, is conducted via focus groups discussions with different samples of viewers.

The thesis is structured as follows: Chapter 2 reviews first the main existing literature on fansubbing, with a particular focus on the Chinese context and on its peculiar features; second, it provides an overview of how *L'amica geniale* was introduced and is received in China; third, it presents the theoretical framework this research is based on, covering the most influential studies on the translation of cultural references and translation strategies, as well as translation quality, translation errors and audience reception. Chapter 3 introduces how the main concepts of this research have been operationalized and it extensively describes the methodology adopted in all phases of research. Chapter 4 provides the results of the triangulated analyses, offering substantial evidence from examples taken from the data; each analysis is then corroborated by a final discussion on the main findings. Finally, Chapter 5 offers a reflection on the principal outcomes of the study and outlines its limitations: although referring only to one single case-study, the results of this research offer a first-time insight into the evident challenges encountered by the Chinese official industry in translating Italian products. Notably, non-professional translators appear to be better prepared, with their subtitles receiving

higher appreciation from the Chinese audience. Finally, the conclusive chapter also suggests future research endeavors on Chinese fansubbing and its reception in relation to Italian products. Given the limitations of this study, future research should be expanded to include additional products in order to develop more generalizable theories. Ultimately, the chapter also suggests further research directions, particularly exploring the translation and reception of media content in both China and Italy. Additionally, it hints at the potential for studying the translation and reception of Chinese media in the Italian context, a niche market similar to that of Italian products in China.

2 Theoretical Framework

This chapter describes the theoretical framework this research is based on. It covers the main extant literature on fansubbing, with a focus on the Chinese context and on the introduction and circulation of *L'amica geniale* in China; it then outlines the most influential studies on the translation of cultural references, translation strategies, translation errors, translation quality and audience reception. These constitute indeed the reference literature of this research.

2.1 Fansubbing

Fansubbing, from ‘fan’ and ‘subtitling’, is a phenomenon that has evolved exponentially over the past few decades within the realm of audiovisual translation, designating groups of amateur translators gathering to produce non-official subtitles of audiovisual contents. Originating as a grassroots movement, fansubbing has influenced the accessibility of foreign media, impacted professional translation practices, and fostered collaborative communities worldwide. This section explores the origins and the global development of the phenomenon along with the evolution of technology, its wide spreading into China, its key features, and its relationship with professional practices.

By delving into scholarly works and empirical studies, this review aims to provide a comprehensive understanding of fansubbing’s role and transformation within translation studies as well as to shed light on the research gaps that seem to emerge from the current literature, which this research tries to fill.

2.1.1 Historical overview

The origins of fansubbing can be traced back to the late 1980s and early 1990s, coinciding with the rise of internet communities and the increasing popularity of Japanese anime outside Japan, in particular in the United States. Japanese anime was indeed censored or manipulated to comply with the U.S. standards, and later banned and not even officially distributed nor subtitled, leaving fans unable to understand the dialogues and to enjoy their favorite products. To bridge this gap, devoted fans began creating their own subtitles, giving birth to what was referred to as “fansubbing” (Díaz Cintas and Muñoz Sanchez 2006: 37). Early fansubbers, who gathered into informal and illegal groups dedicated to translating and distributing contents among their fellow anime fan viewers, were motivated by the desire to access anime that were not officially available in their native languages (Díaz Cintas and Muñoz Sanchez 2006; Massidda 2015). Before the advent of digital technologies, these subtitles were burned upon video tapes files and mailed as VHS (Massidda 2015; Dwyer 2019; Jiang 2022); when high-speed web access and new software programs that allowed the editing and ripping of DVDs came into play, this system was substituted by digital practices, and fansubs started being disseminated online through P2P sharing networks, forums, torrents, streaming services and websites (Barra 2009; Massidda 2015). Nowadays, they can rely also on social networks or secret chat groups for file sharing.

Thanks to the rapid evolution of Internet and digital technology that characterized the late 1990s and, mostly, the 2000s, the phenomenon recently entered in what has been referred to as the “second wave of

amateur subtitling” (Massidda 2020: 190), and it quickly spread from Japanese anime translations to, primarily, films and TV series (Massidda 2015). Soon after its rise and later in the new millennium, the phenomenon spread like wildfire all over the world, taking roots in countries such as Argentina, Belgium, Brazil, China, Croatia, Czech Republic, France, Greece, Iran, Italy, Japan, Jordan, Korea, Lebanon, the Netherlands, Poland, Portugal, Romania, Spain, Sweden, Thailand and Turkey (Massidda 2020).

Today, fansubbing operates at an extremely fast speed pace and covers a great variety of contents that encompasses also other forms of entertainment such as vlogs and short videos available on video platforms (Jiang 2022). The advancement of new forms of technologies characterizing the early 2000s has indeed triggered new distribution channels, allowing to easily reach international audiences; the global demand for audiovisual contents productions has rapidly boomed in the last decade along with the rise of a great variety of streaming platforms such as Netflix, Amazon Prime, HBO, Disney+, etc. On this background, characterized by extremely fast speed of both technology development and cinematic and television changes, fansubbers find themselves highly prepared and play a pivotal role in facing this digital evolution. Indeed, Massidda (2020: 190) underlines that

while language service providers were exploring viable options offered by new technology, amateur subtitlers around the globe were already forging alternative, internet-based localization workflows, clockwork, perfect mechanisms able to deliver hundreds of fansubs within unprecedented tight turnaround times.

Fansubbing is not merely keeping pace with the official market but is, in fact, forging ahead, with official entities often striving to catch up with the dynamic and responsive nature of fan-driven translation efforts. This is true especially in countries like China, which makes it a crucial focus area to investigate on (see Section 2.2).

2.1.2 *The main features of fansubbing*

Fansubbing encompasses several key elements that distinguish it from professional subtitling, and which are recognized in particular among Chinese fansubbing groups.

In the first studies addressing the phenomenon, Díaz Cintas and Muñoz Sanchez (2006), as well as, among the others, Pérez González (2007), Massidda (2015) and, more recently, Wang (2022), recognize several common traits of fansubbing groups, providing a comprehensive glimpse of how they work and organize themselves. They are indeed commonly structured hierarchically, and each participant is assigned a precise role. Raw providers are responsible of collecting the source files to be translated, i.e. the original untranslated video (Díaz Cintas and Muñoz Sanchez 2006). This is delivered through digital copies to each translation team, converted into a video format compatible with the adopted subtitling software (Wang 2022). Time-coders and segmentors mark the beginning and end of each source-language utterance and segment the original dialogue into lines accordingly. The video is then cut into shorter video-clips that are distributed among the translators (Wang 2022). As the name suggests, translators, or fansubbers, are instead responsible of translating the files (Díaz Cintas and Muñoz Sanchez 2006) and rendering other content-relevant information (Wang 2022).

Contrary to what Díaz Cintas and Muñoz Sanchez (*ibid.*) noticed in 2006¹, according to Wang (2022) and to what I acknowledged myself throughout the here presented study, these people are nowadays very often required to have high technology skills. Indeed, they sometimes must cover also the role of what Díaz Cintas and Muñoz Sanchez (2006: 39) refer to as “timers” and “typesetters”. Timers are those people who define, through the help of a subtitling software, the in and out times of the subtitles and synchronize them into video-clips (Wang 2022). Typesetters are in charge of defining the font styles of the subtitles, as well as the conventions that must be followed and, finally, setting the final formatting. Editors and proof-readers (Díaz Cintas and Muñoz Sanchez 2006), or project supervisors (Wang 2022), are instead responsible of quality control: after revising the translated segments and correcting any typos or mistakes found, they assemble the translated clips and form a finalized version of the product which is then distributed online either in .srt or .ass format (*ibid.*). This structure pretty much resembles a standard fansubbing community’s internal organization. As Jiang and Doherty (2024) notice, the technological changes and development that characterized the twenty-first century’s media industry forced fansubbers to adapt to new forms of workflows that today rely primarily on Internet. This implies that some processes, such as for instance the collection of raw materials², can now be carried out way faster, and fansubbers are capable of producing a huge amount of fansubs in an extremely short time.

From a translational point of view, fansubbing distinguishes itself for its peculiar techniques and strategies that are known for being divergent from standard subtitling guidelines (cfr. Netflix Timed Text Style Guide General Requirements, updated June 2024³, and Chinese (Simplified) Timed Text Style Guide⁴). These features are primarily outlined in the pioneer studies on fansubbing, such as the already mentioned Díaz Cintas and Muñoz Sanchez (2006), Pérez González (2007), Massidda (2015), as well as, within the Chinese context, in particular Zhang (2013), Wang (2017), Wang and Zhang (2016; 2017), and Wang (2022). Pérez González (2007), for instance, identifies several distinguishing translating features of fansubbing practices which are widely recognized within existing literature:

- very often different fonts, sizes and faces coexist within the same product out of the prioritization of the visual styling of the subtitles in accordance with the aesthetics of the given content. As a matter of fact, in my experience this tendency is nowadays less widespread than expected. As it will emerge from my data analysis, fansubbers want to be “invisible” and aim to reach professional-like standards;
- similarly, as recognized especially in the very first fansubs of anime products, fansubbers often adopt different colors to distinguish characters or dialogue shifts;

¹ Díaz Cintas and Muñoz Sanchez (2006), in their pioneer investigation on the emerging practice of fansubbing, noticed that most translators used not to be trained in the use of fansubbing technology skills and were exclusively responsible of translating texts, as all technological aspects were instead carried out by members with high technology expertise.

² According to Hsiao (2014)’s description of a Chinese fansubbing group’s workflow, raw providers used to be located in the country of the source materials, typically the U.S., where they used to record the given television program on a DVD and to send the media file to the ‘headquarters’ in China. Today, thanks to the ever-advancing technological possibilities, raw providers do not necessarily need to be located abroad and can rely on Internet to collect source materials.

³ <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215758617-Timed-Text-Style-Guide-General-Requirements> (accessed 24.09.24).

⁴ <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215986007-Chinese-Simplified-Timed-Text-Style-Guide> (accessed 24.09.24).

- fansubbers insert glosses and topnotes on the screen to add background information to the subtitles (Hsiao 2016). This is one of the most striking features of the phenomenon, which is strictly related to cultural references, the main focus of my research. Notes and glosses are normally inserted on the top of the screen using different colors and fonts and serve to provide definitions or explanations to ‘untranslatable’ issues (cfr. Nornes 1999) or to particular cultural references. Within the Chinese context, this practice is widely adopted. Hsiao (2016), through an ethnographic study carried out by means of participant observation of three different Chinese subtitling groups, defines annotating subtitles a “narrative performance” (*ibid.*). Subtitles with annotations, in Chinese *zimu jiazhu* 字幕加注 (*ibid.*), is described by the author as a process that goes beyond translating, by underlying not only the subtitlers’ attitudes towards the translated contents but also their “meta-thinking” (*ibid.* 241), i.e. how subtitlers think and feel while translating, as well as their competence, or lack thereof, in promoting cross-cultural communication. According to Hsiao (*ibid.*), annotations are of two kinds: information-providing ones, and commentary ones. The former are primarily made for explicating linguistic and cultural elements that may cause comprehension problems to (Chinese) viewers; the latter are instead meant to revealing the subtitlers’ personal attitudes towards the translated content. They are placed on top or bottom of the screen, often in different colors so that they can be distinguished, and may vary in length, font, typeface, size, position, or may contain symbols, emojis and emoticons (*ibid.*). While the use of extra text on the screen is widely debated within audience reception studies, Hsiao (*ibid.*) highlights how the insert of these annotations is a mean of creating a special bond with the audiences, who are used to the conventions of this practice and who can in turn feel a sense of involvement with both the product they are enjoying and the translator⁵;
- fansubs’ layout and length may differ from standard subtitling ones, as they can sometimes vary and be segmented in more than two lines or be positioned in different areas of the screen rather than exclusively at the bottom of it (Pérez González 2007).

In sum, fansubbing groups’ organization machine, together with their subversive and creative translation strategies, stands thus as a remarkably efficient force within the audiovisual landscape, somehow blurring the boundaries of professionalism and non-professionalism.

2.1.3 *The shifting divide between professional and non-professional subtitling practices*

The distinction between professional and non-professional subtitling has been subject of ongoing debate within translation studies, particularly as the digital age has blurred the traditional boundaries between the two. This duality, as my research itself advocates, sparked discussions and questioned translation quality, audience engagement, and the evolving dynamics of audiovisual translation, highlighting the differences between the two realities within the current digital scenario and the contributions of both practices in shaping global media consumption. In this section I try to address the issue by recalling upon previous literature and current dynamics within today’s mediascape.

⁵ Based on my experience, Hsiao’s (2016) commentary annotations are not much adopted (see Section 4.1).

Amateurism has always been denoted with pejorative connotations simply due to preconceptions towards its nature (Luczaj and Holy-Luczaj 2017). Recalling upon Keen's (2008) critique towards "the cult of the amateur", according to which, in short, the intervention of amateur practices is seen as a threat for professionals as they would "democratize the dictatorship of expertise" (Keen 2008: 35), Luczaj and Holy-Luczaj (2017) reflect upon the classification of what is professional and what is not. The authors raise indeed the question as to whether or not fansubbers should be considered non-professional even though, potentially, they could be both professionals and fan-translators in their free time (*ibid.*). Such a question interestingly highlights the emerging shift towards recognizing the legitimacy and value of fansubbing as a complementary or alternative form of audiovisual translation.

Fansubbing evolved along with globalization and changing technologies, which gave rise to a wide range of different audiovisual non-professional translation practices. From the mere amateur 'subbing' of Japanese anime or TV series by groups of fansubbers, other amateur translation activities indeed emerged within the global mediascape (Gao and Shen 2024), responding to different cultural, social, political and linguistic needs (Orrego-Carmona and Lee 2017). These non-professional translation realities have been referred to with different terminology within previous literature, all falling under the umbrella-term 'non-professional subtitling' recently proposed by Orrego-Carmona and Lee (2017). With *community translation*, O' Hagan (2012) – although specifying that the term might be misleadingly confused with 'community interpreting' – refers to the set of practices carried out by online communities; Pym (2011) proposes the umbrella term *volunteer translation*, adopting the monetary payment received (or not received) by the translator as a discriminant factor; Jimenez Crespo (2017) embraces the term *collaborative translation*, later revisited by Talaván and Ávila-Cabrera (2017) into *social subtitling*: both expressions refer to volunteer, collaborative and community translations. In Talaván and Ávila-Cabrera's (2017) study, which aimed at assessing the possibilities offered by social subtitling by involving students in the translation (EN-SP) of some video clips of their University, social subtitling is indeed intended as the voluntary collaboration to promote media accessibility within the context of university or other settings where there is not sufficient funding to hire professional practitioners; *crowdsourcing* (Jiménez-Crespo 2017; 2021) goes parallel with *collaborative translation* (Fernández Costales 2012; Jiménez-Crespo 2017), or *online collaborative translation* (Yu 2019; 2022): according to Yu (2019), these practices refer to a cyclical process of translating and publishing contents with the aid of information and technology support within an online community, where any registered user can participate to the process and at the same time can vote, comment on and provide suggestions on the quality of the already published translations. This activity is voluntary, and it relies on the use of Internet.

Examining in detail the peculiarities of the different above-mentioned practices is beyond the scope of this thesis but suffice to say that, together with fansubbing, they constitute the variety of non-professional subtitling practices characterizing today's AVT scenario. As it can be easily noticed then, the labels 'professional' and 'non-professional' have been commonly adopted in academia to distinguish between who

works in the industry and who stays outside of it, such as fansubbers (Gao and Shen 2024)⁶. As foregrounded earlier, fansubbing has however often been associated, in previous literature, with low quality of its final products due to the assumed lack of proper training and expertise of fansubbers (Orrego-Carmona and Lee 2017). However, as Antonini *et al.* (2017) highlight, the experience of translation may as a matter of fact be more influential than formal education in shaping professionalism, and the blurring line between professional and non-professional subtitling practices emerging in nowadays' global mediascape is a testament of this shift.

Both professional subtitlers and amateurs such as fansubbers work out of passion and motivation for their activity, the only distinction being monetary compensation for the former and lack of for the latter (Gao and Shen 2024). As it has been postulated in previous literature, amateurs' work is increasingly challenging industrial practices (Díaz Cintas and Muñoz Sanchez 2006, Massidda 2015), often stuck in rigid standard guidelines and offering low chances for creativity to the translators and a less authentic experience to the viewers (Gao and Shen 2024). Moreover, as Orrego-Carmona and Lee (2017) underline, although non-professional practices such as fansubbing have generally been described as divergent to professional subtitling standards – or even “abusive”, to quote Nornes (1999) – recent research show that this is in fact not always the case. Some fansubbing groups' internal guidelines, as well as working organization and methods, try and replicate professional working environments and some groups – as my research will try and illustrate – may even “abide more closely to professional standards than professional subtitlers” (Orrego-Carmona and Lee 2017: 6). Fansubbers' subversive and creative strategies, such as the use of explicative notes or colloquial language, as well as their familiarity with the products they translate, as previously mentioned create new ties with the audiences, from which they often receive a better appreciation (Gao and Shen 2024). Such circumstances find fertile ground in particular in the Chinese landscape, where – as already noticed – official subtitling seem not to satisfy the viewers' expectations.

Luczaj and Holy-Luczaj (2017) thus raise another question: only because fansubbers work for free, does this imply that the quality of their products is necessarily low? Early research, such as Bogucki (2009), La Forgia and Tonin (2009) or Fernández-Costales (2012) highlight signs of worse quality in fansubs due to various types of inadequacies such as typos, bad punctuation, improper lexicon, etc. However, the recent trend within studies on non-professional subtitling seems to be shifting in favour of a convergence of professional and amateur translations. A clear-cut preference towards one side or the other doesn't explicitly emerges in neither of the most recent comparative studies such as Bruti (2014), Orrego-Carmona (2016), Di Giovanni (2018), Sakinah and Setyaningsih (2018), Hall (2021), Dore and Petrucci (2022) and, more recently, Jiang and Doherty (2024) or Zhang *et al.* (2024). According to the results of these studies, the two sides seem rather to be ever more converging, and their boundaries blurred. Bruti and Zanotti (2013), in their study on the reception of orality markers in professional subtitles and fansubs, recognized instead a higher comprehension, by the tested audiences, for fansubs; more recently, Gao and Shen's (2024) study on the audience perception of

⁶ For this reason, I will also refer to fansubbers as ‘non-professional subtitlers/translators’ or ‘amateurs/amateur translators’, using these terms interchangeably to minimize repetition and enhance the readability of the text.

fansubbers in China revealed a very positive outcome⁷, raising awareness towards the balance between industry standards and the evolving demands of global audiences. As fansubbers continue to innovate, there is growing speculation that non-professional subtitles may eventually surpass professional ones in quality, creativity, and audience satisfaction, especially taking the Chinese scenario into account (see Section 2.2 and the subsequent subsections).

2.1.4 Fansubbing as a field of study within Translation Studies

Soon after its rise, fansubbing attracted the attention of academic scholars, who addressed the issue from several different angles.

Early research on fansubbing focused mainly on the social and linguistic aspects of the emerging phenomenon around the globe. Early studies, such as Díaz Cintas and Muñoz Sanchez and Pérez González's (2007), brought academic attention towards fansubbing. Díaz Cintas and Muñoz Sanchez (2006) conducted a pioneer study on what at the time represented a new and emerging "mass social phenomenon on Internet" (*ibid.* 37). The authors define a 'fansub' as "a fan-produced, translated, subtitled version of a Japanese anime programme" (*ibid.* 37) and extensively investigate the working methodology and the main features of a given fansubbing group, providing also examples of both English and Spanish translations. Although pointing out fansubbing groups' remarkably demanding requirements, such as fast deadlines and task distributions, and some of their professional-like characteristics, the authors emphasize how these translations, given their amateur nature, are however very often characterized by translation mistakes and low quality. Made 'by fans for fans' (*ibid.*: 51) through subversive and "less dogmatic and more creative and more individualistic" (*ibid.*) features than the standard practices' ones, the scholars nevertheless emphasize how sometimes these subtitles can in fact reach professional standards' quality. As a consequence, the authors highlight the discontent of Japanese companies, as well as international distributors of films and TV series, against fansubbers, seen as a potentially damaging force towards the official market. Similarly, Pérez González's (2007)'s investigation provides one of the first extensive overviews of the early stages of the phenomenon along with its main peculiarities in terms of groups' internal organization, translation workflows and linguistic features.

Different studies were then carried out in the wake of the conviction that fansubbers' lack of translation training affects the output of their translations. Studies such as Bogucki's (2009), as well as La Forgia and Tonin's (2009), both underline the low quality of amateur subtitling. Bogucki (2009) analyzes the fan translation – in the language combination English – Polish – of the film *The Fellowship of the Ring* (2001) by means of bringing up comprehension errors affecting translation quality. He (*ibid.*) observes in particular how such a non-professional practice, due to the amateur nature by which it is characterized, should not be even worth of academic attention. La Forgia and Tonin (2009), in the language combinations English – Italian and

⁷ By means of a questionnaire administered to 327 respondents, the authors (*ibid.*) explore the perception of Chinese audience towards fansubbers in an English as Lingua Franca world in terms of their translation quality, role, professionalism, and contribution to cross-cultural communication and foreign language learning. The results of the experiment reveal an overall positive attitude towards fansubbers and the quality of their productions, thus challenging their categorization as 'non-professionals' and raising instead attention towards their role as cultural brokers and language educators too.

English – Spanish, analyze the different translation choices of inter-textual references both in the official dubbed and subtitled versions of an episode of the TV series *Supernatural*, and eventually compare them with the correspondent fansubbed versions. The results of their investigation outline the inappropriateness of the amateur versions.

Another interesting study highlighting fansubs' presumed lower quality in comparison with professional subtitles' one is, within the Scandinavian context, Pedersen's (2019). By defining fansubs as "subtitles produced by fans, with little or no professional training or experience, carried out without pecuniary remuneration and normally without the consent of the copyright holders of the source text" (*ibid.*: 51), the scholar sought to examine how fansubbing diverges from traditional professional subtitling practices, considering issues like quality, creativity, and cultural adaptation. The research was based on a comparative analysis between professional subtitles and fan-generated subtitles from various audiovisual media, such as TV series and movies and focused primarily on translation quality assessment by means of investigating norm adherence, fidelity to the original, and creative solutions. Additionally, he (*ibid.*) examined fansub communities and the social dynamics that drive the production of fansubs, such as collaboration and shared norms among amateur translators. The results of this study reveal in fact the low quality of fansubs and lack of adherence to subtitling norms if compared to the professional subtitles, due to lack of training and sloppiness. Pedersen (*ibid.*) claims that one of the reasons of the low quality may be the no need for fansubs in Sweden, given the country's well-established tradition of subtitling audiovisual contents. He thus underlines that, contrary to other countries such as Italy, China, South America or the U.S., fansubbing has no *raison d'être* in Sweden.

Sakinah and Setyaningsih (2018), in comparatively investigating the different translation strategies for cultural references in the language combination English – Indonesian, demonstrated that no particular difference in the translation strategies adopted was retrieved between professional and non-professional subtitles, although the authors consider professional subtitlers' work more reliable and understandable because there is no omission strategy applied, and cultural substitution strategy is adopted to make the content fit to the target culture requirements, e.g. for what concerns measurements, resulting more comprehensible for the audience.

More recently, Hall (2021), in a comparative investigation between the professional and non-professional English subtitles of some Korean TV dramas offered on the platform Viki Rakuten, observed how non-professional versions, being too source-oriented, sounded excessively unfamiliar to the audience and are thus not considered to be valid substitutes for industrial ones.

A different thread within mainly comparative and reception studies on fansubbing moved away from the idea of fansubs being worse in output quality and started seeing them as potential resources. For instance, influential and substantive research in this vein, within the Italian context, has been carried out by Massidda (2015), who indeed started shedding light on the promising capabilities of fansubbers. The author employs both empirical and theoretical approaches, combining a conceptual analysis of norms in traditional subtitling with a linguistic examination in the comparative case studies. Drawing on her personal involvement with two prominent Italian fansubbing communities, ItaSA and Subsfactory, the author offers valuable perspectives on

the current practices of amateur audiovisual translators in Italy, extensively covering issues such as legal and privacy issues, translation norms and strategies, internal organization of the given fansubbing groups, motivations, and censorship issues. By presenting case studies constructed upon the comparison of the DVD subtitling of the TV series *Lost* and *Californication* with the two versions fansubbed by each of the two groups, the author illustrates how fansubbers have questioned the long-established norms of professional subtitling, and how they have impacted the Italian professional industry. Contrary to the author's initial assumptions, the results of her study deviate from previous literature and reveal that amateur translators as a matter of fact do not lag behind professional ones; rather, they may be source of inspiration for both academics and professionals.

In line with this perspective, in 2015, extensive research on non-professional translation practices in the media has been published and edited also by Antonini and Bucaria (*ibid.*). In their edited volume, which stands as one of the first scholarly attempt of looking at non-professional translation from an academic perspective, they circumscribe “NPIT – Non Professional Interpreting and Translation” (*ibid.*) as a practice that includes “all those linguistic and cultural mediation activities performed by people (bilingual speakers) who have had no formal training and who are often not remunerated for their work as interpreter/translator” (*ibid.*: 7). These people, as they recognize, had been commonly defined as “untrained, unremunerated, not abiding by a code of ethics or standards of practice and lacking in social prestige” (*ibid.*: 9). However, as they highlight, practices of non-professional translation in the realm of media contexts show that this is not always the case, and fansubbing practices, with their recruitment and requirements standards, prove evidence. The authors of the volume address the issue of fansubbing as “an alternative form of audiovisual translation” (*ibid.*: 12) that may constitute a benefit for professional practices with the potential to “change standards for the translation industry” (*ibid.*: 18). According to this current of thought, fansubbing thus started being looked at not merely as a harmful entity towards the industry, but rather as a potentially powerful force positively influencing professionals and their working standards (*ibid.*).

In this vein, a substantial and influential amount of research has been conducted by Orrego-Carmona (2014; 2015; 2016), who addressed fansubbing from both the point of view of reception studies and comparison between professional subtitles and non-professional ones. The scholar conducted a series of studies using eye-tracking technology alongside questionnaires and interviews to examine how audiences perceive professional and non-professional subtitles in the English-Spanish language pair. His aim was to assess whether any significant perception difference was noticed among viewers' responses, as his research was based on the assumption that non-professional subtitles would be of lower quality and would negatively affect viewers' comprehension. However, his findings contradicted this assumption, as Spanish viewers did not notice any significant differences between the two types of subtitles in terms of narrative understanding⁸ (Orrego-Carmona 2016).

Similarly, another significant study within the perspective of reception was conducted by Bruti and Zanotti (2013) in the language pair English – Italian: they combined a comparative analysis of three different

⁸ However, the results of the study reveal also that professional subtitles showed in fact greater consistency in how viewers read and interact with them (Orrego-Carmona 2016).

subtitles (2 non-professional and 1 official) of a pilot episode of the TV series *Lost* with a questionnaire administered to university students to test their comprehension and preferences by asking them to evaluate the preferable subtitles among the three proposed, focusing in particular on orality markers. The results of this study, although limited to the specific linguistic features analyzed, show a higher preference towards the non-professional subtitles' solutions.

Bruti (2015) carried out a linguistic comparison of the translations of compliments, in the language pair English – Italian, between the professional and non-professional subtitles of the TV series *Lost*. Her results highlight no significative difference between the two typologies of subtitles.

Considering the language combination English – Italian, another reception study comparing professional versus non-professional subtitles in favor of the latter is Di Giovanni's (2018). A questionnaire-based experiment was carried out to assess the audience reception of professional versus non-professional Italian subtitles in the TV series *Black Mirror* and *Narcos*, focusing on aspects like comprehension and enjoyment. The study was conducted by means of a questionnaire to evaluate how audiences respond to subtitles created by Netflix versus fan translators. While limited by the sample size and materials, the findings suggest a shift in viewing habits. In particular, fan-generated subtitles were generally preferred over Netflix subtitles, largely because Netflix's subtitles were often criticized for being too long and disappearing too quickly. Other factors, such as the audience's familiarity with either dubbing or subtitling, also shaped their preferences and overall enjoyment of the content.

This thread and shift towards non-professional subtitles seem to fit particularly to the Chinese context, where, as mentioned, audiences and fan translators themselves show discontent towards industrial subtitles. However, to the extent of my knowledge, not many studies have been addressing the issue of comparing fansubs and industrial subtitles to highlight the higher quality and audience preference towards fansubs. In the following Section 2.2 I will present an overview of the key role represented by fansubbing in China.

2.2 The key role of fansubbing in China

The Chinese media landscape offers a compelling field of study for what concerns AVT and fansubbing. It is indeed characterized by strong State control and intervention in the film industry, serving as a tool for reinforcing national identity (Wang and Zhang 2017; Moon and Yin 2020). Domestic productions, largely shaped by standardized content with a primarily educational purpose (Keane 2005), dominate Chinese screens, whereas international productions cover only a small market area in terms of numbers. However, as Liu *et al.* (2019) notice, they very much contribute to the income annual revenues⁹, showing the Chinese audience's better appreciation towards foreign products rather than domestic ones. In the following subsection 2.2.1 I will provide a concise historical overview of the process of importing foreign contents into China.

⁹ Liu *et al.* (2019) underline how in 2017, for example, out of 474 films distributed in national theaters, although imported films made up only a quarter of the films (98 imported films and 376 local ones), they nevertheless contributed 46% of the total box office revenue, despite the dominance of domestic productions.

2.2.1 *The import of foreign audiovisual contents into China*

From the 1930s onwards, until more or less the late 1990s, China had very limited exposure to foreign cinematographic productions. Cinema was seen as a means of political communication (Yang and Feng 2016), and almost only Soviet films were introduced into China and translated into Chinese from Russian (Zhang 2018). When the Chinese Communist Party came to power and founded the People's Republic of China in 1949, cinema was given even greater political function and had the sole role of political propaganda. From 1949 to 1965 most foreign films imported still came from the Soviet Union because of political relationships reasons and because of “nation building” goals (Yang and Feng 2016), while most Western films – and especially Hollywood ones – were publicly banned (Jin and Gambier 2018). In 1950, the Film Import and Export Department was established together with the China Film Management Bureau: these two institutions were in charge of importing foreign films, which were subsequently censored and then approved by the Ministry of Culture. The four state-owned institutions that are still responsible for translating and dubbing foreign products were established in the 1950s: Changchun Film Dubbing Studio, Shanghai Film Dubbing Studio, August First Film Dubbing Studio and Beijing Film Dubbing Studio (Yang and Feng 2016).

An increase in the import of foreign films can be traced back only after Cultural Revolution (1966–1976), when the country began its reforms and opened up to the outside world (Yang and Feng 2016)¹⁰. In 1994, the Ministry of Radio, Film and Television of the PRC allowed foreign films to be shown in Chinese cinemas, but the quota was limited to only 10 films per year (*ibid.*). In 1999, thanks to an agreement between the U.S. and China, this quota was increased to 20, and in 2004, the former SARFT (State Administration of Radio, Film and Television), now NRTA (National Radio and Television Administration 国家广播电视总局), a ministry-level agency under the control of the Chinese Communist Party, in order to diversify the content offered, established that among these 20 only 14 could be from the U.S., leaving small room to other countries' products. The quota was ultimately increased to 34 in 2013, which is today's number of foreign films that can be aired in Chinese cinemas and TV channels (Ho *et al.* 2020). As a matter of fact, this number is higher, as some of them are distributed as buyout flat-fee products: Chinese distributions companies sometimes negotiate

¹⁰ In short, the 1970s marked a transitional phase for Chinese cinema as the country began recovering from the Cultural Revolution (1966–1976). Mao Zedong's death in 1976 and the subsequent rise of Deng Xiaoping ushered in a new era of political and economic reform which laid the groundwork for China's transformation into a global economic powerhouse. In 1971, China (PRC) became member of the United Nations, an important step which paved the way for the beginning of a slow process of opening the country towards the international scenario, reinforcing its diplomatic relationships with the West. The project of development and reform of China was based on the so-called Four Modernizations: implemented by Deng Xiaoping's leadership after the third plenary session of the Communist Party (1978), they focused on agriculture, industry, science and technology, and defense (Samarani 2004/2008). The effects of these reforms involved also the media and film industry. The reopening of film studios, which had been shuttered during the Cultural Revolution, coincided with the establishment of the China Imports and Exports Company (1979), enabling Chinese filmmakers to reengage with international cinema. The 1980s were a landmark decade for Chinese cinema, which transitioned from being an insular medium to one influenced by international currents in filmmaking. During this decade, Chinese filmmakers began receiving diverse influences from global cinema, moving away from the Soviet-inspired styles of earlier decades. European, American, and Japanese films were introduced into China, sparking a boom in dubbed films and broadening the visual and narrative horizons of both filmmakers and audiences. Different genres also emerged, such as documentaries, animations and science films. The 1990s brought transformative changes to Chinese cinema as the country embraced a market economy and underwent economic and social restructuring. Amidst the challenges of transitioning to a market economy, 1990s' Chinese films industry saw the coexistence of domestic productions and the growing influence of global cinema (Hu and Chen 2021).

a fixed price with international producers for local rights, which are subsequently cleared, and the Chinese distributor is allowed to keep all the revenues. In this way, quota limitations are overcome. Another system to bypass the quota limitations is for foreign producers to establish joint ventures of co-production with local producers (Jin and Gambier 2018; Wang and Zhang 2016).

After a product is allowed to enter the Chinese market, two interrelated processes come into play: censorship scrutiny and translation. In order to be broadcast, every product must pass the censorship inspection, which allows the product to obtain a license to be officially broadcast (Zhu 2023). The major role in this belongs to the Central Government's subsidiary organ, mentioned above, called National Radio and Television Administration (NRTA), which supervises all matters related to cultural and media production granting access to foreign products (Wang and Zhang 2016). It must not be surprising that some contents are however banned, such as those that:

- deny the basic principles determined by the constitution;
- affect the unity, sovereignty and territorial integrity of China;
- leak classified information threatening domestic security;
- encourage hatred and discrimination among ethnic groups;
- violate ethical cultural norms and principles;
- propagate cults and superstitions;
- disturb social order and threatens social stability;
- depicts pornography, gambling, violence, or abet people to commit crimes;
- humiliate or defame others, or damage the lawful interests of others;
- compromise social morality or traditional cultures in China;
- contain information which is prohibited by law (*ibid*: 306; cfr. the Regulations on the Import and Broadcast of Foreign TV Programs adopted in 2004 by the former State Administration of Radio, Film and Television – SARFT and apparently still in force as reported by the Chinese Government website¹¹).

However, it seems that the boundaries of these restrictions are somehow blurred. As Wang and Zhang (*ibid.*) notice, there seem to be no precise definitions and guidelines concerning what kind of contents may affect the above-mentioned restrictions though, and the criteria seem to vary from case to case depending on the censors' personal interpretation, with the result that some apparently forbidden content is still broadcast and some other is banned¹².

Against the backdrop of strict government control over the Chinese film industry and discontent from Chinese viewers towards the limited availability of foreign contents, as well as their manipulation, fansubbing

¹¹ Regulations on the Import and Broadcast of Foreign TV Programs, URL: https://www.gov.cn/gongbao/content/2005/content_78843.htm (accessed 21.01.25).

¹² As Wang and Zhang (2016) highlight, novels such as George Orwell's *1984* (1949/2004), or Vladimir Nabokov's *Lolita* (1955/2010) or films and TV series such as *V for Vendetta* (2005) or *House of Cards* (2013-2018), although sensitive contents such as sex, anti-communism or sino-phobic manifestations are forbidden, are still released in China. However, Zuccheri (2019) sheds light on the Italian TV series *Gomorra – La serie*, which instead has not been aired on Chinese official channels and relies on fansubs to gain popularity among Chinese viewers.

emerged as a significant cultural phenomenon introducing alternatives to the official censored contents and challenging audiovisual translation conventions, as well as creating new ties with the Chinese audiences (Zhang 2013; Wang and Zhang 2017).

2.2.2 *The rise and development of fansubbing in China*

In China, fansubbing plays a significant role in introducing, through the activity carried out by several fansubbing groups (in Chinese *zimuzu* 字幕组, lit. ‘subtitling groups’), otherwise unavailable foreign contents to Chinese viewers through file transfer on pirate websites that try and bypass State regulations and copyright holders (Zhu 2023).

The rise of fansubbing in China is commonly dated to 2003, when, thanks to broadband width and the emergence of new and affordable technologies, groups of amateurs gathered forming the first fansubbing groups in the vein of general discontent towards government restrictions (Hsiao 2014). Traces of amateur translations of audiovisual content emerged, as a matter of fact, also prior to the era of streaming. The restricted access to Western movies and TV shows triggered the demand for pirated audiovisual contents. In the early stages of the phenomenon, Chinese fansubbers shared their translations, mainly of Hollywood films and TV dramas, by typing and recording on VHS tapes, making China one of the world’s most prolific audiovisual illegal producers of VHS in the 1980s and VCD and DVD in the 1990s (Zhu 2023). Thanks to the rise of Internet in the 2000s, they increasingly started having the chance to translate TV series, movies, documentaries, music videos, variety shows, etc. and to share their translated contents on dedicated websites (*ibid.*).

The first group, emerged in 2003, was known as F6. It was committed to subtitling the TV series *Friends*, not officially released in China, and it paved the way for the rise and development of the nowadays wide-spread Chinese fansubbing phenomenon (Wu 2017). One of the first scholars who introduced Chinese fansubbing to academic attention is Zhang (2013), who described Chinese fansubbers as young amateurs, living either in mainland China or overseas, coming from economically developed cities and having a foreign language educational background. Thanks to their activity, they are referred to as “cultural transmitters” for introducing foreign culture into China (*ibid.*: 30), or “heroes of cross-cultural communication” (Jin and Gambier 2018: 30). Given the scenario in which audiovisual contents circulate in China (cfr. subsection 2.2.1), fansubbing emerged as a mean to promote “cultural communication between China and the world” (*ibid.*: 32), with the inner intention of “bringing the world closer to Chinese people” (*ibid.*: 32).

Compared to official translations, Chinese fansubs are indeed described as being more vivid and engaging, aiming to preserve the quality and integrity of the source content challenging instead mainstream conventions and values in official translations (Zhu 2023). As Zhu (2023: 13) states, one of the main motivations behind Chinese fansubbing is indeed to “make visible the otherwise invisible traces of censorship and its movements”, by exposing Chinese viewers to unfiltered contents (*ibid.*). Given the flaws recognized in official translations, due to intentional omissions or manipulations determined by the government’s intervention over sensitive contents (*ibid.*), fansubbing helps instead the Chinese fan community “to bypass the shoddy ‘official’ channels for a more authentic encounter with the source content” (*ibid.*: 14). Additionally,

as Zhang (2013) furtherly notices, the majority of Chinese fansubbers operates also out of language learning motivations, as well as gaining a better understanding of a foreign culture.

Today, the phenomenon is more active than ever and, in spite of severe government interventions that forced some groups to shut down¹³, it operates in what is in fact recognized as a “legal grey zone” (Wang and Zhang 2017; Zhu 2023). In spite of foreign producers complaints about copyright infringement, Chinese fansubbers are in fact not breaking any law (Wang and Zhang 2017), for two reasons: one is because Chinese copyright law, according to what Zhu (2023) reports, permits personally produced media, non-profit oriented, to be shared among peer friends; secondly, Chinese fansubbers translate materials that are not available in the official distribution channels at all, thus they seem not to be causing any revenue loss to neither the government nor producers (Wang and Zhang 2017)¹⁴. Chinese fansubbers consider themselves rather as “modern-day Robinhoods” (Zhu 2023: 21) operating out of volunteerism and free sharing with the mission of promoting and providing Chinese viewers with foreign audiovisual contents that would otherwise be censored or not even available.

In such a scenario, the TV series *L'amica geniale*, subject of this research, stands as a unique exception: given some of its apparently improper contents, it has nevertheless been officially imported on three different Chinese official streaming platforms, and it is gaining huge popularity among Chinese viewers. However, it seems that such an acclaim is not related to its official subtitles, but, rather, to different non-professional versions illegally shared online by groups of fansubbers (see Section 2.3 for an overview of the introduction and success of *L'amica geniale* in China).

2.2.3 Professional subtitling and fansubbing in China

The boundaries between professional subtitling and fansubbing in China are probably more blurred than elsewhere.

Chinese fansubbers, given the circumstances under which they operate outlined in previous Subsection 2.2.1, receive great appreciation by the Chinese audiences: as Gao and Shen (2024) demonstrated through their study, the Chinese public's recognition of fansubbing is nowadays extremely positive, as they are seen as “cultural brokers” (Hsiao 2014) who bridge, link and mediate between different cultural groups with the aim of reducing distance and conflict as well as producing change (*ibid.*). Chinese fansubbers operate through well-organized internal structuring and often develop their own platforms, such as the most famous group YYeTS (Jiang and Doherty 2024). In recent years, certain fansubbing groups have indeed been even recognized in industry and their work has been adopted by official platforms such as Netflix, as Jiang and Doherty (*ibid.*)

¹³ Between 2009 and 2014, and again in 2020, the Chinese government launched severe anti-piracy campaigns, several fansubbing groups, to the extent that the founder of one of the most active ones, YYeTS, has been arrested and charged with three-and-a-half-year prison sentence and a fine (Wang and Zhang 2017; Zhu 2023).

¹⁴ According to Hsiao (2014), after China entered WTO in 2001, it increasingly started to reinforce intellectual property measurements. The author sheds light on fansubbers' and Chinese citizens' viewpoints towards copyright infringement: although potentially infringing intellectual property, fansubbers are considered to be ‘cultural brokers’, providing access to otherwise unavailable content and viewing intellectual property protection as coercion. Out of this motivation, they try and justify their activities by the cultural value they provide, by leveraging on the “moral endeavour” (*ibid.*: 237) they join to exempt themselves from intellectual property infringement.

report. Above all, Chinese fansubbing is linked to the fan-based platform Viki, which challenges the distinction between professional subtitling and fansubbing. Initially a fan-based project, Viki is today a profit-based start-up, bought out by Japanese e-commerce giant Rakuten in 2013 (Dwyer 2016) and monetized through commercial ads and the purchase of a ‘Viki Pass’ to enjoy its contents (*ibid.*). This platform incorporates different varieties of media, and it allows users to collectively collaborate, real-time, to the subtitling of a given content through a dedicated software. By providing a streaming-like format, Viki bypasses copyright infringement and secures licensing deals with producers and distributors (Dwyer 2012). Through its collaborative platform-based translation format, Viki merges profit-based corporate crowdsourcing and fansubbing features, blurring the boundaries between professional subtitling and fansubbing. Dwyer (2016) underlines that Viki is as a matter of fact a commercial platform, exploiting the free labor of fan translators while at the same time maintaining the community features and enabling users to join forum discussions and collaborate out of their passion for TV series. As she (2012: 225) puts it, “If Viki fansubbers were to profit from their labour, would they still be classified as amateur simply on the grounds that most have received no formal translation training?”¹⁵.

Chinese fansubbing’s integration into commercial platforms like Viki suggests a reevaluation of the boundaries between amateur and professional subtitling. This shift not only questions fansubbers’ roles within the industry but also positions fansubbing as a legitimate field of academic study.

Scholars are increasingly exploring the cultural, social, and economic impacts of fansubbing, analyzing its influence on global media consumption, participatory culture, and translation practices. As the line between fansubbing and professional subtitling blurs, the study of fansubbing opens new avenues for understanding collaborative media production and the dynamics of online communities. The integration of Chinese fansubbing into platforms like Viki lays the groundwork for investigating the role of fansubbing in relation to the official industry. This opens up opportunities to explore not only the cultural impact of fansubbing but also its role in reshaping the boundaries between fan-driven contributions and official media production, as well as influencing professional translation, particularly in China’s rapidly evolving media landscape. In this vein, *L’amica geniale* stands as an interesting example (see Section 2.3).

2.2.4 Fansubbing as a field of study within the Chinese context

A great number of studies addressed the issue of Chinese fansubbing from a variety of angles: from social and linguistic investigations on the phenomenon (Dwyer 2012, Zhang 2013, Wang 2017, Wang and Zhang 2016; 2017, Zhang and Cassany 2016, Rong 2017, Wu 2017, Lu 2019 or, more recently, Yu 2022) to ethnographic approaches towards fansubbing groups motivations and social dynamics, such as in the studies of Liu and De Seta (2014), Li (2017), Lu (2019), Lu and Lu (2021), Huang *et al.* (2023), or investigations towards ideological and censorship influences on fansubs (Chang 2017; He 2017, Zhu 2023)¹⁶.

¹⁵ See Dwyer (2012) for further insights on Viki.

¹⁶ It is interesting to notice that the amount of research on fansubbing published and available on the China National Knowledge Infrastructure – CNKI database is limited in both contents and numbers. By searching for *zimuzu* 字幕组-related contents, 54 academic journals are available. Among the most relevant ones, pioneer ones describe the fansubbing phenomenon and its organizational and translational features, such as Bao (2009) or Hei (2013), whereas the more recent

However, in terms of comparing Chinese professional subtitles and fansubs, which is the perspective I adopt in my research, only a few studies seem to exist in previous literature.

Tang (2014) compared three official dubbed versions vs two fansubs of *Kung Fu Panda* (English – Mandarin, Taiwan and Cantonese Chinese) focusing on kung-fu related references. The results of this study show that both typologies of translations adopt interventionist translation strategies, with professional translations highlighting a more active role in cultural representation compared to the non-professional subtitles, and both reveal a preference towards more creative solutions challenging the rigid conventions of standard subtitling.

More recently, Lu and Lu (2021) compared instead the subtitles made by professional translators and fansubbers in the language pair English – Chinese to detect similarities and differences between the two practices. Their result show that fansubbers tend to use highly aesthetic, functional and semiotically coherent ways to foster their interaction with the audience as well as maximizing their visibility as translators. Being more aware of the semiotic complexities of audiovisual texts and by subverting standard subtitling conventions with creative solutions such as notes and other forms of creative subtitles, fansubbers are portrayed by the authors as divergent from standard subtitles in terms of visibility, interaction and compositional meaning. They thus enhance participatory culture in terms of audience engagement, interaction and attachment to the film if compared to the official subtitles. This shift highlights how audience demands are changing along with the evolution of technology and resources.

Zhang *et al.* (2024), focusing on cultural references, compared the official Chinese subtitles and fansubs in *The King's Speech* and *No Country of Old Men* in the language pair English – Chinese. The results of their study show no significant difference between the two typologies of subtitles, thus underlying the ever more convergence between industrial and non-professional subtitles mentioned before.

Jiang and Doherty (2024), through a corpus-based approach, investigate instead the differences in the translation of swearwords between professional subtitles and fansubs of a series of films in the language pair English – Chinese. Similarly to Zhang *et al.*'s (2024)'s findings, their results show no significant differences between the two kinds of subtitles too and highlight a more vulgarizing approach in the fansubs.

According to what Zhu (2023) reports, the majority of Chinese fansubs are related to Hollywood products, English-speaking TV dramas and Japanese anime, which is why most studies on Chinese fansubbing focus on the language pair English – Chinese. However, in the past few years some fansubbing groups have specialized also into less widespread European languages¹⁷ such as Spanish, German, French or Italian.

A few studies have been addressing fansubbing from Spanish into Chinese: Zhang and Cassany (2016), for instance, investigated the internal organization of a fansubbing community working with the language pair

ones primarily cover case studies from a linguistic perspective highlighting fansubbing's translation strategies (Xiao and Sun 2016, Shen and Luo 2017), the role of fansubbers in cross-cultural communication (Yu 2012; Li 2016), fansubbers' motivations and devotion to voluntarism (Zheng and Zhang 2022), or copyright infringement issues (Wang 2012; Yang 2016, Yu 2016). However, it should be noted that while these studies contribute to the field, they are generally less developed and detailed – particularly in terms of methodology – compared to their Western-published counterparts, which, as a result, are considered more relevant and receive more attention within this thesis.

¹⁷ Cfr. SUB HD: <https://subhd.tv/zu> (accessed 28.09.24).

Spanish – Chinese, focusing on roles, chain of production, virtual spaces, self-regulation strategies, and ethical issues. By combining qualitative content analysis and discourse analysis of a corpus composed with the help of netnographic techniques (semi-structured interviews, participant observation and field notes), the authors gained insights into the hierarchical structure of the group and its resources such as forums, social networks and chats through which the community organizes, promotes, and manages the translation processes. The study underlines also how, despite being volunteers, these fansubbers follow self-imposed rules and quality standards to legitimize their work by efficiently collaborating, blending amateur passion with professional dedication supported by engaged audiences. In doing so, they reshape traditional media production and consumption, offering content tailored to viewers' emerging needs.

Moreno García (2020), through a netnographic investigation, focuses instead on the motivations of a Spanish – Chinese fansubbing group and notices that its members manifest their will to becoming volunteer translators out of understanding, passion and attaining experience, as well as finding friends.

Gao (2020) investigates instead the translation of cultural references by two Chinese fansubbing groups in the Spanish TV series *El Ministerio del Tiempo*. The results of this study show that both the two groups under analysis have the same preference in translation techniques except for notes on the screen.

To my knowledge, no studies concerning the Chinese fansubbing of other European languages' products have been conducted in previous literature, except for Zuccheri's (2019) study on the Chinese fansubbing of the Italian TV series *Gomorra – La serie*. By examining the stylistic and translation approaches adopted by the Chinese fansubbing group *Shenyang* in translating swearwords in the Italian TV series *Gomorra – La serie*, as well as the motivations behind the retrieved translation solutions, Zuccheri (*ibid.*) provides the first investigation on how an Italian TV series reached the Chinese audience only thanks to its fansubbed version. *Gomorra – La serie*, which seems to be highly appreciated and very popular among Chinese viewers¹⁸, was not imported on the official Chinese channels due to its unsuitable contents (*ibid.*) and thus owes its success only to its amateur subtitles. This study sheds light on the challenges encountered by the Italian audiovisual market in accessing the Chinese official channels and paves the way for further reflections on the role played by Chinese fansubbers in guaranteeing Italian films and TV series a unique doorway towards Chinese audiences.

Up to date, except for Zuccheri's (*ibid.*) study, the Chinese fansubbing of Italian products, which represent the main focus of my research, seems to stay on the edge of scholarly attention. No previous research has indeed questioned how Italian audiovisual contents is translated into Chinese and received by Chinese audiences, nor compared their official subtitles – when they exist – and non-professional fansubs. The absence of such comparative studies leaves open the question of whether fansubbing could provide a valid alternative for niche products, such as Italian content, in light of audience dissatisfaction with official translations, often due to restrictive content limitations or lack of cultural nuance.

In this vein, my research aims to fill this gap and analyze, as previously mentioned, both the official subtitles and the fansubs of the TV series *L'amica geniale*, serving as a case study. Through this comparison,

¹⁸ See Italian TV series on Douban: <https://movie.douban.com/tv/> (accessed 28.09.10).

which focuses specifically on the translation and reception of cultural references, I will assess whether fansubbers are able to offer more culturally relevant, accurate, and engaging translations than the official subtitlers. In the following Section 2.3 I will introduce the introduction of the TV series *L'amica geniale* in China.

2.3 *L'amica geniale* in China

The success that *L'amica geniale* is obtaining in China is undoubtedly massive. Before delving into the introduction of both the novel and the TV series into the Chinese scenario, I will provide a short overview of the plot and main themes.

2.3.1 *L'amica geniale*: plot and main themes

The TV series *L'amica geniale* (2018-2024) is adapted from the bestseller 4-volumes novel by the Italian author Elena Ferrante (2011-2014). The quadrilogy, published in Italy between 2011 and 2014, includes the four volumes *L'amica geniale* (My Brilliant Friend, transl. Ann Goldstein), *Storia del nuovo cognome* (The story of a new name, transl. Ann Goldstein), *Storia di chi fugge e di chi resta* (Those who leave and those who stay, transl. Ann Goldstein), *Storia della bambina perduta* (The story of the lost child, transl. Ann Goldstein).

The narrative of the story revolves around the troubled friendship between Elena 'Lenù' Greco and Raffaella 'Lila' Cerullo, two young girls of poor origins living in a neighborhood in the outskirts of Naples. The story is told by an adult Elena, who gives voice to her and Lila's friendship when Lila, aged sixty-six, suddenly disappears leaving no trace. On the background of Naples and of an evolving Italy during the second post-war period, the author depicts the feelings characterizing the relationship between the two girls and the vicissitudes of their lives. Through the development of their friendship, from childhood to adulthood, along with the metamorphoses of the other characters, Elena Ferrante manages to indirectly narrate the historical and social evolution of Italy from the Fifties to contemporary days. Representative of a specific place and historical period, the narrative is inextricably linked to the culture it stems from, resulting in a heavy cultural load discernible throughout the pages of the novel and vividly reproduced by the directors in the TV series. The plot depicts indeed marginal southern Italian society, with all its peculiarities and values: patriarchal violence and dominance over women, social regression and desire of emancipation, traditional family values, hierarchical relationships of power, to name just a few. The setting, with all its particularities, contributes to the strong Italian and regional features connotating the characters and the way they speak, act and think.

As a matter of fact, as de Rogatis (2019) underlines, the principal facets of the plot can be seen as global issues that, fashioning themselves on different "suburbs and centers of the world" (ibid.: 285), make *L'amica geniale* an evocative example of the so-called "global novel" (ibid.), representative of a common consciousness recognized and shared by the global readership. According to Kirsch (2016), the quadrilogy can indeed be considered to be a global novel in that it approaches global issues starting from the local reality. The author underlines that the story of Elena and Lila, shaped by the neighborhood in which it is set, is in fact influenced by international historical facts (1960s' turmoil, 1970s' feminism, the advent of technology in the 1980s, etc.), thus it might as well be the story of other women of the same generation around the world. Naples

stands as an archetype, a place that is foreign and local, but nonetheless universal: “a suburb that becomes the symbolic center of the international imaginary” (de Rogatis 2018: 163). The international consensus of both the novel and the TV series has indeed been massive: *Ferrante Fever*, a documentary directed by Giacomo Durzi (2017), widely reports the international rising of the phenomenon through the words of some influential people like Michael Reynolds, director of Europa Editions, who explains: “there is nothing else like the Neapolitan Novels in the history of fiction”, because the story “is very vast, it is broad”; Mario Martone, director of *L’amore molesto* (Troubling Love, 1995)¹⁹, evocatively confirms *L’amica geniale* universality by underlying that “the sensation is not that [the story] speaks to you, but *of* you” (my emphasis). Ann Goldstein, the English translator of the novel, also interviewed in the documentary, underlines that Elena Ferrante “examines emotions in a way that you might not want to do yourself and you might not want to name these things or admit them. But she names those things”, thus confirming the powerful “global” (de Rogatis 2019; 2021) nature of *L’amica geniale*.

In the vein of such a global power and international consensus, the novel has been adapted into what can be probably defined as one of the most successful Italian TV series of the last decade.

2.3.2 *From the novel to the TV series: production and main features*

Given the success and the popularity reached by the quadrilogy, the plot has been adapted into a four-seasons TV series. Indeed, as Gambaro (2021) notes, the choral narrative structure of the quadrilogy best fitted into a serialized screen production reflecting the novels’ structure division, as well as the ‘globality’ of its themes and values (de Rogatis 2023).

The production project is of international scope: for the first time in history, HBO invested in a non-English production (Gambaro 2021). The series, premiered at the 75th Venice International Film Festival, is indeed co-produced by the Italian broadcasting company Rai Fiction and the American TV network HBO, in partnership with TIM Vision, the producing company Fandango and the Italian movie production company Wildside; it is instead distributed abroad by Fremantle. The first season was aired both on Rai Uno in Italy and on HBO platform in 2018, the second in 2020, the third in 2022 and the fourth in November 2024. The blended collaboration by the two networks Rai and HBO reveals the global scope of the series, indeed adapted to reach an as-global-as possible audience (*ibid.*). The script of the series is produced by the director of the first two seasons Saverio Costanzo²⁰, the screenwriters Francesco Piccolo and Laura Paolucci, and Elena Ferrante herself²¹ (*ibid.*).

One of the most striking features of the screen adaptation of *L’amica geniale* is its broad scope: as Gambaro (*ibid.*) furtherly notices, the series aims at reaching both novel readers’, non-readers and potential future readers. This is made not only thanks to the global nature of the narrative, but also through filming

¹⁹ *L’amore molesto* (1992) is Elena Ferrante’s first novel.

²⁰ Saverio Costanzo is director of Season 1 and 2. Season 3 is directed by Daniele Luchetti, while Season 4 is directed by Laura Bispuri.

²¹ The participation of the author herself in the screenwriting process is particularly interesting, as Elena Ferrante, as it is widely known, is a pseudonym for the real author who prefers to keep her identity hidden. Her involvement might have taken place through written emails or through the mediation of her publisher (Edizioni e/o), as is her usual practice for interviews.

techniques which aim to reach both audiences at the same time, following a linear and didactic structure and timeline which responds to that discernible through the novel's pages (*ibid.*; see also de Rogatis 2023).

The cultural significance and its intricacies become even more pronounced in audiovisual content compared to the original novel, thanks to the multi-layered semiotic systems present in such media. If the narrative indirectly traces the story of Italy, with all its social and historic dynamics and evolutions, the series make this possible through remarkable directing choices. As Saverio Costanzo has mentioned in various interviews, such as in particular the one held within the debate organized by the Italian Institute of Culture of Shanghai at the Muxin Art Museum of Wuzhen (12.03.2022), in China, for the photographic exhibition “My Brilliant Friend. When Literature appears on Screen” by Eduardo Castaldo (see Subsection 2.3.3)²², his plan was to tell the story by mirroring the evolution of Italian cinema throughout history. As he explained in the interview, the film's editing reflects the evolving storyline and the increasingly rapid pace characterizing Italian society during the second post-war. The first season is thus dedicated to Italian Neorealism and echoes the approach of the big directors of that time, such as Rossellini, Visconti, De Sica, etc. By watching the episodes, this can be recognized not only by filming techniques such as the rigorous distance of the camera from the portrayed picture, but also by the real-like settings, the involvement of non-professional actors, typical costumes, grey colors: indeed, the first season is characterized by predominantly monochromatic, greyish visuals, which echo the stylistic tendencies of Italian Neorealist cinema. As Lepratto (2015) explains, the shift from black-and-white to color in Italian cinema occurred around the 1950s, with Neorealist films serving as a testing ground for this transition. The grey tones of Season 1 not only reflect the aesthetic of post-war Italy but also symbolize the marginalized society in the poor outskirts of Naples. This visual style captures Italy's shift from the hardship of war to the post-war renaissance, mirroring the gradual introduction of color in Italian cinema (Ciak 2018)²³. The second season reflects instead the Sixties, and it thus takes inspiration from the peculiarities of the French *nouvelle vague*: as people lives' paces increased, cinema started portraying this evolution by producing contents characterized by faster movements, more chaotic sounds, etc. The third season, directed by Daniele Luchetti, portrays instead the Seventies, and – inspired by the *New Hollywood* ‘movement’ – mirrored everyday life scenes happening within people's houses, dealing with personal feelings and social themes such as the Italian Divorce Law (1970), and so on. The fourth season, according to Costanzo (2022, interview at Muxin Art Museum), ideally portrays the advent of television in Italy and in Italians' lives. What Costanzo (2022, interview at Muxin Art Museum) stresses is that the *fil rouge* of the whole series is the history of both Italy and Italian cinema. This remarkable peculiarity of the product enhances its cultural significance, thus – given its international scope – it furtherly underlines the importance of the translation of its culture-specific references.

²² Istituto Italiano di Cultura di Shanghai, *L'Amica Geniale: conversazione con Saverio Costanzo e Alba Rohrwacher* 《我的天才女友》线上对谈, 12.03.2022. Accessible on: <https://www.youtube.com/watch?v=F9qHf15bNGg> (accessed 2.09.24).

²³ Ciak 2018, *L'amica geniale, i colori sospesi della storia*, 28.11.2018: <https://www.ciakmagazine.it/recensioni/i-luoghi-dellanima/lamica-geniale-i-colori-sospesi-della-storia/> (accessed 3.09.2024).

On this background, it sounds interesting to observe the introduction, circulation and consensus received by *L'amica geniale* in China, a country where the circulation of contemporary Italian products is pretty limited. As reported in Restucci (2023), by observing the top 100 and top 250 rankings of foreign novels on Douban, the main Chinese platform for rating books, films and music, it may be noticed that Italian novels represent a minority if compared to the anglophone ones. Interestingly, by looking at the Italian section, it results that the main translated contemporary author seems to be Elena Ferrante, also represented in the Douban top 10 of Italian novels (*ibid.*). By observing the foreign movies and TV series section on Douban, it is also noticeable that Italian products are inferior to anglophone ones too and represent thus a niche sector²⁴.

2.3.3 *L'amica geniale* in China: a focus on the TV series

The success of *L'amica geniale* in China begins in 2016 with the translation of the novel and its extremely positive outcome among Chinese readers²⁵, which paved the way for the even greater appreciation the TV series is gaining today.

The first two seasons of the series, subject of the current research, were broadcast respectively in 2018 and 2020 in Italy (Rai 1) and in 2019 and 2020 in China²⁶. The episodes were aired on three different Chinese official streaming platforms, namely *iQiyi* 爱奇艺, *Youku* 优酷 and *Tencent Video* 腾讯视频. As mentioned, the success has been massive, and the second season of the series was even awarded 'Best Foreign TV Series' at the 26th *Shanghai TV Festival* in 2020.

Additionally, it is worth mentioning the great acclaim *L'amica geniale* is receiving in China through a series of related events that are continuously organized. For instance, soon after the publishing of the Chinese version of the second volume of the novel in 2017, the Italian Embassy and the Italian Institute of Culture of Shanghai in collaboration with the People's Literature Publishing House (*Renmin wenxue chubanshe* 人民文学出版社), as well as Fudan University, Nanjing University and *Shanghai Sinan Book Club*, organized a cycle of seminars on the novel held by the Italian scholar Tiziana de Rogatis, whose research field extensively covers Elena Ferrante and *L'amica geniale*. As previously mentioned, in the wake of the success gained by the series, in 2022 the Muxin Art Museum of Wuzhen, China, held the photographic exhibition "My Brilliant Friend. When Literature appears on Screen" by Eduardo Castaldo, dedicated to the TV series. On this occasion, on 12.03.2022 a debate between the Director of the Museum, Saverio Costanzo, Alba Rohrwacher²⁷, Marco Müller²⁸, and a limited number of Chinese viewers was held at the Museum. Since the event took place during

²⁴ Given the recent shift of Douban into an app-only platform, whose web interface is particularly difficult to navigate on, direct links to the sections in question cannot be shared. However, the referenced sections can still be accessed through the mobile application.

²⁵ See Restucci (2023) on the Chinese translation of the first volume of *L'amica geniale*.

²⁶ Season 3 was broadcast both in Italy and China in 2022. Season 4 was aired in Italy in late 2024 and, at the time this research is being written (December 2024) has not been officially broadcast on the Chinese channels. It has nevertheless been fansubbed.

²⁷ Italian actress playing Elena's voiceover throughout the whole TV series and playing Elena as an adult in the fourth season.

²⁸ Italian cinematographic producer. Former Director of the Venice Film Festival (2004-2011), as well as the Rome Film Festival (2012-2014), he is now Professor Emeritus at the Shanghai University and Director of the Film Art Research Center of the same University.

the pandemic, not many participants were allowed to attend it in person; nevertheless, according to what Marco Müller reported in a recent interview on *Il Corriere del Veneto* (D'Ascenzo 2024)²⁹, the streaming reached 1.800.000 views, proving evidence of the unprecedented excitement of Chinese fans towards *L'amica geniale*. On 11 May 2022, the Italian General Consulate in Chongqing held the event entitled “Chongqing meets *L'amica geniale*”, in which the translator of the quadrilogy Chen Ying 陈英 was guest of honor. On 29 June 2024, at the Shanghai Library, Chen Ying was invited again as guest at the conference “Storie, io: le donne e il mondo nella scrittura di Elena Ferrante³⁰”.

The above-mentioned events are just a few examples of the many activities concerning *L'amica geniale* organized in China, that remarkably underline the huge acclaim of Chinese readers and viewers towards this work. Such an outcry is surprising for an Italian production: as Italian language represents a minority in China (Serragiotto and Scolaro 2023), Italian products are indeed scarcely imported. *L'amica geniale* stands as a lucky exception though: despite some of its themes, it is one of the few Italian TV series available on the Chinese screens. However, due to plot cuts and apparently improper translation solutions, its official subtitles are subject of criticism by some viewers. Instead, 5 non-professionally translated versions of the series have been disseminated online by 5 different groups of fansubbers and seem to be better appreciated by the audience.

Against this background, the aim of this study, as foregrounded in the Introduction, is thus to comparatively investigate how such a heavy cultural specificity has been introduced to Chinese viewers by both the professional and non-professional translators. This aims to shed light on the assumed flaws within the Chinese official audiovisual translation market for what concerns the translation of minority languages' products and on the potential resource represented by fansubs; ultimately, it investigates and assesses how Chinese viewers receive these translations.

Given the focus on cultural specificity, in the following Section 2.4 I will outline the extant literature on the translation of cultural references before proceeding, in the following Chapters, to present my data analysis.

2.4 Cultural references

Cultural references represent a widely debated issue in Translation Studies, constituting one of the main translation challenges. One of the first definitions of the concept was provided by Vlahov and Florin (1969: 438), who by *realia* indicate objects, concepts, and phenomena that are typical of a given geographical environment, of a culture, of the material life or particular historical-social features of a population, nation, country or tribe. Therefore, *realia* carry a national, local, or historical coloring. However, they do not have precise correspondences in other languages. Among the main other denominations provided in literature – “foreign cultural words” (Newmark 1988), “culture-bound problems” (Nedergaard-Larsen 1993), “culture-

²⁹ D'Ascenzo (2024), *Cinema*, Marco Müller: «I film cinesi fanno paura ma loro ci amano e sono pazzi per l'Amica geniale», 22.07.2024. Accessible on: https://corrieredelveneto.corriere.it/notizie/venezia-mestre/cultura-e-tempo-libero/24_luglio_22/cinema-marco-mueller-i-film-cinesi-fanno-paura-ma-loro-ci-amano-e-sono-pazzi-per-l-amica-geniale-99b4d125-ffb5-46ae-bf54-0ddb012fcx1k.shtml?refresh_ce (accessed 2.10.2024).

³⁰ English translation: *Stories, Me: Women and the World in the Writing of Elena Ferrante*.

specific items” (Franco Aixelà 1996), “culture bumps” (Leppihalme 1997) – one of the most exhaustive and recent one is the one provided by Pedersen (2011). In referring to “translation problems” (*ibid.*: 42), namely those elements that are more difficult than others to be translated and that require “extra special care and the active and conscious employment of subtitling strategies” (*ibid.*: 41), in his study on subtitling, he (*ibid.*) focuses in particular on “Extra-linguistic culture-bound references (ECRs)” (*ibid.*: 43). He defines an ECR as:

[a] reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience (*ibid.*: 43).

This definition, although precise and clear in its scope, lacks however to include what Chiaro (2009: 153) calls “Language-specific features” and Molina (2006: 82) “Cultura lingüística”, namely those phonological and lexical references – following Molina – that represent a cultural phenomenon, such as idioms, sayings, courtesy expressions, etc. and which, too, constitute a “translation problem” (Pedersen 2011: 42).

Given these premises, several are the categorizations of cultural references adopted in extant literature, constituting the theoretical framework upon which I have constructed my own (see Subsection 3.3.2.1).

2.4.1 Previous studies’ categorizations of cultural references

In previous research, cultural references have been often categorized by their belonging to specific domains and subdomains. According to Pedersen (2011), a domain refers to the semantic field or network a cultural reference belongs to and it may be determined by the hypernym of the cultural references associated to that domain; the inclusion of a given reference in a domain is based on the reference nature.

Many are the lists of domains that have been compiled in previous research. One of the first and most famous is Newmark’s (1988) one. He divides what he calls “cultural words” (*ibid.*:94) into 5 categories, namely 1) Ecology, relating to flora, fauna and other geographical references; 2) Material Culture, which includes “artefacts” such as food, clothes, houses and towns and transports; 3) Social Culture, referred to work and leisure activities; 4) Organisations, Customs, Activities, Procedures, Concepts, in which are listed references to political issues or institutions, as well as religious and artistic ones; and 5) Gestures and Habits, which I believe is self-explanatory. This categorization seems nevertheless too simplistic and limited to be applicable to other studies.

A more detailed taxonomy, in the realm of subtitling, is the one formulated years later by Nedergaard-Larsen (1993: 211), who recognizes different typologies of “extralinguistic culture-bound problems”: Geography (geography, meteorology, biology, cultural geography), History (buildings, events, people), Society (industrial level, social organization, politics, social conditions, ways of life and customs) and Culture (religion, education, media, culture and leisure activities). However, this taxonomy seems too narrow too, as it leaves aside relevant domains such as food or social references.

In describing what they call “lingua-cultural drops in translational voltage”, namely those instances where the message doesn’t get across, Antonini and Chiaro (2005: 39) and Chiaro (2009: 156) identified ten areas in which these may occur: 1) Institutions (judiciary, police and military), which comprise Legal formulae,

Courtroom forms of address, Legal topography and Agents; 2) Educational references; 3) Place names; 4) Units of measurements; 5) Monetary systems; 6) National sports and pastimes; 7) Food and drink; 8) Holidays and festivities; 9) Books, films and TV programmes; 10) Celebrities and personalities. Similarly, this categorization – although covering more domains than Newmark's (1988) and Nedergaard-Larsen's (1993) – seems again to be limited only to specific domains, missing however more general references to cultural aspects such as social life, history or politics.

A very detailed and comprehensive categorization is the one proposed by Molina (2006) in the analysis of the translation of what she calls *culturemas* in three Arabic versions of *One Hundred Years of Solitudes* by Gabriel García Márquez. The author, following Nida (1964), stresses how *culturemas*, with a specific cultural load in one culture, are considered as such according to their dynamic dimension, namely on the basis of their effect in a given context which may constitute a translation problem. That said, the author outlines a categorization that takes into account: a) a minimum number of categories within broad cultural concepts; b) only what is considered to be strictly cultural. In particular, she adopted the following areas as cultural concepts: *medio natural* (natural environment), *patrimonio cultural* (cultural heritage), *cultura social* (social references) and *cultura linguística* (linguistic references). Natural environment comprises the ecological features that distinguish different parts of the world and their correspondent cultures, such as flora, fauna, atmospheric phenomena and also toponyms with relevant meaning within the realm of the given text; cultural heritage, in line with Nida (1964) and Nord (1991), by and large include the physical or ideological references of a culture; as for social references, they follow Nida's (1964), Newmark's (1988) and Nord's (1991) categorizations and mainly refer to conventions and social habits; finally, linguistic references include Nida's (1964) categories of phonological and lexical references. In addition, the author takes other factors into account, which she calls *interferencias culturales* (Molina 2006: 82). They refer to concepts that may have a particular cultural connotation in one culture but a completely different one in another: *falsos amigos culturales* (*ibid.*: 83), determined by different symbolic associations, behaviors or gestures, and *injerencia cultural* (*ibid.*: 84), a special type of cultural interference that is generated between source and target texts when elements of the target culture appear in the source text.

Specifically, Molina (*ibid.*: 85, *my translation*) adopted the following categorization model:

Cultural Domains:

- Natural Environment: flora, fauna, atmospheric phenomena, climates, winds, landscapes (both natural and man-made), and place names (toponyms).
- Cultural Heritage: historical or fictional characters, historical events, religious knowledge, festivals, popular beliefs, folklore, iconic works and monuments, well-known places, tools, objects, musical instruments, agricultural and fishing techniques, urban planning matters, military strategies, means of transport, etc.
- Social Culture: social conventions and habits such as treatment and courtesy, ways of eating, dressing, and speaking; customs, moral values, greetings, gestures, the physical distance maintained between interlocutors, etc.

- Social Organization: political, legal, and educational systems, organizations, professions, currencies, calendars, eras, measurements, etc.
- Linguistic Culture: transliterations, proverbs, idiomatic expressions, proper names with additional meaning, generalized metaphors, symbolic associations, interjections, expletives, insults, etc.
- Cultural Interference:
 - Cultural False Friends: For example, the owl (Western culture: wisdom; Arab culture: bad omen).
 - Cultural Interference: For example, the English phrase “Hasta la vista, baby” was translated into Spanish as “Sayonara, baby”.

Notably, this model seems to be more comprehensive than the ones outlined above, in that it covers more general domains. Additionally, Molina’s (2006) considers also linguistic features such as idiomatic expressions, metaphors etc., which the previously outlined studies instead neglected.

Antonini (2009: 3) conducted a pioneer study on the perception of cultural references in dubbed fictional products in Italy. She analyzed a corpus of thirty programs aired on the 3 state-owned Italian TV channels and on 4 private-owned ones, consisting of a representative collection of different formats such as series, serials, sit-coms, soap operas, telenovelas and cartoons, covering all possible viewing times and target audiences. In this study, she (*ibid.*) lists 6 categories of references, namely 1) the US – in her specific case – education/school system; 2) food, measurements, and place names; 3) sport; 4) institutions and institutional settings; 5) famous people, TV programs, and historical events; 6) the legal system. This categorization covers specific domains that seem to have been neglected in other studies which have been inspirational for my categorization proposal, such as education/school system.

An influential and one of the most extensive studies on the subtitling of cultural references was conducted years later by Jan Pedersen (2011). In particular, as previously mentioned, he focused primarily on ECRs, defined as it has been previously reported in Section 2.6. Given his definition of ECRs, he extensively underlines that language and culture are two intertwined concepts, and that “culture is everywhere and so is language. [...] everything is culture; everything is within language” (*ibid.*: 43); thus, he specifies that by “extra-linguistic” he means matters outside language: even though the expression of the ECR is necessarily linguistic, what is instead extralinguistic is the entity the extra-linguistic reference is related to. In other words, an ECR is determined by the link between a linguistic expression and its referent. This, as it is referred to a certain culture, can be accessed only through encyclopedic knowledge. Culture, Pedersen (*ibid.*) specifies, is as important as language in defining an ECR, as it involves a long series of features such as value systems, belief systems, intralinguistic culture, etc. that – combined with language – give rise to what an ECR truly is; this is even more important when polysemiotic texts are involved, as they communicate culture primarily by the non-verbal visual channel.

In investigating the Scandinavian Subtitles Corpus, he lists a non-exhaustive list of categories that, as he explains, is not meant to be a comprehensive taxonomy – in that it is limited to the scope of its study – but it serves as a valid instrument to explain subtitling behavior and regularities. His categories are (*ibid.*: 59): 1) weights and measures; 2) proper names (personal names, geographical names, institutional names, brand

names); 3) professional titles; 4) food and beverages; 5) literature; 6) government; 7) entertainment; 8) education; 9) sports; 10) currency; 11) technical material; 12) other.

As he (*ibid.*) explains, the inclusion of an ECR in a domain depends on the nature of the element itself, and the domain may likely influence its rendering in the TT. The value of studying ECRs, in Pedersen's (*ibid.*) view, is therefore not that of understanding their indication of culture in a given ST, but it rather comes from their behavior in translation, which can tell great deal about subtitling behavior.

One of Pedersen's model inspiring factors in categorizing ECRs and in investigating their rendering solutions is that of the "influencing parameters" (*ibid.*: 59) he takes into consideration. They are described as those dynamics that influence the translation solutions chosen by the subtitlers to render ECRs and they can explain in particular why such solutions had to be taken to solve those specific translation problems.

Based on his data, the 7 influencing parameters Pedersen (*ibid.*) identifies are:

- Transculturality;
- Extratestuality;
- Centrality;
- Polysemiotics;
- Media-specific constraints;
- Co-text;
- Subtitling situation.

Since they are considered to be influential on translation choices and given that some of these played a role in my study (transculturality and centrality in particular), they will be thoroughly introduced and reviewed below, in accordance with the framework outlined by Pedersen (*ibid.*).

The first parameter, transculturality, reveals how well known an ECR is. This factor appears to be very important for the translator before rendering the ECR, as its assumed degree of transculturality is what guides the translation choices, i.e. how much the target audience may know it. The concept is, as Pedersen (*ibid.*) underlines, close to that of "cultural distance", namely how close is the relationship between two cultures: hence, the degree of transculturality of a single ECR largely depends on the cultural distance between the source and the target cultures, and it determines how easily the ECR can be assessed by both of them through encyclopedic knowledge (given that encyclopaedic knowledge is fairly subjective). Pedersen (*ibid.*: 107) recognizes three levels of transculturality:

- Transcultural ECRs;
- Monocultural ECRs;
- Infracultural ECRs.

He describes a Transcultural ECR as a reference which is not strictly bound to the source culture, but which should be assessed by the encyclopedic knowledge of both the source audience and the target audience, as it should be known in both the two cultures. In particular, he specifies that the referent may belong to either the source culture, the target culture or even a third one; its degree of transculturality is determined by how known

it is in the given cultures. Of course, as he points out, the smaller the cultural distance between the two cultures the more transcultural ECRs can be retrieved in the given text.

Monocultural references, instead, are the ones that mostly cause translation problems, as their referents are assumed to be less retrievable to the majority of the target audience. They may be unknown even by parts of the source audience, since encyclopedic knowledge and cultural literacy are, as previously underlined, subjective; however, monocultural references are presumably more easily retrievable by the source audience.

The third level, which appears to be particularly relevant in this research given the local discourse carried by the plot, is represented by those references that he calls “infracultural” (*ibid*: 107-109), namely those that – although bound to the source culture – could not be assumed to be within the encyclopedic knowledge of the source audience nor the target audience as they are too specialized or too local to be retrieved by the majority of the source audience; hence, they must be retrieved by the context or the co-text. An instance of these kind of references provided by Pedersen is for example the name of a particular street, which may of course be recognized by those few people who live nearby, but not necessarily by all the source audience. He then points out that these kinds of references, as they would be retrieved “intra-diegetically through the source text” (*ibid*: 108), may unlikely be reason of translation problems. However, if considering the data of the present research, I would argue that this is not always the case, as references which are too local to be known even by parts of the source audience may in fact be great cause of translation problems and require attentive care to be rendered effectively without cultural and plot losses. As it will be outlined in greater detail in my data analysis, references to southern Italy’s traditional rituals or folkloristic beliefs, as well as toponyms of small cities around Naples or “time-specific” (Ranzato 2016) references to objects of daily life, on several occasions have not been translated properly.

The second parameter is Extratextuality, which defines whether an ECR exists outside the source text independently from the text in which it appears and is therefore part of real-life world, or not. In the first case it means it is text-external, whereas in the second it means that the reference is specifically constructed for the text, and it doesn’t have sense or connotations outside the world within the text. Text-internal ECRs may at some point become text-external if, thanks to intertextuality, they become known outside their source. As the author explains, an example of this would be *James Bond*: this reference is Text Internal when he introduces himself in *Goldfinger*, but Text External (and Transcultural) when a character compares himself to Bond in *Notting Hill*.

A parameter proposed by Pedersen (*ibid.*) that proved to be keynote to parts of the present study (see Subsection 3.5.3.1 on focus groups’ design) is Centrality of the reference, i.e. the importance the ECR has within the text. This is measured according to two levels: the macro-level and the micro-level. To Pedersen, an ECR is central on the macro-level if it is “the subject matter” (*ibid.*:111) or if it recalls a key theme of the product at hand. In this case, he indicates that these ECRs should be rendered via Retention or Official Equivalent strategies. If, instead, the ECR is only seldom mentioned, it is said to be “peripheral on the macro-level” (*ibid*: 112) and its translation would depend on how central it is to local discourse on the micro-level; if it is peripheral even on the micro-level, then it may also be omitted. However, if, on the contrary, the ECR is

carrier of significant local discourse or it is referred later on or is the trigger of a joke, then it is central on the micro-level and it would require strategic and interventional strategies to be rendered.

The parameter of Polysemiotics is of particular relevance within the realm of subtitling. As Pedersen himself points out (*ibid.*), subtitles are by nature part of a polysemiotic text, thus they rely on the interaction between different channels. Pedersen's polysemiotic parameter is based on Gottlieb's (1997:143) semiotics channels: the non-verbal visual channel (i.e. the picture), the non-verbal audio channel (music and sound effects), the verbal audio channel (the dialogue) and the verbal visual channel (display and captions). These four channels carry semiotic information. To Pedersen, a high level of Polysemiotic interplay means that the source message is transmitted through a great interaction between these channels, whereas a low level of Polysemiotic interplay indicates that the degree of interaction is minimum and that the message is likely transferred mainly through the verbal channel, i.e. dialogues. This parameter, Pedersen underlines, comes as influential in establishing how much guidance the target audience needs in the subtitles to grasp the meaning of the given ECR.

Another influential parameter in subtitling is that of the Co-text, namely the rest of the dialogue apart from the ECR. This is significant specifically in subtitling, where the "co-textual redundancy" (*ibid.*: 114) appears to be advantageous because of media-specific constraints. These represent another parameter to be taken into consideration. Indeed, as previously mentioned, media-specific constraints refer to the time and space limitations pertaining to audiovisual translation – and to subtitling in particular. As Pedersen (*ibid.*) specifies, this parameter inevitably exerts high influence towards subtitling choices, and Omission is sometimes the only viable solution in rendering ECRs in rapid dialogue sequences. Depending on whether the media constraints are weak or strong (i.e. rapid or slow dialogues), the subtitler may indeed have scarce or abundant time and space to render an ECR via condensation strategies – e.g. Omission – or more "space-consuming" (*ibid.*: 115) ones.

The last parameter recognized in Pedersen's (2011) study is that of the Subtitling Situation. In particular, through this parameter Pedersen outlines some considerations that may be assessed when analysing the subtitles of a given source text. These are considered to be the facts that influence subtitling behavior and global strategies, hence local ones. Specifically, as influencing factors in this sense, Pedersen mentions considering the features of:

- the source text (skopos; production norms; genre; style and register);
- the audience (age group; presumed general level of education; presumed special knowledge);
- the broadcasting (when the given product is aired; who the broadcaster is);
- pragmatic considerations (deadlines; financial remuneration; experience and competence of the subtitler).

This list, as he himself underlines, is not meant to be exhaustive, but it sure gives a general idea of those "external" factors that may have an influence on the subtitling process and, ultimately, the final product. These circumstances proved to be determinant in analyzing and assessing some of the translation choices under investigation in this research and helped to target the general scope of the whole study.

Another influential study is Irene Ranzato's (2016). In investigating the dubbing solutions of what she calls "culture specific references" (CSR), one of the advances of Ranzato's approach is that she takes into account the nature of CSRs from the point of view of the target culture in defining her categorization system. She observes that, being cultural specificity based on the relationship between source cultures and target ones, it is only starting from the point of view of the latter that this can be defined. By taking into account the relationship between the TC and the other cultures, she considers three degrees of exoticism a CSR may have: low, medium or high – depending on its degree of popularity in the given TCs, namely on the closeness or distance existing between one culture and another. This too, she argues, can be determined only by considering the relationship between the given cultures.

A further aspect taken into consideration by Ranzato (*ibid.*) in her classification is the difference between real-world references and intertextual ones. The former are intended to as references to non-fictional persons, objects and events, whereas the latter are explicit or indirect allusions to other texts.

That said, she adopts the following categorization:

Real-world references: 1. Source culture references 2. Intercultural references 3. Third culture references 4. Target culture references;

Intertextual references: 5. Overt intertextual allusions 6. Covert intertextual allusions 7. Intertextual macroallusions;

All of the above can be: • Verbal or non-verbal cultural references • Synchronous or asynchronous cultural references (*ibid.*:64).

In particular, real-world references are those references to non-fictional persons, objects and events; among these, she considers source culture ones as Pedersen's (2005: 11) "monocultural" and "microcultural" references³¹, namely references to people, things and places that are "only locally known" (Ranzato 2016: 65). Among these, she also lists Pedersen's (2005: 10-11) "transcultural" ones: however, she points out that, if adopting the point of view of the target audience, cultural echoes are thus not objective enough parameters to define the category since it is difficult to measure the degree of transculturality. In Ranzato's (2016) vision, source culture references are thus items that are

strictly embedded in the SC, and however well-known in the TC, they do not have a direct, provable, objective bond with the TC (*ibid.*: 66).

Intercultural references are defined as those which have a relationship between the source culture and the target culture, and which have been absorbed, to some extent, by the target culture. This relationship can be verified only by measurable and provable facts, e.g. a brand which is commercialized in the target culture, etc. Ranzato (*ibid.*) argues that only by classifying a cultural reference as either a source culture or intercultural it is possible to reduce the risk of excessive subjectivity and objectively evaluating the audience's means to understand the meaning of a cultural reference.

³¹ Cfr. Pedersen (2011): "infra-cultural".

Third culture references are those that do not belong neither to the source culture nor to the target culture: while Pedersen (2005; 2011) refers to them as being transcultural, Ranzato (2016) underlines that they rely on the degree of familiarity of the source culture with a given third culture and how this degree of familiarity may be different from the one the target culture has.

Finally, target culture references are those that belong to the given target culture, which may therefore sound exotic for the source culture but not for the target culture. For this reason, the cultural reference acquires its full meaning only when taking into consideration the two cultures involved in the translation.

Overt intertextual allusions are considered by Ranzato (*ibid.*) as intertextual references, different to real-life ones, to fictional texts, works, popular art, culture etc., explicitly quoted in the text. She underlines how these references, which Pedersen's (2005) calls "text-external", may be part of a knowledge which may be general, specialized, belonging to the source culture, to the target culture or to a third culture. These references create a special bond between the audience and the translated text and require particular strategies to be rendered depending again on the degree of familiarity to the target culture. In this sense, she points out how they represent a "sensitive category" (Ranzato 2016: 70) in translation because of what she calls "the presumed ignorance" (*ibid.*: 71) of the target audience: given that the target audience may not recognize a particular content, the translator may feel the need to simplify or in a certain way adapt the content for the audience to understand it.

Under covert intertextual allusions, the scholar lists indirect references and more or less covert allusions to other texts, which – as she puts it – are considered to be too enigmatic to be left unaltered in the translated text. As for intertextual macro allusions, instead, she refers to – for example – an entire episode of a product which is an allusion to another text, on a macro level dimension, i.e. taken as a whole.

Ranzato (*ibid.*) furtherly classifies all these categories as being either verbal or non-verbal and synchronous or asynchronous. As for the former, she distinguishes them by visual and/or acoustic ones. She underlines how these may be very typical of a source culture in terms of place and time and, given their embeddedness in the source culture, they may likely cause translation problems and often require nothing but elimination or explicitation through captions when to be rendered in a target text – or they are left untranslated. These kinds of elements, in any case, are more problematic in dubbing – which is Ranzato's (*ibid.*) main focus – rather than in subtitling, where they not necessarily need to be reported in the subtitles as they may look or sound self-explanatory by themselves.

She then reflects on the "time-specific" nature of cultural references: while most previous scholars refer to them as if they are entities with no temporal dimension, she underlines how they are instead time-specific, namely embedded in both a culture and in a specific period of time. As she notices, this category of references becomes essential especially when analyzing films and TV programmes that have the specific aim of depicting another past or future era, bearing in mind that they don't belong to the same time in which the audience lives. Therefore, she refers to as "asynchronous references" (*ibid.*: 75). Because of their asynchronous nature, some of them – like Pedersen's (2011) "infra-cultural" references – may not be recognized even by parts of the source culture too. This aspect of Ranzato's (2016) categorization is of relevant significance for

the aims of the present research, being the series under investigation – as explained in Subsection 2.4.1 – set in the second post-war and therefore representative of time-specific, let alone local, features of Italian culture and society.

Following Ranzato's (*ibid.*), another well-known and significant categorization of cultural references is that of Díaz-Cintas and Remael: first proposed in 2007, it has been recently revised in a second edition of their volume (2021). Among the many definitions, the authors adopt the general term "cultural references" and leave "specific" (cfr. Ranzato 2016) aside as they observe that the international nature of some cultural references is increasing in nowadays' globalized world, thus the cultural specificity is variable both geographically and temporally. They therefore consider cultural references as items that are "tied up with a community's culture, history or geography" (Díaz-Cintas and Remael 2021: 202) and which may therefore be motivation of translation challenges.

When it comes to subtitling, their categorization is among the most comprehensive in the existing literature, which makes it one of the most replicable ones. In contrast to their earlier version (2007), the authors now integrate the extensive work of Pedersen (2011) and Ranzato (2016). Acknowledging the limitations of Pedersen's (2011) framework, which omits intralinguistic references, they incorporate Ranzato's (2016) distinction between real-world cultural references and intertextual cultural allusions. This allows them to refine and expand their classification into the domains and subdomains outlined below:

Real-world cultural references

- Geographical references
 - to certain phenomena: mistral, tornado, tsunami, calima;
 - to physical, general locations: savannah, downs, plateau, plaza mayor;
 - to physical, unique locations: Lake Tanganyika, St Andreas Fault, Yellow River;
 - to endemic animal and plant species: sequoia, silky sifaka, platypus, pandani;
 - ...
- Ethnographic references
 - to food and drinks: tapas, trattoria, 豆腐 [tofu], Glühwein;
 - to objects from daily life: lederhose, igloo, sticky buds; bukhnoq;
 - to work: farmer, gaucho, machete, man of the cloth, ranch;
 - to art, media and culture: blues, Tanksgiving, it girl, Permeke;
 - to groups: gringo, Cockney, frat boys, Orang Asli, Sami, Miao;
 - to weights and measures: dollar, ounce, feet, pound, stone;
 - to brand names and personal names: SMI, Einstein;
 - ...
- Socio-political references
 - to administrative or territorial units: county, bidonville, constituency;
 - to institutions and functions: Reichstag, sherif, congress;
 - to socio-cultural life: Ku Klux Klan, Prohibition, landed gentry, kowtowing;
 - to military institutions and objects: Feldwebel, marines, Smith and Wesson;

- to personal names and institutional names: Che Guevara, Gandhi, NHS;
- ...

Intertextual cultural references

- Overt intertextual allusions: an explicit reference to Hamlet or Game of Thrones.
- Covert intertextual allusions: all types of parody or other allusions taking the form of not explicitly identified references to other cultural artefacts, such as ‘A car, a car, my kingdom for a car’, playing on the original ‘A horse, a horse, I’d give my kingdom for a horse’ from Richard III (*ibid.*: 203-204).

Among the existing categorizations, Díaz-Cintas and Remael’s (*ibid.*) appears to be comprehensive of a great variety of references, although still missing ‘language-specific’ (Chiaro 2009) ones – which are instead addressed in the categorization I propose in this study (see Subsection 3.3.2.1).

The translation of cultural references is related to four other concepts addressed in my study, i.e. translation strategies, translation quality, translation errors and reception.

2.5 Translation strategies

Many are the taxonomies of translation strategies provided in literature. I will here refer to the main influential ones, which are also the ones adopted as reference literature to design my own classification system.

2.5.1 Previous translation strategies taxonomies

In this Subsection I will review, in chronological order, the most influential taxonomies of translation strategies in existing research, which are also the ones adopted as reference literature to design my own (see Subsection 3.3.3.1).

Molina’s (2006) study on the translation of cultural references, although not specifically referred to audiovisual translation, proved to be particularly influential as her taxonomy is very detailed and comprehensive of a great variety of translation challenges. In her analysis, she first defines translation strategies – “*técnica de traducción*” (*ibid.*: 100) – as those procedures for analyzing and categorizing the functioning of translation equivalence, which affect the translation product; are categorized in comparison with their correspondent source text; are referred to micro-textual unities; are discursive and contextual in nature; are functional.

She also stresses that, in order to analyze a translation, they are not the only factors to take into account: cohesion, thematic coherence and progression, as well as the contextual dimension must be considered too. Her taxonomy of “*técnicas*” (*ibid.*: 101) is based on several criteria which consider: 1) isolating the concept of “*técnica*” (*ibid.*: 101) from other related terminology (strategy, method and translation error); 2) including only procedures specific to the translation of texts and not to the comparison of languages; 3) preserving the functionality of the technique without evaluating its suitability or inappropriateness, as this depends on its situation in the text, the context, the method chosen, etc. 4) with respect to terminology, keeping the most

commonly used terms; 5) formulating new techniques to account for mechanisms not described so far. Her detailed taxonomy includes thus the following (*ibid*: 101-103)³²:

- Adaptación (Adaptation): it implies substituting the reference of the source culture with one belonging to the target one;
- Ampliación lingüística (Linguistic amplification): it is adopted when linguistic elements are added, e.g. ‘no way’ is translated into Spanish as ‘de ninguna de las maneras’ instead of ‘en absoluto’;
- Amplificación (Amplification): introducing clarifications not included in the original text: information, explanatory paraphrases, footnotes in literary translation.
- Calco (Calque): this can be lexical or structural and it is recognized when a word or a morpheme is translated literally;
- Compensación (Compensation): introducing an element of information or stylistic effect that, since it could not be reflected in the same place where it appears in the original text, is added elsewhere in the target text.
- Compresión lingüística (Linguistic reduction): it is adopted through the synthesis of linguistic elements with the consequent reduction of space;
- Creación discursiva (Discursive creation): it applies when an ephemeral equivalence, totally unpredictable out of context, is established;
- Descripción (Description): substituting a reference with the description of its form or function;
- Equivalente acuñado (Fixed equivalent): using a term or expression recognized (by the dictionary, by linguistic usage) as equivalent in the target language;
- Generalización (Generalization): using a more general or neutral term;
- Modulación (Modulation): this strategy applies when there is a change of point of view, approach or category of thought in relation to the formulation of the original text and it can be lexical or structural;
- Particularización (Particularization): opposite to generalization, it implies using a more precise term in the target text;
- Préstamo (Borrowing): integrating a word or expression from another language as it is. It can be: pure (without any change), or naturalized to the spelling of the target language, e.g. the English word ‘football’ in Spanish becomes ‘fútbol’;
- Reducción (Reduction): suppressing some element of information present in the source text, either completely or partially;
- Substitución (lingüística, paralingüística) (Substitution, linguistic and paralinguistic): changing linguistic elements for paralinguistic ones (such as intonation, gestures) or vice versa. This means for example translating gestures into words;

³² The name of the strategy is kept in the source language, while my translation is added in brackets. The explanation of the strategy is paraphrased.

- Traducción literal (Literal translation): translating word for word a syntagm or expression, but not a single word;
- Transposición (Transposition): changing the correspondent grammatical category, e.g. changing the English adverb ‘soon’ into the verb ‘tardar’ in Spanish.
- Variación (Variation): changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes in textual tone, style, social dialect, geographical dialect, etc. This applies in particular to dialect marks used to characterize characters.

Molina’s (*ibid.*) categorization system is certainly comprehensive, albeit a bit too detailed to be used as a tool for the aims of my data analysis. However, while some of her categories seem to overlap (e.g. Modulación and Transposición) and some of them seem in fact not suitable to subtitling (e.g. Variación, which may better be adopted by interpreters or dubbers), some others – as it will be thoroughly described in Subsection 3.3.3.1 – happened to be remarkably useful in outlining my own taxonomy.

Another significant taxonomy is Pedersen’s (2011): in his study focused purposely on the subtitling of cultural references, he underlines that, in order to be successful, a taxonomy should at least have a baseline of six main categories, to be furtherly divided into smaller sub-categories if needed. The one his study is based on is therefore developed starting from six grassroots strategies, namely: Retention, Omission, Direct Translation, Substitution, Generalization and Specification.

- Retention is labelled as the most common strategy adopted for ECRs, even though not considered to be the most proper one for rendering Monocultural ECRs as it gives no guidance to the audience to understand their meaning. By Retention Pedersen (*ibid.*) refers to a source-text ECR that is retained unchanged in the target-text, or that is slightly adjusted to meet the target language necessities, if needed. It can be left unaltered and highlighted in italics. He distinguishes between Complete Retention, furtherly subdivided into Marked and Unmarked Retention depending on the use of italics, and TL-Adjusted Retention.
- Omission applies when the ST ECR is not reproduced in the TT at all;
- Direct Translation indicates those cases in which no semantic alteration is made and when “the only thing that gets changed [...] is the language” (*ibid.*: 76); it is mainly applicable to “names constructed of common nouns” (*ibid.*:83), with a compositional sense that can be translated, such as company names, official institutions, etc. and it covers those strategies elsewhere (such as in Chesterman 1997) called Calque and Literal Translation. Pedersen (2011) divides his category into Calque, too, and Shifted. The former is referred to loan translations, whereas the latter is given by a morpheme for morpheme translation, in which the semantic load is unaltered.
- Substitution is adopted when the ST ECR is substituted with another ECR, belonging either to the SC or the TC (Cultural Substitution), or with something completely different that is, however, appropriate for the situation (Situational Substitution). In the first case, the substitution can be made through a TC cultural reference or through a Transcultural one that may even belong to a third culture; in the second, the ST cultural reference and every sense of it are removed and

substitute with something totally different that, even though it has nothing to do with it, it however fits the situation.

- Generalization: the TT ECR is rendered so that it is less specific than the ST ECR, either through a superordinate term, via meronymy or hyponymy, or a paraphrase which is less specific than the source ECR. Although apparently similar to his classification of Addition in Specification, Generalization is different in that it retains the ECR by producing a less specific term, whereas Addition goes in the opposite direction. Paraphrase, the second type of Generalization recognized by Pedersen (*ibid.*), is applied when the ST ECR is deleted, but its sense or connotations are maintained through a paraphrase, and it is adopted when the rendering of the given ECR is too complicated to be done via Specification or Generalization through a superordinate term.
- Specification applies to those cases in which the ECR is maintained in its untranslated form, but it is added with more information and it is therefore more specific than the ST one; this is made either through the completion of an acronym or via spelling out abbreviations (and it is then called Completion) or by adding more semantic context or information that is latent in the ECR – in this case called Addition and is carried out through either meronymy, polysemy or hyponymy. This strategy, as Pedersen (*ibid.*) underlines, corresponds to the one commonly referred to as Explication. However, he considers this label too broad to describe such a specific strategy.
- In addition, Pedersen (*ibid.*) also lists the strategy of using an “Official Equivalent” (*ibid.*: 97), which is adopted when there is an “official decision” (*ibid.*: 97) made by the target culture “authorities” on how to render a particular ECR, e.g. measurements, institutional names, etc. If this is the case, there may be no translation problems at all, as “there is a preformed solution already in place” (*ibid.*: 100) that the subtitler may choose to adopt or not. It has to be underlined that, for Pedersen (*ibid.*), official equivalents may be used mainly with Retention, Direct Translation and, sometimes, with Cultural Substitution.

Ranzato’s (2016) taxonomy is mostly based on Díaz Cintas and Remael (2007)³³. Although it focuses on dubbing, it is, however, a clear-cut model made up of 11 categories that has proven to be particularly useful for the present study. The scholar considers the following strategies:

- Loan, as the “verbatim repetition” (Ranzato 2016: 84) of the cultural reference as it is found in the ST, which is left as it is in the TT;
- Official translation: this category, which follows Pedersen’s (2011: 97) already mentioned “official equivalent”³⁴, implies the use of a term which is already available in the TL;
- Calque: as stated by the other scholars reviewed, calque is considered as a literal translation of the given cultural reference; it is worth underlining Ranzato’s point of view though: she specifies that,

³³ In this research, the revised version (2021) of Díaz Cintas and Remael’s (2007) work is taken into consideration.

³⁴ Similar to Pedersen’s (2011: 97) “official equivalent” and Ranzato’s (2016: 85) “official translation” is Newmark’s (1988) “recognized translation” and Leppihalme’s (1994) “standard translation”.

in her study, this strategy means the word-by-word translation of long excerpts of allusions and quotations;

- Explicitation: the scholar's conceptualization of this strategy is that of an explanation of the CSR, through the addition of extra information, often combined with borrowing. She also includes under this strategy all those cases in which the cultural reference is substituted with a more generic or more common term referred to the same reference, e.g. *Frisco* substituted with *San Francisco*.
- Generalization by Hypernym: the scholar specifies that this strategy does not imply the addition of meaning to the cultural reference, but rather its substitution with a word or an expression that has a broader meaning than the source reference;
- Concretisation by Hyponym: in this case, a hyponym is used to make the general concept conveyed by the given reference more specific.
- Substitution: in providing her definition of this strategy, Ranzato (*ibid.*) recalls on Díaz Cintas and Remael (2007) definition of what they call "transposition", namely the replacement of a cultural concept with another one belonging to another culture. She specifies that in her conceptualization the reference in the TT may have nothing to do with the source one, but it may be more popular among the target audience;
- Lexical Recreation: it implies the creation of a neologism, used mainly where the source text itself contains one;
- Compensation: it occurs when a loss at one point of the translation is compensated for in another;
- Elimination: similar to the more common Omission, this strategy is seen by the scholar as the voluntary act – always referred to dubbing – of eliminating a reference due mainly to technical constraints. It is worth underlying that the scholar includes in this strategy what other scholars call 'paraphrase', namely the substitution of the given reference with a paraphrase that fits the context in which it appears even though impoverishing the convey of the source image and message;
- Creative Addition: this strategy is not intended as a form of explicitation, but an interventional act often made in dubbing by the adapter to enhance the humorous effect; as the scholar herself underlines, it is hardly used in other forms of AVT: it would be certainly unlikely to find this technique used in subtitling because of space and time constraints.

Although referred to dubbing, Ranzato's (*ibid.*) taxonomy proved to be a valid tool to build my own taxonomy of strategies.

The last taxonomy that was taken into account is Díaz Cintas and Remael's (2021), which, focusing in particular on subtitling, is made up of 9 different types of translation strategies:

- Loan is used when both languages share the same words to refer to the given ECR, which is therefore directly incorporated into the TL and TT; this, the scholars underline, may happen via sharing the same spelling if the two languages share the same alphabet, and via different ways – such as transliteration – for languages such as Chinese and English or, in my case, Chinese and Italian which do not share an alphabet.

- Literal translation is considered to be a special type of loan in which it is the subtitle who renders each of the elements of the SL expression literally into the TL structure;
- Calque is described as a literal translation that “sounds odd” (*ibid.*: 208) compared to a more fluent expression existing in the TL; calques, the scholars underline, may maintain the semantic structure of the SL or they may introduce a new structure into the TL deriving from the SL. A particular feature of calques recognized by the scholars is that they may be used to preserve some intertextual references without altering their original nature.
- Explicitation: the scholars refer to Vinay and Darbelnet’s (1958/1995: 8) definition of this strategy, which is thus intended as the introduction into the TL of information implicitly present in the SL, discernable through either the context or the situation. They subdivide this category into three subcategories: specification – the use of a hyponym; generalization³⁵ – the use of hypernym or superordinate; addition of extra information. Referred to the last subcategory, addition, the scholars mention the “extreme” (*ibid.*: 212) practice of addition of glosses or topnotes, which, although very common in fansubbing, it is however far from being popular in commercial subtitling because of space and time constraints. Although it is considered to be “impossible to add any extra information alongside the translation” (*ibid.*), it is however noteworthy – also for the aims of this research and of future works – to keep an eye open on the debate, mentioned also by the scholars, emerging on this growing practice in commercial subtitling.
- Substitution: this category is meant as a variant of explicitation, in that it consists of replacing the SL cultural reference with a similar one that already exists in either the SC or the TC (cultural substitution) or with an expression that fits the situation, but which has nothing to do with the SC reference (situational substitution).
- Transposition: in this case, a “cultural concept” (*ibid.*: 213) from one community is replaced with that from another one. This is used when a loan or a literal translation would not allow the audience to understand the reference and there is no room to explicitate it.
- Lexical recreation: this is used when in the SL a neologism or new words are invented.
- Compensation: this strategy implies compensating for a translational loss by adding something at another point of the text; as the scholars themselves notice, this is in fact quite difficult to apply to subtitling due to the need of an oral-visual match.
- Omission: the scholars observe that this strategy, in subtitling, is adopted in the first place to overcome space and time constraints when facing fast-speed dialogues, when the source reference is completely unknown to the target audience and the context allows to understand it or when the TL does not have a correspondence term for it. Moreover, it applies to deal with taboo words or sensitive topics.

³⁵ They stress indeed that “generalizations usually have an explanatory function” (*ibid.*: 210).

Additionally, given the language pair my study is based on, it is relevant to consider Chen's (2013) categorization system of transliterations. Transliteration constitutes "the most typical of loanwords" (Chen 2013: 2), and Chen (*ibid.*) divides them into different typologies. Concerning transliteration from English into Chinese, the author (*ibid.*) distinguishes between three kinds of transliteration: 1) phonemic transcription and phonemic loans; 2) transliteration plus notes and annotated transliterations; 3) half transliterations plus half translations and loanblends³⁶. The first, phonemic transcription and phonemic loans, include lexical items that have no equivalents in the target language and which are thus phonemically transcribed with Chinese characters simulating the original pronunciation, as in *bashi* 巴士 'bus' or *ninmeng* 柠檬 'lemon'. Transliteration plus notes and annotated transliterations, the second type of transliterations recognized by Chen (2013), refers to those cases in which a Chinese morpheme adds to a phonetic transliteration relevant semantic information, for example: *kache* 卡车 'car', where *ka* 卡 is the phonemic transcription of 'car' and *che* 车 'car' is the added information. The third type, half transliterations plus half translations and loanblends, refers to those cases in which one part of the reference is transliterated and one part is a "morpheme-for-morpheme rendition" (Chen 2013: 3), as in *dengge re* 登革热 'dengue fever', where *dengge* 登革 is the transliteration of dengue and *re* 热 means 'fever'.

Translation strategies can be associated with another key concept of this research, i.e. translation quality.

2.6 Translation quality

From a theoretical standpoint, translation evaluation has been addressed from several angles within Translation Studies. Given the complexity and vastity of the matter, I will here try to provide a short overview of the past trends and current outlooks.

One of the first paradigms emerged to address translation quality was the neo-hermeneutical one. Criticism stresses the fact that such an approach emphasizes the interpretive and subjective nature of translation, which is seen as an individual creative act (House 2015); however, as House (*ibid.*) underlines, this does not seem to provide proper parameters as to how to assess translation quality.

Behavioral approaches, influenced by Nida's (1964) pioneer work, look instead at the recipients of a given translation as the core elements to assess the functioning of a translation. Despite the intention to provide a more "scientific" and reliable methodology, House (2015) underlines their inappropriateness in evaluating translation quality in that they appear to be too simplistic without taking the source text into consideration. These approaches are indeed based on Nida's (1964) principle of "dynamic equivalence of translation", i.e. how receptors of a translation respond to the translation has to be "equivalent" to how the source text's receptors respond to the source text. This kind of approach is mainly criticized by House (2015), who underlines the absence of substantial factors as to how text and language functions should be classified comparing the source and the target sides of the translation (Moorkens *et al.* 2018).

³⁶ See also Cook (2018): in the thorough categorization of lexical borrowings existing in Standard Mandarin Chinese, the author recognises different types of transliterations, among which the categories of "transliteration plus explanation" and "transliteration plus translation" (*ibid.*: 13) are pretty much the same as Chen's (2013: 3) "transliteration plus notes and annotated transliterations" and "half transliterations plus half translations and loanblends".

Descriptive studies, introduced by Toury (1995), differ from the concept of equivalence and focus primarily on the target text. House (2015) underlines this approaches' inappropriateness in quality assessment as they do not consider a translation in relation with a source text from which it comes from.

Functionalist (skopos) approaches shift the focus on the purpose of a given translation. Again, this approach is not appreciated by House (2015), who underlines that it is in fact not clear how one can evaluate if equivalence, adequacy and the "skopos" of the translation are fulfilled or not.

Post-modernist and deconstructionist approaches, such as Venuti's (1995), focus instead on the power relations that somehow influence the selection of the products to be translated and their translation. According to House (2015) this approach, although worthwhile, is nevertheless infelicitous in that it focuses, on a macro-perspective, on matters that are outside the translation itself instead of considering "the linguistic nitty-gritty" (House 2001: 132) of the text.

Linguistically-oriented approaches consider the relation between source text and target text, but according to House (2015) they nevertheless do not provide valid quality evaluation instruments.

Non-professional subtitling, the key topic of this research, given its nature, has mainly been addressed in terms of the quality of its final products. Most studies, as mentioned in Section 2.1.4, have however predominantly focused on highlighting its poor outcomes compared to professional ones. The hypothesis this research stems from differs instead from this perspective, in that it assumes that the given Chinese non-professional subtitles are better appreciated by the audience than their professional counterpart. The conceptualization of how translation quality has been operationalized within this study is outlined in Subsection 3.3.4.

Translation quality is inextricably linked to the concept of 'translation errors', a keynote one for the aims of the current research.

2.7 Translation errors

The most influential studies, for the aims of my research, addressing translation errors, are Pym (1992) and Nord (1997/2018).

Pym (1992), in the realm of translation teaching, first establish what "translation competence" (*ibid.*: 3) is, i.e. the ability to both generate a TT series of multiple viable terms for a given ST and to select only one TT from it, with "justified confidence" (*ibid.*) in proposing this solution as the replacement of the ST for a given purpose and reader. He bears this in mind in defining a translation error as any "manifestation of a defect" (*ibid.*: 4) in any of the factors these skills are made up of. He thus relies on his definition of 'translational competence' and specifies that translation errors should all involve a selection from a potential TT series of more than one viable option, thus he distinguishes between binary and non-binary translation errors. The former presuppose a right or wrong answer, whereas the latter require that the TT selected can have more than one alternative options.

A different and more detailed classification of translation errors typologies is the one provided by Nord (1997/2018). Her study fits within the realms of functionalism, which, in brief, is grounded in the idea that translations should be purpose-driven and oriented towards the needs of the target audience. According to this

approach, the success of a translation is not solely determined by linguistic equivalence to the source text but by its functionality in the target culture. What is of interest for the aims of my study is in particular her definition and categorization of translation errors within this specific framework, as not many other scholars, to the extent of my knowledge, seem to have provided detailed classifications of translation errors. She identifies translation errors as “inadequate solutions to a translation problem” (*ibid.*: 69) and recognizes four different typologies, namely:

- Pragmatic translation errors, due to a lack of receiver-orientation, i.e. the failure to adequately consider the needs, expectations, and cultural background of the target audience (the receivers);
- Cultural translation errors, i.e. inadequate reproductions or adaptations of culture-specific conventions;
- Linguistic translation errors, i.e. inadequate translations of language structures on which is focused the source text;
- Specific translation errors to specific translation problems.

This categorization particularly influenced the construction of my own, which has been adapted according to my needs (see Subsection 3.3.5).

Related to translation errors is the last key concept this research draws upon, i.e. reception.

2.8 Reception

Audience reception is a relatively young research field within the realm of audiovisual translation. Until just over a decade ago, research on AVT has been, on the whole, of a descriptive or comparative nature, leaving its reception pretty much aside. Some pioneer studies were conducted in the early 2000s (e.g. Palencia Villa (2002), Fuentes Luque (2003), Chiaro (2004), Bucaria (2005), Antonini (2005; 2007; 2008; 2009), Antonini and Chiaro (2005), Chiaro and Bucaria (2007), Chiaro and Antonini (2009) and, years later, Desilla (2014)). Although being quite a neglected field of research in the past (Gambier 2003, Nikolić 2018), studies on audience reception in relation to audiovisual translation are now increasingly growing, along with the continuous evolution of new forms of production, consumption and circulation of audiovisual products boosted by the persistent development of digital technology (Di Giovanni and Gambier 2018, Chaume 2018). Prompted by the ever-changing scenario in which media products are consumed today, the role of translation is evolving too: taking this into account, Orrego-Carmona (2018) underlines how exploring its reception requires therefore more and more attention.

The concept of reception has been defined, in literature, as the way in which audiences interact with media contents and how they interpret, comprehend and remember a text (Di Giovanni 2018a). Following Gambier’s (2018) words, reception in AVT refers to the role that translation plays in how audiovisual products are “processed, consumed, absorbed, accepted, appreciated, interpreted, understood and remembered by the viewers under specific contextual and socio-cultural conditions [...]” (*ibid.*: 56) and in how translation may in this sense influence the circulation of foreign audiovisual products and/or choices about viewers’ habits and preferences towards watching them.

Among previous reception studies within AVT, different research areas have been addressed, and a variety of methodologies has been adopted. Several scholars, for example, focusing on the reception of subtitling mainly in terms of Gambier's (*ibid.*) response, embraced quantitative methods such as eye-tracking often combined with questionnaires. Dating back to the 1990s, a significant number of studies on reception adopted eye-tracking to test the reception of subtitles, carried out by the psychologist G ry d'Ydewalle and colleagues (d'Ydewalle *et al.* 1991, d'Ydewalle and Gielen 1992) and by Koolstra *et al.* (1999). After these first wave of research, in the early 2000s, further studies using eye-tracking methods have been developed, such as, among the many others, d'Ydewalle and de Bruycker (2007), Caffrey (2012), Kruger and Steyn (2014), Perego *et al.* (2010), K nzli and Ehensberger-Dow (2011), Ghia (2012), Moran (2012), Kruger *et al.* (2013), Orrego-Carmona (2014, 2015, 2016), Di Giovanni (2018b) and, more recently, Sasamoto (2024).

Another extensively adopted methodological tool within reception studies related to AVT is the questionnaire. This was the main methodological tool adopted in studies on the reception of dubbed humor and cultural references comprehensively covered by Chiaro (2004), Bucaria (2005), Antonini (2005; 2007; 2008; 2009), Antonini and Chiaro (2005), Chiaro and Bucaria (2007) and Chiaro and Antonini (2009). In their studies, a corpus of audiovisual videoclips taken from a pre-selected list of different contents was shown to a sample of participants who were asked to watch them and to fill in a questionnaire in which they were asked to evaluate, on a rate scale, their understanding and enjoyment of the given extracts, as well as to briefly explain their understanding of them (see in particular Antonini 2007). Within the research area of the reception of audiovisual translated humor, see also Fuentes Luque (2003): this empirical study explores audience reception in terms of empirical observation, questionnaires and shorts interviews.

To date, very few studies have however addressed the issue of comparing professional and non-professional subtitles in terms of their reception. Some studies did actually focus on comparing the quality of professional and non-professional subtitles, such as the already mentioned Bogucki (2009), La Forgia and Tonin (2009), Bruti and Zanotti (2013), Bruti (2015), Sakinah and Setyaningsih (2018) or Hall (2021). As mentioned in Section 2.1.4, some of these studies mainly highlight the low quality of the non-professional translations, such as Bogucki (2009), La Forgia and Tonin (2009) and Hall (2021). They, however, substantially focus on the product and production of non-professional translation but rarely touch upon the diverse experiences of viewers (see in particular Bogucki 2009 and La Forgia and Tonin 2009).

Nonetheless, a few scholars focused on the reception of non-professional subtitles, which happens to be a novel area of investigation within AVT. The literature on the reception of professional *vs* non-professional subtitles is anyway quite scarce. An influential study is Bruti and Zanotti's (2013), mentioned in Section 2.1.4 too, which shows a higher preference towards the non-professional subtitles' solutions although recognizing the audience's lack of appreciation towards the most "subversive" forms of intervention of the fan translators, preferring instead more target-oriented choices.

A consistent amount of work within audience reception comparing professional subtitles and fansubs has been done, in this sense, by Orrego-Carmona (2014; 2015; 2016), in the language combination English – Spanish, Di Giovanni (2018), in the English – Italian language pair, and, more recently, Hall (2021) through

the review of online opinions on some Korean dramas (see Subsection 2.1.4 for a detailed review of their studies).

Following the footsteps of the above mentioned previous studies, my aim is to fill the research gap that seems to exist within the reception of both professional and non-professional subtitles in the language pair Italian – Chinese, which remains unexplored in academic literature.

Given the theoretical framework outlined in this chapter, in Chapter 3 I will outline in detail the methodological approach adopted in this research.

3 Methodology

In this chapter, divided into three main sections, I outline the methodological approach I adopted in the present research. First, I describe the aims of the study and the hypothesis and the research questions that guided me through it; secondly, I illustrate the research design, the operationalization of the key concepts and the methodology embraced to collect and analyze the data; finally, I introduce the phases of research along with their correspondent methodologies.

3.1 Aims of the study

The primary goal of this research is to uncover the presumed difficulties encountered by the official Chinese subtitling market in translating the Italian cultural references characterizing the TV series *L'amica geniale*. By exploring the dynamics that characterize both the professional subtitles and fansubs of *L'amica geniale* within the Chinese audiovisual market, this study aims to shed light on the complexities of cross-cultural communication in the realm of audiovisual media; additionally, it sets out to offer valuable insights into the evolving landscape of fansubbing particularly within the context of minority cultures, such as Italian, reaching the Chinese audience. Specifically, this study wants to explore and possibly highlight the potential resource assumedly represented by the Chinese fansubbing phenomenon in trying to compensate for those challenges. Indeed, although they adopt subversive strategies, Chinese fansubbers stand as the only gateway for minority languages' products to properly access China and are indeed portrayed as "heroes of cross-cultural communication" (Jin and Gambier 2018: 30).

This study also aims to lay the groundwork for future research endeavors aimed at further examining the reception and impact of these translations on Chinese viewers, thus, to contribute to a deeper understanding of the multifaceted nature of non-professional audiovisual translation practices in the complex Chinese scenario.

3.2 Hypothesis and research questions

While prior research on fansubbing has often emphasized its deficiencies in meeting established standards due to perceived shortcomings in their translators' skills (cfr. Section 2.1.4), this study diverges by starting from the hypothesis that:

Research Hypothesis: The Chinese non-professional subtitles of the TV series *L'amica geniale* show evidence of superior quality compared to their professional counterparts for what concerns the translation of cultural references.

This hypothesis generates from the perceived disappointment towards the subtitles broadcast on the official streaming platforms, which emerged from:

- a personal conversation (2020) with the Chinese translator of the novel and a representative of the publishing house Shanghai 99 Readers, who manifested criticism towards the official subtitles

as these apparently show lack of consistency with the Chinese translation of the novel and seem to contain several translation errors specifically for what concerns cultural references; moreover, they assumed that they were made from English as pivot language;

- academic articles such as Yang (2019: 125), that underline that the subtitles are characterized by errors in the translation of single words; not homogeneous translation of proper names; translation errors due to incomprehension; errors in the translation of toponyms due to a lack of cultural and specialized knowledge [...] (*my translation*);
- some negative comments on the subtitles retrieved on Youku streaming platform, such as: ‘There are many errors in the subtitles, although most of the dialect words are correct, the narrative part is still wrong’ – Youku user, 2020³⁷, *my translation*;
- there is at least one non-professional subtitling group that translated the series directly from Italian. This was confirmed during the research process and it was initially communicated to me by a member of one of these groups (F1)³⁸ contacted in early 2020.

Given these premises, the study aims to answer to the following Research Questions:

1. Through which translation strategies are culture-specific references translated by both the official translators and the non-professional ones?
2. What kind of translation errors can be recognized in the official translation? Do they occur in the non-professional versions as well?
3. What are the differences, in terms of translation production workflow and guidelines, between the professional context and the non-professional one?
4. How does the Chinese audience receive translation errors? Are there any differences between the reception of the official version and the non-professional ones?

3.3 Operationalization of the main concepts

The first concept that is key to this research is that of professional versus non-professional translation.

3.3.1 *Professional vs non-professional translation*

The difference between professional and non-professional translation, as this research advocates, can be subtle if we consider the Chinese audiovisual translation market context, especially for what concerns minority languages such as Italian. I will here therefore rely primarily on monetary compensation as the initial discriminant factor between professional and non-professional translation and conceptualize non-professional translators as fans who are producers of “unauthorised translations of copyrighted audiovisual materials without financial compensation” (Massidda 2015: 18; see also Pedersen 2019).

³⁷ Original text: 字幕单词很多都有误, 虽然是大多地区方言但讲述部分还是错了. Available on Youku, *L'amica geniale* Season 1.

³⁸ For data protection reasons (see Subsection 3.5.5), all the groups will be referred to as F1, F2, F3, F4 and F5.

3.3.2 Cultural references

The second key concept this research focuses on is that of cultural references.

Among the main denominations provided in literature (see Section 2.4), the conceptualization of cultural references adopted in this research is twofold. On the one hand, a cultural reference is here conceptualized as in Pedersen's (2011: 43) definition of Extra-Linguistic Culture-bound Reference (ECR). On the other hand, it corresponds to what Chiaro (2009: 153) calls "Language-specific features" and Molina (2006: 82) "Cultura lingüística" (see Section 2.4 and Subsection 2.4.1) which, too, I believe constitute a "translation problem" (Pedersen 2011: 42).

3.3.2.1 My categorization of cultural references

In this study, cultural references have been operationalized through the following questions: 'Does the given item – and I use 'item' as an umbrella term to refer to the assumed cultural reference – belong to Italian culture? Can it be accessible by a potential Chinese audience?'

The first question was answered by relying on my personal knowledge as being a member of the source culture. To answer the second one, I relied instead on Pedersen's concept of "transculturality" (2011: 106), which is based on that of "cultural distance". To put it in Pedersen's words (*ibid.*), on "how closely related two cultures are". Thus, the presumed degree of transculturality has been the determining factor to establish which references to consider in the categorization. Given the great cultural distance existing between Italy and China (see Hall 1976; Hofstede *et al.* 2010; Bertuccioli and Masini 2014)³⁹, it comes as no surprise that the number of items analyzed turned out to be fairly high due to their presumed low level of transculturality⁴⁰.

Specifically, the retrieved cultural references were categorized on the basis of Antonini and Chiaro (2005), Molina (2006), Díaz Cintas and Remael (2007, 2021), Pedersen (2011) and, partially, Ranzato (2016), whose taxonomies are combined together. Table 1 below shows what domains and subdomains were identified as a practical tool for my analysis.

Extra-Linguistic Cultural References		
Cultural Heritage	Ethnographic References	Brand Names
		Food and Beverages

³⁹ According to Hofstede *et al.*'s (2010) study, cultural differences are, in short, primarily the result of the context in which people were raised, and they can manifest themselves in several aspects such as symbols, heroes, rituals, values, etc. According to the authors' (*ibid.*) theory, China and Italy are on two opposite poles. Chinese culture is characterized by collectivist traits if compared to Italian one, distinguished instead by a more individualistic nature. This difference in nature determines various divergent aspects between the two cultures and how these are perceived by their members. How people – and cultures – communicate one another thus depends, in a broad sense, on the differences between those cultures. In 1976, the anthropologist Edward T. Hall postulated the theory of high and low context cultures. According to the scholar (*ibid.*), high context cultures are distinguished by a preference towards similarity with the other members of the given culture – in accordance with collectivism; conversely, low context cultures are characterized by individualistic values which favor instead the individual rather than the group. Given these differences, it may be assumed that countries such as China – which, according to Hofstede *et al.* (2010), responds to a high context kind of culture – and Italy – which is placed on the opposite side of the spectrum – highly differ in cultural values, beliefs, etc.

⁴⁰ A small number of references belonging to a third culture has been retrieved – and properly signaled – too. This is because they have been considered to be central to the plot and to the meaning of the given scene or episode.

		Objects from daily life
		Shops, Bars, Restaurants
		Work
	Art, media and culture	Books, films, songs
		Historical references
		Real/fictional characters
		Religious references
		Symbolic works/monuments
Natural Environment	Geographical References	Toponyms
		Proper names of Geographical Objects
Social References	Conventions and Habits	Festivities
		Folklore
		Rituals
		Weights and Measures
	Educational References	Classes subdivision
		Grading system
		School-related references
	References to socio-cultural life	Institutions and functions
		Military institutions and objects
		Socio-political life
Language-specific cultural references		
Lexical	Courtesy expressions	
	Exclamations	
	Figures of speech	Metaphors
		Similitudes
	Idioms	
	Pronouns	

	Proverbs	
	Sayings	
Morphological	Grammar-related issues	
	Latin-related issues	

Table 1. Categorization of cultural references. Domains and subdomains

It is important to note that, while most categories draw from the above-mentioned previous studies, some other categories, such as Educational References and in particular its subdivision, were created for the specific purposes of this study as they are not included in extant taxonomies. In particular, it must be noted that the above categorization of domains encompasses the novel categories or adjustments outlined below.

The classification of ‘Proper names of geographical objects’ was adapted from Díaz-Cintas and Remael’s (2007: 201) “geographical objects”. Their categorization delineates general and specific names of locations, such as “downs” or “plaza major”. In their subsequent revised version (2021: 203), the authors refine this classification by distinguishing between “geographical references to physical, general locations” – such as savannah, downs, plateau, *plaza major* – and “geographical references to physical, unique locations” – exemplified by specific “geographic” locations such as Lake Tanganyika, St Andreas Fault, Yellow River. However, the latter classification may lack precision in defining the concept of “unique locations” and could potentially cause confusion on whether to include toponyms or not. Given the considerable frequency of toponyms identified in the present study, it was deemed necessary to consolidate them under a singular category termed “toponyms”. Consequently, to address the distinct category of specific geographical objects designated by proper names, a separate classification entitled “proper names of geographical objects” was introduced. This category encompasses references such as specific river names, e.g. *Arno*.

The category of “Shops, bars, and restaurants” was formulated within the realm of Ethnographic references. While Díaz-Cintas and Remael (2021) do acknowledge references like ‘trattoria’, they incorporate them within the broader category of “food and drinks”. However, for the sake of precision, it has been deemed advantageous within this study to make a clear distinction between these different types of references, considering also the high number of the retrieved items belonging to both the typologies. Therefore, a separate category dedicated specifically to “Shops, bars, and restaurants” was established to accommodate such references.

Ranzato’s categorization (2016: 70-73) includes “overt intertextual allusions” as a category embracing references to a wide spectrum of cultural artifacts, ranging from “great works of art and literature to popular art and culture” (*ibid.*: 70). This classification has been echoed and endorsed by Díaz-Cintas and Remael (2021). However, the current study does not explicitly aim to differentiate between real-life references and what Ranzato (*ibid.*) defines as “intertextual allusions”. As a result, a sub-category labelled “Books, films, and songs” was incorporated within the broader classification of Ethnographic references. This decision has been made to maintain coherence and facilitate the analysis of cultural references aligning with the study’s objectives and scope.

A distinct category, not explicitly identified in the previous categorizations under review, with the exception of Molina (2006) who notably includes “folklore” within her broader macro-category of “patrimonio cultural” (*ibid.*: 81), is the one here designated as “Rituals”. This category has been intentionally devised to encompass a diverse array of references within the dataset under examination. Its formulation is intended to encapsulate references to ceremonial practices and cultural rites (e.g. *compare di fazzoletto*, referred to wedding traditional practices), while traditional customs and beliefs depicted within the narrative – such as *la calza della Befana* – have been classified under Folklore.

Antonini (2007; 2009) stands as the sole study, to the extent of my knowledge, to include Educational System among her delineated categories. However, given the different typology of product investigated in my study, there arises a need to establish an ad hoc category tailored specifically for the current dataset. This adaptation is deemed necessary to adequately encapsulate and analyze the intricate features of the Italian educational system depicted in *L'amica geniale*.

Within the realm of the so-called intra-linguistic references (Pedersen 2011), *cultura linguistica* (Molina 2006) or language-specific features (Chiaro 2009), which I call ‘Language-specific cultural references’, a distinction was drawn between morphological and lexical ones (cfr. Molina 2006). Within the former, novel categories have been formulated specifically for the purposes of this study and the dataset under analysis. These are “grammar-related issues”, which include all those references – in school-related contexts – concerning the semantics of specific grammatical constructs (e.g. conjugations, accents, etc.). Similarly, “Latin-related issues” was established to cover all those references to Latin grammar. These two categories hold significant importance within the narrative due to the pivotal role of education and the cultural specificity it embodies in representing southern Italy society in the Fifties and Sixties.

Further categories, within the realm of lexical references, have been specifically included; these are: idioms, sayings, proverbs, exclamations, courtesy expressions and figures of speech, divided into metaphors and similitudes.

3.3.3 Translation strategies

There are many definitions for “translation strategies” in extant literature. I will here adopt Pedersen’s (2011) point of view, in that is the one which most addresses the issue of cultural references: following Chesterman (2005), he identifies ‘methods’ as referring to the global decisions taken in translating a given text and ‘strategies’ as those related to local problem-solving processes, namely – in other words – those processes adopted to solve what he calls “translation problems” (*ibid.*: 70), subject of the current research. He stresses that translation strategies are to be recognized in all those studies that aim to uncover translation norms, in that, quoting Chesterman (1997), they provide descriptive knowledge on a particular type of procedural knowledge and represent therefore a form of textual manipulation that is discernible from the translated product in comparison with its source text. To Pedersen (2011: 70-71), strategies are recognizable only in a comparative analysis of a source text with its target text and they represent categories to discern different typologies of translation choices.

Given the aims of the present research, it happened to be essential to embrace a system allowing to categorize the ‘procedures’ adopted by each translator for each of the items under study in order to highlight potential patterns, similarities, differences, etc.

3.3.3.1 Taxonomy adopted

Among the many preexistent taxonomies of translation strategies, the current study specifically considers the primary ones within the domains of AVT and cultural references. This approach aims to narrow the focus and to adopt an analytical tool as specialized and comprehensive as possible.

The studies that influenced the construction of my taxonomy are thus Molina (2006)⁴¹, Pedersen (2011), Ranzato (2016) and Díaz Cintas and Remael (2021).

The taxonomy was constructed along with both the data collection and the parallel categorization as an ongoing process, following Pedersen’s (2011: 74) idea according to which it is the model that must “match the world, rather than trying to make the world fit the model”⁴². As it happened while building the list of domains used to categorize the given references, the translation strategies’ model changed therefore appearance many times during the process before reaching its ultimate form, depending on the findings collected and their different features.

The model is constructed upon a baseline of eight strategies, namely Adaptation, Equivalence, Explication, Generalization, Literal Translation, Loan, Omission and Retention.

- Adaptation: my definition of adaptation finds roots in Pedersen’s (2011) and Díaz Cintas and Remael’s (2021) ‘Substitution’ and ‘Transposition’; however, these two terms sounded too clear-cut to define my conceptualization of this strategy, in that I refer to it to indicate all those cases in which the TL adopts a TC ‘concept’ that fits the ST one, either through the TL own way of expressing the same exact message or through a slight adjustment – ‘adaptation’ – of the given reference to the TC context, e.g. *Si è presa il dito con tutta la mano*, lit. ‘she took a finger and the whole hand’ → *ta jiu shi decun-jinchi* 她就是得寸进尺 ‘she reached for a yard after getting an inch’. In this case I do not see this solution as the replacement of a cultural concept with another one, but rather as the ‘adjustment’ of the expression to how it ‘works’ in the TC context; similarly, I refer to this strategy when a cultural concept belonging to the TC is used to make the audience better understand the message, e.g. *salumeria*, lit. ‘salami shop’ → *zahuodian* 杂货店, a typical Chinese small shop selling pretty much everything, although not specifically meat as an Italian ‘salumeria’ would do⁴³; I follow Molina (2006) and call this strategy ‘adaptation’.
- Equivalence: I refer to ‘Equivalence’ to categorize all those references, mainly toponyms or ‘institutional’ names, that are translated via what Pedersen’s (2011:76) calls ‘official equivalents’,

⁴¹ Although not related to AVT nor specifically subtitling, Molina’s (2006) study has proven to be influential too.

⁴² The scholar refers to this concept when discussing the construction of the list of domains for categorizing cultural references, but I believe it is also applicable to the development of a list of translation strategies to be used as analytical tool.

⁴³ This example is thoroughly explained in section 4.1.3.2 as it may also respond to a ‘Generalization’.

e.g. *Pisa* → *Bisa* 比萨 or *Piccole Donne* ‘Little Women’ → *Xiao furen* 《小妇人》. By this strategy I also classify cases in which the given reference is translated with its ‘recognized’ term in the TL, even though it is not an ‘institutional’ one, e.g. *onomastico* ‘name day’, which is a concept belonging to Italian culture not existing in China, translated with its ‘official’ and already existing ‘equivalent’ term *mingmingri* 命名日.

- **Explication:** my definition of this strategy is inspired by Pedersen’s (2011) and Ranzato’s (2016) definitions of ‘Explication’, Molina’s (2006) ‘Amplificación’ and Díaz Cintas and Remael’s (2021) ‘Addition’ subcategory; in particular, what I mean by Explication is also close to Molina’s (2006) Descripción, in that I consider Explications:
 - any form of expansion of the text through the addition of extra information, either in the subtitles or through additional notes, that sort of ‘describe’ the reference in order to make it more accessible to the target audience, e.g. *liceo classico* ‘classical high school’ → *women xuexiao zhugong gudian wenxue yanjiu* 我们学校主攻古典文学研究 ‘our school is specialized into classical literature studies’;
 - any case in which extra information is added to the phonetic transliteration of the given reference through Chen’s (2013) “half transliterations plus half translations and loanblends” (see also Cook 2018), as in *camorristi* ‘camorristi’ → *hei shihui Kemola* 黑社会“克莫拉” ‘the underworld Camorra’;
 - the ‘disclosure’ of metaphors, idioms or implicit meanings, e.g. *li vorrei dare io a quel baccalà*, lit. ‘I would like to give them myself to that stockfish’ → *wo xiang qinzi qu gei na ge bendan shu* 我想亲自去给那个笨蛋书 ‘I’d like to give that idiot the book myself’;
- **Literal translation:** similar to the previously mentioned taxonomies, by Literal Translation I mean the ‘word-by-word’ rendering of the given cultural reference in the TL without providing the audience any additional guidance and/or by simply reporting the source message as it is, e.g. *la Dama Bianca*, lit. the ‘White Lady’ → *bai furen* 白夫人 ‘white woman’ or *andrò fino in fondo*, lit. ‘I will continue until the very end’ → *wo yao jianchi daodi* 我要坚持到底 lit. ‘I will persevere to the very end’;
- **Loan:** contrary to Díaz Cintas and Remael (2021), who by ‘loan’ consider cases in which the reference is already incorporated into the TL “because both languages happen to use the exact same word” (*ibid.*: 207), by this strategy I instead categorize all those references that do not have an ‘official equivalent’ (cfr. Pedersen 2011) in the TL and that are thus phonetically transliterated⁴⁴ according to Chen’s (2013) “phonemic transcriptions and phonemic loans”, e.g. *Montesacro* → *Mengtesakeluo* 蒙特萨克罗;

⁴⁴ The scholars do consider transliteration as a loan too.

- Generalization is here conceived as in Pedersen's (2011) definition, which presupposes the replacing of the given SL cultural reference with a more general term in the TL – presumably better known or more easily retrievable by the TL audience – by means of hypernymy, as in *1100* (which is the model of a Fiat car typical of the Fifties/Sixties) → *che* 车 'car';
- Omission has been considered by means of “replacing the ST ECR with nothing” (Pedersen 2005: 9), a definition that finds common ground among most scholars. As Leppihalme (1994), quoted by Pedersen (2005; 2011) notes, this strategy may be voluntary and chosen after excluding all the other viable options, or it may be in fact an irresponsible decision, taken to avoid looking up something the translator may not know. It must be taken into account that, in subtitling, it may often be due to the space and time constraints too (cfr. Díaz Cintas and Remael 2021).
- Retention: I follow Pedersen (2011) and categorize under this strategy all those cases in which the reference is left unaltered in the TT, with no guidance whatsoever, e.g. *9 in matematica* '9 in Maths' → *shuxue jiu fen* 数学九分 '9 points in Maths'. This differs from Loans in that it is not a phonemic transliteration, but rather the 'borrowing' of meaning, i.e. what Cook (2018: 10) calls 'symbolic loans'. I consider retentions also cases in which the cultural reference is not phonetically transliterated, and it is rather left unaltered in Italian: I do not consider these loans, as by loans I classify Chen's (2013) “phonemic transcriptions and phonemic loans”.

Finally, it must be noted that I use the term 'Hybrid' for those cases that are translated via both a Generalization and an Adaptation: as it will be detailed in the comparative study analysis, these cases are categorized under both strategies.

3.3.4 Translation Quality

Another important concept that comes into play in this research is Translation Quality. Defining, operationalizing and measuring translation quality is a widely debated and complex issue, as translation is, in itself, an extremely complex practice that depends on a plethora of interrelated factors (Moorkens *et al.* 2018).

Given the theoretical scenario on translation quality presented in Section 2.6, quality is here addressed tailing Orrego-Carmona's (2019) holistic approach which, compared to studies mentioned in Section 2.6, focuses specifically to the reception of non-professional subtitling. He (*ibid.*) indeed advocates that quality assessment, within the realm of non-professional translation, should not be addressed only from a prescriptive language-based comparative evaluation of the translated products as it has been done in previous research, but that it should encompass and take other factors such as production and audience reception conditions into consideration.

Thus, in this research, quality is addressed starting from the principle that a translation is the result of a plethora of circumstances and needs (*ibid.*), and that a single standpoint cannot be sufficient to assess it on a broad spectrum. It is thus not evaluated merely on the basis of the final products under analysis, but it is rather defined in terms of an intertwined relation between the different target texts considered, their production

conditions and approaches, and the audience response to them. This triangulated structure constitutes the methodological approach of this research.

3.3.5 Translation errors

I rely mainly on Pym (1992) and Nord (1997/2018), mentioned in Section 2.7, to provide a definition of what I mean by ‘translation errors’.

Tailing Pym’s (1992) and Nord’s (1997/2018) definitions, I consider a translation error as the failure to adequately meet the needs, expectations, cultural background of the target audience and its ability of properly understanding the source text cultural concept by selecting an unsatisfactory solution among other potentially viable and more adequate options.

In my conceptualization, translation errors, in relation to cultural references, are due to several reasons and are thus operationalized according to different features:

- Incomprehension: errors due to a clear incomprehension of the source reference, e.g. *viviamo con la bottega di mio marito* ‘we live off my husband’s shop’ → *women zhu zai zhangfu de dian li* 我们住在丈夫的店里 ‘we live in my husband’s shop’;
- ‘The message doesn’t get through’, i.e. cases in which the source text’s expression’s meaning fails to be properly transmitted as in *prese tutti nove e un otto in aritmetica* ‘she got all 9 and 8 in Maths’ → *chengji quan A shuxue shi A* 成绩全 A 数学是 A ‘all the grades were A; Math’s grade is A’;
- Mismatch video-subtitle: the translation in the subtitles does not find evidence in what is portrayed in the video;
- Not equivalent: the given cultural reference do have an “official equivalent” (Pedersen 2011) in the target language, but this has not been selected and the reference is translated via a different, non-official solution, as in *Torino* ‘Turin’ → *Tuling* 图灵 (official translation: *Duling* 都灵);
- Over-interpretation: the translation, in the potential attempt of explicating the given cultural reference to guide the audience, fails to properly ‘interpret’ its correct meaning and transfers improper information in terms of both the plot and/or the source culture, e.g. (*ho studiato fino al secondo industriale* ‘I only did a couple of years of industrial school’ → [...] *tielu xuexiao* 铁路学校 ‘railway school’.

3.3.6 Reception

The fourth concept that plays a significant role in this research is reception, here conceptualized as in Gambier’s (2006; 2018) three Rs module’s “reaction”: the scholar recognizes three types of reception, namely response, reaction and repercussion. According to Gambier (2018: 57), “response” is referred to how attention is distributed between images and subtitles; “reaction” refers to the extent to which viewers comprehend a given audiovisual translation, being the degree of the viewers’ understanding effort a parameter of translation quality, and “repercussion” regards the viewers’ preferences and habits towards AVT modalities. Among these three, the ‘reaction’ type is the one adopted in this research.

3.4 Research design

In this section I outline in detail the research design I adopted.

3.4.1 *Multi-method approach*

The different nature and areas of investigation covered by the research questions guiding this study led me to adopt multiple complementary methodologies, within a qualitative paradigm, combined to better address the broad goal this research is aimed to. There seem to be a divide in literature between scholars who would define this approach as a “mixed-method one” and those who would consider it a “multi-method” one⁴⁵. Historically, as Creswell (2015) points out, a collection of multiple forms of either qualitative or quantitative data was referred to as “multi-method” (see also Meister 2018). A “mixed-methods”, instead, is commonly referred to as in Creswell’s (*ibid.*: 59) view:

an approach to research in which the investigator collects, analyzes, and interprets both quantitative and qualitative data, integrates or combines the two approaches in various ways and frames the study within a specific type of design or procedure.

He also stresses that mixed-methods is not even “simply collecting multiple forms of qualitative or collecting multiple types of quantitative data” (*ibid.*: 59-60), but it rather involves the integration of, equally, both the former and the latter equally.

Plano Clark and Ivankova (2016), instead, define a multi-method research as a study which may encompass the combination of both multiple qualitative approaches, multiple quantitative approaches or both qualitative and quantitative ones. Anguera *et al.* (2018: 2765, emphasis in the original) posit that

a study will be *multimethod* when, driven by a common overall research goal, it uses a series of complementary methodologies, chosen according to a given criterion.

In their view, a multi-method study may thus use a combination of complementary methodologies, regardless of their predominantly qualitative or quantitative nature (see also Tashakkori and Teddie 2010). On the other hand, they specify that a mixed method approach contain qualitative and quantitative components that must be integrated, either at the level of data or results, in order to mix the information they carry.

Given this very concise overview on the differences recognized in literature between the two approaches, I relied mainly on Creswell’s (2015), Plano Clark and Ivankova’s (2016) and Anguera *et al.*’s (2018) inspirational standpoints in defining my research methodology as multi-method, driven by the complementarity of the different qualitative methods adopted to address the needs of the different research questions postulated to test the hypothesis.

In this study, multiple qualitative methodologies, responding to different paradigms, have thus been adopted. Specifically, since the broad goal of the research is to assess whether the quality of the non-professional subtitles of the given TV series is in fact superior to the professional one as hypothesized, it has been considered necessary to address the issue from three different angles: product, production and reception. These required indeed three different methods to be investigated. In order to enhance the reliability of the findings through cross-validation, to offset the weakness of the single methods and to provide a comprehensive

⁴⁵ See Anguera *et al.* (2018) for a thorough revision of previous studies.

understanding of the investigation from different perspectives while avoiding possible biases, they have been triangulated.

3.4.2 Data triangulation

Data triangulation is a concept that originates from Mathematics (Braun and Clarke 2013). It was originally introduced by Campbell and Fiske (1959) and later adapted by Denzin (1970). In research design, triangulation refers to a process that allows to cross-validate data from different sources and research methods in order to examine a broader shared goal from different angles (Braun and Clarke 2013). According to Williams and Chesterman (2002: 63), triangulation is the use of different sources “which can all shed light on each other”.

Data and methodologies triangulation is here adopted in order to address the broad aim of my research from different perspectives and avoid the potential biases that may emerge if only one lens of analysis were adopted, led by the idea that – as expressed in Subsection 3.3.4 – translation quality assessment cannot be related only to a linguistic-based point of view, but that it is the result of the interplay of different and ever-evolving factors and circumstances that cannot be overlooked (Orrego-Carmona 2019). Thus, first, for what concerns the product, the method adopted to test the hypothesis and to respond to RQ1 and RQ2 is a comparative translation study that considers and compares all the six different versions retrieved. This is done by systematically categorizing all the cultural references retrieved in the first two seasons of the series by domains, subdomains and translation strategies according to the categorization systems previously outlined.

Secondly, with regard to the production of the given translations, drawing on ethnography – and netnography (Kozinets 2010) in particular – semi-structured in-depth interviews with the translators involved and online archival data collection were used: in order to understand the rationale behind specific translation choices and production workflows (RQ3), interacting with the participants and interviewing them on specific subjects, as well as collecting archival data, allowed to gain deeper insights into the production of the translations under analysis.

Thirdly, to test the “effect” of some translation choices on real viewers, focus groups discussions were carried out to collect preliminary observations, in an interaction-based manner. Indeed, as Gambier (2018: 60) puts it,

if the focus [of the research] is not exclusively on the author’s intentions and the text, but also encompasses the readers, the quality of the output can no longer be defined only by a comparison of the target text with the source text.

3.5 Research process

In this section I will describe in detail the phases of research carried out for the comparative translation analysis, the semi-structured interviews and the collection of archival data, and the focus groups discussions.

3.5.1 Comparative Translation analysis

The comparative analysis required three main preliminary steps before it could be carried out: an initial careful screening and selection of the raw materials, their subsequent collection and their preparation to be analyzed.

3.5.1.1 Materials collection

The initial insights collected on the Chinese version of the TV series *L'amica geniale*, such as the criticism towards its official subtitles and the existence of five non-professional versions, led to the research hypothesis this research is based on. The following step was then to collect all the raw materials to be analyzed. For data protection reasons, the detailed steps took to build contacts in order to collect them will be omitted and/or generalized.

By the time I designed and started this research (2021), only Season 1 and Season 2 had already been broadcast both in Italy and in China⁴⁶.

I first collected the Italian subtitles: as specified in Subsection 2.3.2, the series is provided with subtitles in standard Italian for dialogues in Neapolitan dialect. Given the impossibility to download the .srt files of these subtitles from any source and to extract the subtitles from the original videoclips because of copyright issues, I transcribed every dialogue verbatim and manually, relying on the ready-made subtitles in standard Italian and on the audio for those dialogues not in dialect.

The official Chinese subtitles of Season 1 and Season 2 were only available on the Chinese official platforms *iQiyi* 爱奇艺, *Youku* 优酷 and *Tencent video* 腾讯视频. I encountered two main obstacles in accessing them:

- the platforms are accessible only through a VIP premium account, which is available for subscription exclusively in RMB and in mainland China;
- even with a VIP subscription, the platforms cannot be accessed outside China.

I therefore relied on the VIP account of a Chinese friend, which I accessed using a VPN⁴⁷. It must be underlined that even the use of the VPN caused problems, because the VPN itself worked only under subscription, but premium accounts were unfortunately too expensive, and the free ones did not connect properly. Finally, I ended up activating a one-week trial account on *Kuaifan VPN* which allowed me to access the platforms. I could thus watch the episodes, but the subtitles could not be downloaded; therefore, the only viable option was to transcribe, verbatim, all the subtitles of each episode manually.

With regard to the non-professional subtitles, most of them were retrieved in .srt format from the website SUBHD, a platform used by the majority of Chinese fansubbing groups to share their files on the web. However, not all of them had been released in .srt format by the groups. For most episodes, F1 and F2 released only hardsubs, i.e. burned-in subtitles, embedded into the video. Therefore, once again, the only viable way to obtain them was to manually transcribe them. Several OCRs (Optical Character Recognition) systems were tried out, which are technology systems that use automated data extraction to quickly convert images of text into a machine-readable format. Unfortunately, none of them proved to work efficiently: they either skipped words or made mistakes, which would have meant double checking and presumably rewriting every single one of them. I therefore preferred to personally transcribe every episode provided with hardsubs: this has in fact

⁴⁶ Season 3 was broadcast in 2022, and Season 4, broadcast in Italy in November 2024, will be presumably aired in 2025.

⁴⁷ It has not been possible to use the same VPN to personally create a Premium Account because it needed to be paid in RMB and I had no means to open a Chinese bank account.

been very useful as it allowed me to familiarize with the materials and their contents. On the whole, the transcription of both official subtitles and F1 and F2's episodes released via hardsub took almost one and a half year and it was conducted with the help of a Chinese mother-tongue, who facilitated me speed up the process that otherwise would have been much longer.

3.5.1.2 *Materials screening and selection*

Given the research hypothesis, it was deemed necessary to primarily verify whether the assumptions about the source language used by the different translators were accurate. Specifically, whether the official subtitles were based on English as pivot language while the non-professional ones (F1 and F2) on the original Italian version. With this goal in mind, a meticulous preliminary analysis has been carried out to select the subtitles to analyze in the study.

Each subtitle from the first and second season of the series (eight episodes per season; each episode lasting approximately 50 minutes) was meticulously compared with both the original source language and the English version. This comparison aimed to identify any evidence – mainly calques – that could serve as evidence of the source language used by the translators.

After an initial observation, both official subtitles and fansubs revealed in fact a hybrid working method for Season 1 and showed evidence of being translated both from Italian and from English, as reported in Tab. 2:

Official subtitles	The opening and closing credits are in English and they feature the HBO logo;
	The subtitles report both the original script in Neapolitan dialect and the Chinese subtitles;
	Sometimes, the original Neapolitan subtitle is, probably erroneously, substituted with the English one;
	In other occasions, the Chinese translation seems to be made from Italian, since the translation of songs or other dialogues, not provided in the English subtitles, is available.

Table 2. Source language official translation. Preliminary observations (Season 1)

The fact that the official platforms feature the script in Neapolitan dialect in the official broadcasting initially led me think of a lack of knowledge of Italian that did not allow to distinguish between standard Italian and dialect; furthermore, the inattention resulting in English excerpts appearing in between the subtitles could be a prove that English might have been the source language from which the subtitles are in fact made.

As for F1 and F2, the two groups that are assumed to have translated from Italian, the preliminary observations are reported in Tab. 3 below:

F1	Sometimes the translation is a “calque” of English, sometimes of Italian (evidence will be provided below);
	Large use of explicative glosses added to cultural references showing a deep understanding of Italian culture;

	Clear reference to the translation of the novel;
F2	The group distributes only hardsubs, the first season showing the HBO logo and opening and closing credits in English; it is often noticeable how the translation follows the English version in the first season, even though Italian cultural references are explained via notes. As for the second season, it seems instead to be translated from Italian (evidence will be provided below).

Table 3. Source language F1 and F2. Preliminary observations. Season 1

Evidence for what claimed in Tab. 2 and Tab. 3 is provided by several examples, outlined in the following tables⁴⁸.

English as pivotal language for both official and F1 and F2	
Context	Elena's father gives her instructions on how to get to school.
Original script in Neapolitan Dialect	<i>Po' da là scinne e te piglie 'o tram, 'o vintuno, ca' te porta <u>abbasce e Tribunali</u></i>
Standard Italian subtitles	[...] che ti porta ai Tribunali
English version	[...] the 21, that takes you to Via dei Tribunali (lit. Court Road)
Official ZH subtitles	[...] 21 路 到 法院路 [...line 21 that gets to Tribunali Road]
F1	你要坐电车 21 线会带你到 法院街 的 [You must take tram 21 that gets to Tribunali Road]
F2	你从那里乘电车 21 路 坐过 法院路 就到了 [From there you must take tram 21 that gets to Tribunali Road]

Table 4. English as pivotal language for both official subtitles and F1 and F2 in Season 1

The original subtitle does not make reference to *via* 'road', as referred to *Tribunali* 'Court', but it only mentions "Tribunali" (lit. under the Court). The explicitation of *lu* 路 'road', associated to *fayuan* 法院 'court' recognizable both in the official version and in the non-professional ones leads to believe it is influenced by the correspondent explicitation of *road* in the English version.

Official and F1 from English, F2 from Italian	
Context	Elena's classmates bet 10 liras she doesn't have cotton under her bra and ask her to prove it.
Original script in Neap. Dialect	<i>E jamme! Facimmo subito subito!</i>
Standard Italian subtitles	<i>E dai! Facciamo presto</i> [C'mon, we will be quick]
English version	Come on! It'll only take a minute .
Official ZH subtitles	就一分钟 [only one minute]
F1	来吧 只需要 几分钟 [C'mon! It only takes a few minutes]
F2	就看一下而已 [We'll just have a glance]

⁴⁸ In the tables, similarities and differences are highlighted in different colors accordingly.

Table 5. Official and F1 from English, F2 from Italian in Season 1

In Tab. 5, the official translation and F1, contrary to F2, seem to ‘calque’ the English one (*yi fenzhong/ji fenzhong* 一分钟/几分钟 ‘one minute/a few minutes’).

Official from English, F1 and F2 from Italian	
Context	Elena is looking at the sea while on a daytrip to Naples city center.
Original script in Neap. Dialect	/
Standard Italian subtitles	<i>Avevo l'impressione che pur assorbendo molto di quello spettacolo ...</i> 'I had the impression that, even though I absorbed that spectacle [...]'
English version	It seemed that, although the spectacle moved me...
Official ZH subtitles	虽然这一奇观使我感动 even though that beautiful spectacle moved me...]
F1	我感觉 尽管我沉浸在眼前的风景里 [I felt that even though I was permeated with the spectacle in front of my eyes ...]
F2	尽管我沉浸在眼前的风景里 [even though I was permeated with the spectacle in front of my eyes ...]

Table 6. Official from English, F1 and F2 from Italian in Season 1

Tab. 6 seems to show that the official subtitles ‘calque’ English by rendering ‘moved’ into *shi wo gandong* 使我感动 ‘it moved me’, whereas F1 and F2 seem to stick to Italian and use the verb *chenjin* 沉浸 ‘to permeate, to immerse’.

The use (or not use) of English as pivot language was noted in particular in the translation of school grades:

Official and F1 from English, F2 from Italian	
Context	Narrative voice talking about Lila’s final grades.
Original script in Neap. Dialect	/
Standard Italian subtitles	[...] <i>con tutti 10</i> (with all 10s)
English version	[...] with straight A’s .
Official ZH subtitles	成绩都是 A (her grades are all A)
FAN 1	都是 A (all A)
Standard Italian subtitles	[...] <i>prese tutti 9 e un 8 in aritmetica</i> (she got all 9 and an 8 in arithmetic)
English version	[...] and got all A’s and an A- in arithmetic.
Official ZH subtitles	成绩全 A 数学是 A- [all her grades were A and an A- in arithmetics]
F1	她除了算术是 A- 其他的都是 A [Except for an A- in arithmetics, the other grades were all A]

F2	除了算术 其他科目都全部满分 [Except for arithmetics, she took full mark in all the other subjects]
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Table 7. Official and F1 from English, F2 from Italian in Season 1

While it seems clear from Tab. 7 that the official translation and that of F1 are made from English, as they ‘calque’ ‘A’ as a grade, which is not used nor in Italy nor in China as a grading system, F2 seems instead to avoid using ‘A’; this leads to think that F2 is not influenced by English.

Official from Italian?	
Context	Elena’s sister had a fight with her brothers and asks her mother “Why do they always beat me?”.
Original script in Neap. Dialect	Elisa: <i>Perché vattene sempre a me?</i> Mum: <i>Eh pecché vattene sempre a te ‘a mamma... Pecché so’ masculì e so’ fetiente! Chesta è ‘a verità!</i>
Standard Italian subtitles	Elisa: <i>Perché picchiano sempre me? (Why do they always beat up on me?)</i> Mum: <i>Perché picchiano sempre te... perché sono maschi e sono fetenti. (‘Cause they are boys and they are mean, this is the truth)</i>
English version	Elisa: Why do they always beat up on me? Mum: Because... Cause they’re boys and they’re stinkers.
Official ZH subtitles	E: 为什么他们总打我? [why do they always beat up on me?] M: 你为什么总是喊妈妈呢? [and why do you always call mum?] 因为他们是男孩子 都是小混蛋 [because they are boys and they are mean]
F1	为什么他们总打我 [why do they always beat up on me?] 因为... [because...] 因为他们是男孩 男孩都是讨厌鬼 [because they are boys. Boys are mean (lit. disgusting person)]
F2	为什么他们总是欺负我 [why are they always bossy with me?] 因为... [because...] 因为他们是男生 男生都是混蛋 [because they are boys, boys are all mean]

Table 8. Official from Italian? Season 1

While F1 and F2 keep the “because...” of the English translation of the dialectal expression *pecché vattene sempre a te ‘a mamma*, the official Chinese version in this case seems not to follow English and be a direct translation from Italian dialect instead – not even from standard Italian subtitles. However, the output – 你为什么总是喊妈妈呢? [and why do you always call mum?] – is wrong, as the inverse vocative dialectal

expression “‘a mamma” has been apparently misunderstood: its literal translation is “to mum” and its inner meaning may be something like ‘honey’, ‘sweetheart’; its usage is merely affective and convey a sort of protective care towards the other person.

Similar observations have been made for Season 2. As reported in Tab. 9 below, it seems that the official translation may be made primarily from English, with some slight influence from Italian; F1 seems instead to be made primarily from Italian with very few ‘calques’ from English; finally, F2 seems to be made entirely from Italian, not only because I have been personally told so – months later after carrying out these observations – but also because evidence can be found in the subtitles.

Season 2. Preliminary observations on the source language used for the official subtitles, F1 and F2	
Official subtitles	The opening and closing credits are those of HBO, reporting also the logo. There are however some translation errors of some Italian expressions, not existing in the English version.
F1	Strong accuracy in the translation of cultural references, both verbal and visual;
	A few calques of English.
F2	Hardsubs reporting the Italian ‘Rai’ logo;
	Both Italian subtitles and Chinese ones are put on the screen, and Italian ones are provided even where the original Italian subtitles are not available (standard Italian subtitles are provided in the original version where the characters speak dialect);
	The nicknames of the translators reported in the opening credits are in Italian ⁴⁹ ;
	The translation seems to be very distant from the English version and “closer” to the original source text;
	Visual references such as signs or pieces of writing in Italian are translated (English translation of these is not provided);
	Very accurate translation of Italian cultural references.

Table 9. Season 2. Preliminary observations on the source language used for the official subtitles, F1 and F2

Evidence of these observations is reported in Tab. 10 below.

Official from English, F1 and F2 from Italian	
Context	Elena is reading a postcard. For a few seconds the camera stops on the writing, but without giving the audience time enough to thoroughly read it.
Original script in Neap. Dialect	/
Standard Italian subtitles	/
English version	/
Official ZH subtitles	/
F1	Gloss with the translation ⁵⁰ .

⁴⁹ No examples of this are reported because of data protection.

⁵⁰ Screenshot not provided as the subtitles of the correspondent episode were released in .srt format.

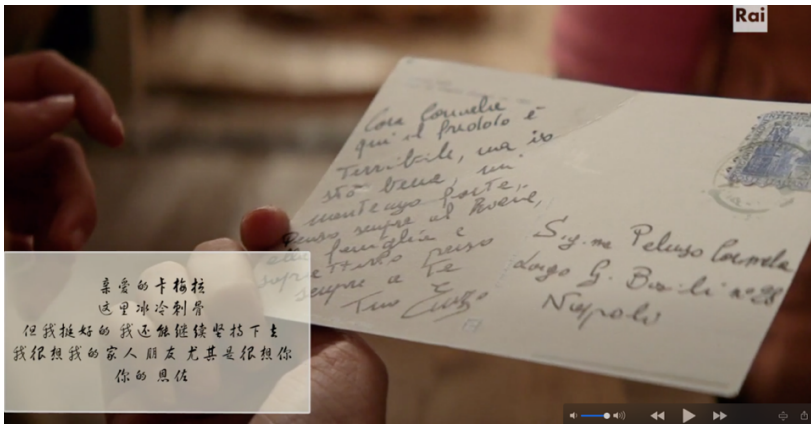
F2	<p>Gloss with the translation:</p>  <p>亲爱的卡梅拉 这里冰冷刺骨 但我挺好的 我还能继续坚持下去 我很想我的家人朋友 尤其是很想你 你的恩佑</p>
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Table 10. Official from English, F1 and F2 from Italian

The fact that both F1 and F2 insert a gloss with the translation of the visual written sign reported in the postcard, whose content is not translated into English, leads to believe that they both know Italian and translated from the original source language. Another example of this is reported in Tab. 11 below, concerning the translation of school grades.

Official from English, F1 and F2 from Italian	
Context	Narrative voice describing school results.
Original script in Neap. Dialect	/
Standard Italian subtitles	[...] <i>con la media dell'8</i> (average grade 8)
English version	(If you lose, you can't ever pass again without) A or A+
Official ZH subtitles	[...] A 或者 A+ [A or A+]
F1	你的升学考试成绩 不能低于八分 [your average grade in the admission test should not be lower than 8]
F2	你的升学考试成绩平均不能低于八分 [your average grade in the admission test should not be lower than 8]
Context	Narrative voice describing school results.
Original script in Neap. Dialect	/
Standard Italian subtitles	[...] <i>tutti 8 e 9</i>
English version	[...] straight As
Official ZH subtitles	[...] 都是 A
F1	都是八九分 [all 8 and 9]

F2	两门九分 其它都是八分 [9 in two subjects, 8 in all the others]
Context	Narrative voice describing school results.
Original script in Neap. Dialect	/
Standard Italian subtitles	<i>110 e lode</i>
English version	highest grade
Official ZH subtitles	最高成绩毕业 [highest graduation grade]
F1	以满分 110 分 [with the highest grade of 110 points]
F2	最高分毕业 [highest graduation grade]

Table 11. Official from English, F1 and F2 from Italian. School grades in Season 2

By looking at the examples reported in Tab. 11, it can be observable how F1 and F2 reflect Italian, e.g. by rendering ‘8’ with *ba fen* 八分 ‘8 points’ or *110 e lode* with *manfen* 110 *fen* 满分 110 分 ‘highest grade of 110 points’, whereas the official translation evidently follows English in translating these into *A huozhe* A + A 或者 A+ [A or A+] and *zui gao chengji biye* 最高成绩毕业 ‘highest graduation grade’.

Following this initial data observation, it was decided to analyze both the eight episodes comprising the first season and the eight episodes of the second season. Despite the apparent reliance on English as pivot language in the translations of the official subtitles and three out of five fansubbing groups, I considered all six versions to be comparable. This decision was made to address Research Questions 1 and 2 comprehensively. Furthermore, the reliance on English as the pivot language in the official subtitles serves in itself in manifesting the flaws in the official Chinese audiovisual translation market this research tries and attempt to uncover.

3.5.1.3 Materials preparation for analysis

Once decided which subtitles to consider in the analysis through the preliminary observations reported in Subsection 3.5.1.2 and manually transcribing all the subtitles not available in .srt format, the following step was to organize the materials for analysis.

Two keynote instruments for the analysis were thus prepared: the source-target texts alignments and the ‘data analysis report’ sheet, which will be described in detail below.

To facilitate the comparison between the source text and the corresponding translations in the six Chinese versions, as well as the English version, I created an Excel sheet for each episode. The sheet was divided into seven columns: IT (Italian), EN (English), OFF. ZH (Official Chinese), and F1, F2, F3, F4, F5 (fansubbing groups from 1 to 5). In each row, I aligned the translations for each subtitle, as shown in the explanatory Tab. 12 below, which reports the very first line opening Episode 1 of Season 1.

IT	EN	ZH. OFF.	F1	F2	F3	F4	F5
Pronto?	Hello?	喂	怎么了	你好	你好	怎么了	喂

Table 12. Source-target texts alignment system

I therefore created 16 different alignment sheets, one for each episode. Each line contains a subtitle, based on the Italian intralingual ones, where provided, and on sentence segmentation where not provided.

The second instrument necessary to carry out the analysis is what I called the ‘data analysis report’: once retrieving cultural references in the alignment sheets, they had to be traced down together with the correspondent translation solutions, in order for the collected data to be easily analyzed. I thus built an analytical table on a different Excel sheet. Table 13 below exemplifies how I built the ‘data analysis report’:

S	E	Line	Type	Domain	Subd.	Sub-subd.	IT	EN	ZH OFF.	STRAT.
1	4	334	ECR	Cultural Env.	Ethnog. Ref.	Food and Drinks	Poi mi dai un vasetto di miele per gli <i>struffoli</i> .	Then I'll take a jar of honey for the <i>struffoli</i> .	那么我要一罐蜂蜜	Omiss.
F1	STRAT.	F2	STRAT.	F3	STRAT.	F4	STRAT.	F5	STRAT.	
我还要一罐蜂蜜来做点心	Gener.	要一罐蜂蜜做蜂蜜糖球用	Expl.	然后来一瓶蜂蜜做蜂蜜糖球用	Expl.	再要一罐蜂蜜来蘸多福饼	Loan/Expl.	我还要一罐蜂蜜做蜂蜜糖球	Expl.	

Table 13. Data analysis report example

As shown in Tab. 13, the given reference is registered and classified according to⁵¹: Season, Episode, Number of the alignment line, Type of reference, domain, subdomain, sub-subdomain, IT, EN, translation strategy, ZH OFF, translation strategy, F1, translation strategy, F2, translation strategy, F3, translation strategy, F4, translation strategy, F5, translation strategy. For every column I set a filter: in this way, it was possible to ‘extract’ and isolate single features from every case, thus analyze and easily compare the different solutions adopted in each translation. For instance, it is possible to filter and extract: all the references belonging to one single domain or sub-domain and see how they are translated in each version; all the cases translated with a specific strategy in one of the six translations and easily compare how they have been treated in the other versions, etc.

3.5.1.4 Data collection procedure

Data collection was carried out as follows:

1. I first rewatched the 16 episodes in Italian, all in a row, to immerse myself into the plot and the setting, although being already familiar with the series and having already watched it before designing the research and while transcribing;
2. for each episode, I kept the source video in Italian, the alignment file and the data analysis report all open and visible on the screen. I carefully went through every single subtitle in Italian by watching the

⁵¹ For space reasons the table appears here split into two ‘layers’, but it is on the same line on Excel.

video, stopping it and going through all the translations reported in the alignment file, scene by scene. Every time I retrieved a cultural reference, I reported all its correspondent data in the data analysis report.

The results of the analysis are outlined in Section 4.1.

3.5.2 *A (n)ethnographic approach through in-depth semi-structured interviews*

In-depth interviews are known to be one of the most representative methods of qualitative data collection, particularly useful for generating deep understanding of a topic of interest (Guest *et al.* 2013)⁵². Braun and Clarke (2013: 77) define interviewing as a

professional conversation with the goal of getting a participant to talk about *their* experiences and perspectives, and to capture *their* language and concepts, in relation to a topic that *you* have determined (emphasis on the original).

In-depths interviews allow to understand the reasons of a given thing (Guest *et al.* 2013) and are described in literature as a powerful instrument to explore “understandings, perceptions and constructions of things that participants have some kind of personal stake in” (Braun and Clarke 2013: 88).

Interviews can be unstructured, semi-structured or structured. Unstructured interviews are unscripted conversations, normally carried out at the very initial stage of a research project, in which the interviewer leaves the interviewee speak freely; structured ones, on the other hand, are those that respond to a very strict list of questions, asked verbatim with fixed answers categories, which assume the form of a quantitative survey (Guest *et al.* 2013). The most adopted kind of interview is, instead, the semi-structured one: this typology employs a flexible guide with a predefined set of questions to systematically cover the same areas in each interview. This approach allows for some freedom and adaptability, enabling the interviewer to adjust questions or add follow-up inquiries based on the flow of the conversation with each participant. Although flexibility in the questions certainly constitutes an advantage of this typology of interviewing, this may nevertheless lead to interviewer biases. The interviewer may unintentionally influence responses through tone, follow-up questions, or their reactions during the interview. Different interviews can thus yield varying levels of detail depending on the interaction between the interviewer and the interviewee, potentially leading to inconsistencies in data richness. For this reason, the interviewer should ideally be skilled in managing conversation flows to ensure that relevant topics are covered while still allowing freedom in responses (Braun and Clarke 2013). These limitations suggest that while semi-structured interviews provide depth and flexibility, they require careful planning and execution to mitigate these drawbacks.

Given the nature of my research questions and considering the broad research goal this study seeks to reach, semi-structured in-depth interviews were selected as a suitable method to be included in my research

⁵² See also De Fina (2019) for a more in-depth historical overview of interviews as an ethnographic research method.

design to specifically address RQ3⁵³ and to implement the results of the contrastive analysis carried out to answer to RQ1⁵⁴ and RQ2⁵⁵.

Considering that my research also aims to investigate non-professional online subtitling communities, I also drew on Kozinets' (2010; 2015) netnographic approach.

Extending the principles of ethnographic research, netnography is defined by Kozinets (2010: 60) as

participant observational research based in online fieldwork (...) [which] uses computer-mediated communications as a source of data to arrive at the ethnographic understanding and representation of a cultural or communal phenomenon.

Netnography, according to Kozinets (*ibid.*), signals "the researcher's attempt to acknowledge the importance of computer-mediated communications in the lives of culture members". As he specifies, including netnography in a research project means placing great importance to the "online component" (*ibid.*) and it implies spending a significant amount of time interacting and becoming part of an online community.

Ethnographic and netnographic approaches to translation studies are now becoming more and more common, as they provide methodological tools to collect and analyze data about translation and translational phenomena (Huang *et al.* 2023). Only recently, netnography has also been applied to the study of online translator communities (see Li 2017; Wu 2017; Lu and Lu 2021; Yu 2019, 2020, 2022; Huang *et al.* 2023).

Netnography focuses indeed on online communities (Kozinets 2010; 2015), referred to as groups of individuals

who share social interaction, social ties, interactional format, location or 'space' – albeit, in this case, a computer-mediated or virtual 'cyberspace' (Kozinets 2010: 10).

These communities, as well as sharing the same social rules of groups gathering in person, differ however for some distinguishing features, such as anonymity and accessibility, that give rise to particular and rich forms of interaction (*ibid.*). This description seems to fit perfectly on non-professional subtitling communities, which is why this approach has been adopted as the initial phase of my investigation towards the ones involved in my study.

In this research, given its nature, ethnography and netnography are somehow blended, compensating each other (cfr. Kozinets 2010; Hine 2000) to provide a thorough investigation over a field that – based on my experience – allows to be approached both from a netnographic angle and through an in-person interaction. Kozinets (2010:65) indeed specifies:

A 'blended' ethnography/netnography would be a combination of approaches, including data gathered in face to face as well as online interaction. Blended ethnographies/netnographies could take many forms, using many particular methods and favouring different ratios of online to face to face interaction, data and analysis.

⁵³ RQ3: What are the differences, in terms of translation production workflow and guidelines, between the professional context and the non-professional one?

⁵⁴ RQ1: Through which translation strategies are culture-specific references translated by both the official translators and the non-professional ones?

⁵⁵ RQ2: What kind of translation errors can be recognized in the official translation? Do they occur in the non-professional versions as well?

He (*ibid.*), referring to hypothetical ethnographic research that has access to an online bulletin board related to the research topic, underlines how, in fact, the netnography of the given bulletin board would not be sufficient enough to formulate a general understanding of the phenomenon under investigation. Rather, it would be needed to supplement that netnographic work with various other kinds of investigation, such as face-to-face interviews. He then specifies that

Depending on the kind of access that is provided and the insights and disclosure of its participants, the netnography of the bulletin board might be a very helpful component of a broader investigation that blended netnography with ethnography. But alone, the pure netnography would be partial and incomplete (*ibid.*: 65).

I believe that this reflection is of particular significance in relation to my research project: I indeed experienced the need to supplement the netnographic work – made up of primarily the collection of the few online archival data available as a form of observation – with a further mean of investigation, i.e. face-to-face in-depth interviews.

Interviewing stands indeed as one of the principal research methods that Kozinets (*ibid.*) himself identifies, that can be chosen based on their suitability for providing data to answer the given research questions. As he (2010: 46) specifies,

although it is possible to conduct a purely observational netnography, the recommended participant observational stance every often dictates an interview component (online or off).

In-depth interviews, as he advocates, allow the (n)ethnographer to broaden the understanding of what can be observed online, as well as:

- Bring in a detailed subjective understanding of the lived experience of online community participants;
- Deepen the understanding of the relationship between a person's own unique sociocultural situation and their online culture community activities or behaviours;
- Gain a detailed, grounded, subjective sense of an online community member's perspective and sense of meaning;
- Hear people's recollections and interpretations of events (*ibid.*: 47).

Interviewing the (available) participants was thus selected as a suitable mean to tackle the broad aim of this research. This, in fact, proved to be particularly challenging (see Subsection 3.5.2).

In the following subsections I will outline in detail the whole process carried out in the (n)ethnographic approach of this research, distinguishing between the official side and the non-professional one for the sake of clarity.

3.5.2.1 *Official side: access to the field*

“The problem of obtaining access to the data looms large in ethnography” (Hammersley and Atkinson 2007: 41), and I experienced it first-hand. When I first started designing this research, I only had access to the subtitles for analysis, so I did not initially consider conducting interviews. The research design has however evolved over the years, along with the changing conditions in which I could operate.

I was aware that should I had the chance to directly contact the translators of the given subtitles, the findings of my research would have been richer and more comprehensive, and I would have had the chance to triangulate them to expand and deepen my results. I therefore started my search for possible ‘entrances’ to the official subtitles’ field. Because of data protection reasons, all the steps I took, and all the different people contacted who eventually lead me to access the field, are not outlined in detail here, but summarized without making any direct reference to any potentially identifiable person and/or institution (see Subsection 3.5.5 on the ethical considerations adopted).

The starting point of my extremely long search for the Chinese official translators of the series was the only thing I had my hands on at that time: the subtitles. I ingenuously assumed that references to the Chinese translation might have been listed in the closing credits of each episode. Unfortunately, I realized that this was not the case: the episodes broadcast on the official Chinese platforms display in fact only the opening and closing credits of the English version, and no mention to the Chinese translation is available whatsoever. Having at hand only the references to the agency and to the translator who provided the English subtitles of the series, I started searching for their contacts online and wrote a first informal e-mail to the agency address I found. I briefly presented myself and my project and asked whether it was possible to ask a couple of questions. I left my phone number at the end of my message and, after 13 days, I eventually received an unexpected call by the owner of the agency. This person, even though knowing anything about the Chinese translation, put me in contact with the English translator of the subtitles. In search for a possible path to reach the Chinese ones, I therefore wrote an e-mail to the English translator, who – very kindly – replied and called me back in a couple of days. We had an informal chat about the translation of the series, but even though being extremely inspiring, our conversation unfortunately could not help me in reaching the Chinese counterpart. I had to take another road: I sent the same covering e-mail to the Secretary Office (the only contact available online) of the international distributor, again presenting myself and the topic of my thesis and asking whether it was possible to gain insights on the distribution of the series in China. After one week, I had not received any reply and decided to send the same e-mail to another office of the same company, whose contact was available online, too. On the same day, my message was forwarded to another office, who re-forwarded it to a third office, responsible for the international distribution. I decided to personally send a message to this office, presenting myself and giving more details on what I was looking for: insights on the Chinese translators and on their source working language, as well as, if possible, their contacts. Two days later, my requests had been forwarded to another office branch, located in another country (EU). After four days, I received a reply message explaining that the Chinese client had been provided the source materials both in Neapolitan dialect and in standard Italian, and in English too. Since the Chinese client was mentioned, I insisted and asked whether they could put me in contact with someone within the Chinese counterpart. Two days later, I received a message ensuring me that in a week’s time I would receive a useful contact. 12 days later, they provided an e-mail address of one of the Chinese broadcasters of the series. After three days, I sent a message presenting myself, my project and my requests of contacting the translators of the episodes. In particular, I forwarded the following questions:

- Who translated My Brilliant Friend into Chinese? Is there an agency or individual freelance translators?
- How many translators were involved?
- Have the subtitles of My Brilliant Friend (season 1 and 2) been done from Italian or from the English version?
- If translated from Italian, did the translators use the original script in Neapolitan dialect or its translation into standard Italian?
- If translated from Italian, what is the language level, in Italian, of the translators? Do they live or have lived in Italy? How long have they been studying and speaking Italian?
- What are your plans for season 3?

Although my approach might have been too straightforward, due – I dare say – to my urge of gaining access, eight days later I received a message back and eventually got the contact of the company who took care of the Chinese subtitles of *L'amica geniale*; I was also informed that the translation had been carried out by a team of six translators. At this point I had had my “sponsorship” (Hammersley and Atkinson 2007: 47), i.e. someone who introduced me to the field – or rather, since I still had not gained formal access to it, who ‘ferried’ me to it. By the time I received this piece of information we were in the middle of the *chunjie* 春节, the Chinese New Year: I therefore waited 12 days, until the end of the holiday weeks, to send my message. After presenting myself and the project, I enclosed in my e-mail the following questions:

- Is there any of them [the translators] who can also speak (even a little of) Italian and who may have considered the Italian version as well? If so, what is their level of Italian and where did they study it? For how long?
- Did you provide the translators any specific guideline or rule belonging to your company, in particular related to culture-specific references?
- Did the client give you instructions or guidelines about what sort of strategies they preferred you to adopt?

I then asked whether it might have been possible to interview the translators involved, explaining that my questions would mainly focus on the general translation workflow and on the strategies adopted especially for culture specific references. To my disappointment, I did not receive any reply until six months later, when I forwarded the same e-mail again. In this reply message, they provided the contact to my ‘gatekeeper’⁵⁶, i.e., the e-mail address of one of the members of the Chinese official subtitles’ translation team. A couple of days later I sent my first e-mail to this person, who had been previously informed by the gatekeeper about my request. After a brief introduction of my project and my goals, I directly asked for availability in doing the

⁵⁶ In ethnography, a so-called ‘gatekeeper’ is the person who allows the researcher to enter the field (see Hammersley and Atkinson 2007).

interview. Two days later I received a positive response and preferable timeslots. At this point, I unfortunately had to put this person on hold because my ethical approval by the Bioethics Committee of my University was not ready yet – and it was not until five months later, since my first ethical approval was rejected and had to be revised and re-examined by the committee (see Subsection 3.5.5). During this amount of time, I more or less once a month sent a message apologizing for the delay and tried and kept in touch with the participant, in a terrible fear of losing contact.

After finally receiving the ethical approval from the Bioethics Committee, I unfortunately underwent three very busy months, and I had the chance of piloting my interview guide (see Subsection 3.5.2.3) only after this amount of time. After that, the interview guide was thoroughly and carefully revised, and I was ready to conduct the interview. A huge amount of time from the first contact made had however passed. I contacted my participant again, apologizing for the tremendous delay and asking again for availability to participate in the interview. With my huge concern, I received no reply until 15 days later, on a Saturday morning, when I was texted back offering availability for the following morning. However, I already had important plans for that day and could not postpone them, so I had to apologize and ask to reschedule. Since the participant expressed concern on the questions I would have asked, I also added all the details concerning how the interview would have been carried out and what general topics would have been covered. At this point, I was told that no precise date could be scheduled for working times reasons, and that it would have been possible to schedule the interview only a couple of hours in advance. The participant promised to reach out to me within that week. I sent the Informed Consent and the Information on Personal Data Protection sheets to sign and, from that day on, I revised my interview guide every morning and made myself everyday ready and available in case the interview would have been scheduled in two hours' time. One week later, I received a message in which the participant apologized for the delay and proposed to schedule the interview the following day. In order to both test the encrypted platform we had to do the interview on, Jitsi Meet, and to ease the tension by meeting each other face-to-face, I created a meeting on the spot and sent the participant the link. Unfortunately, a VPN connection was necessary to access the platform in China. After some difficulties encountered in activating a VPN account, we finally managed to establish a connection. At first, the participant popped up in the meeting without turning the camera on – when tension was released, we managed to have a 5-minute introductive talk, face-to-face, and agreed to meet the following day.

In the next subsections I will thus outline the ethical considerations adopted, methodological steps taken to design the interview guide, to pilot testing it, and to conducting the effective interview.

3.5.2.2 Designing the interview guide

The interview guide was designed according to my research objectives. I thus reviewed my research questions and tried and formulate a list of interview questions that allowed to provide insights and to shed light on a range of topics that could, in turn, provide possible answers to my research questions. I therefore 'unpacked' my research questions into a series of specific topics (Magnusson and Marcek 2015) related to my broad research goal.

Questions were formulated responding, as much as possible, to the following criteria:

- Being open-ended and inviting to expand, avoiding yes/no answers – thus avoiding questions starting with ‘who’, ‘where’ etc., that would lead the conversation to a one-word answer (except for the demographic section) and encourage questions beginning with expressions such as “could you tell me.../could you give me some more details about...”;
- Being clear and easy to understand, avoiding complex vocabulary and phrasing;
- One question at a time, to avoid confusion and to avoid some questions to be left unanswered;
- Avoiding making the participant feel that I knew his/her opinion;
- Avoiding questions that would suggest a possible answers such as “isn’t it?/wouldn’t you?/don’t you think...”;
- Providing follow-up probing questions to encourage expansion (Magnusson and Marcek 2015);
- Providing transitional sentences (Guest *et al.* 2013) before introducing a new topic in order for the participant to follow the logic of the conversation, e.g. I know that.../based on what you have told me so far...
- Providing a closing section in which the participant is invited to add anything it might be missing or to ask me any question.

The interview guide begins with an introduction of myself and of the project; even though I had sent the correspondent sheets in advance via e-mail, before starting the interview I reiterated the ethical issues and the personal data treatment, as well as how the information elicited through the interview would be disseminated. I also specified the structure of the interview (sections and number of questions).

Questions were organized into six topic-clusters comprising 12 to 15 questions each, structured from the most general ones to the most specific ones, covering the following areas of research:

- 1) Demographic and educational background
- 2) Translation production in China (both in general and *L’amica geniale*-related)
- 3) *L’amica geniale* – general comments
- 4) *L’amica geniale* – previous knowledge – Italian language
- 5) *L’amica geniale* – translation process
- 6) Sensitive contents

In order not to forget any fundamental step and to have everything well organized below my eyes, I had written on top of my interview guide sheet every single step to do before, during and after the interview:

- Welcome friendly talk to break the ice;
- My presentation;
- Project introduction and goals of the interview (giving information also on what topics will be discussed and what kind of information I expect to obtain);
- Number of sections and questions;

- Ethical procedures: explanations + signing documents (if not done before);
- Reiterate that the interview will be recorded;
- Start recording.

Tab 14. below shows the first design of the interview guide.

INTERVIEW GUIDE – first design	
A) Warm-up questions.	Since we don't know each other, I would like to understand a little bit of yourself, I would like to start by asking you some easy questions on who you are and what you do.
B) Demographic + Cultural background	<ol style="list-style-type: none"> 1. First of all, where are you from? 2. Where do you live? 3. How long have you been living in...? 4. What did you study at University? 5. Where did you study? 6. Which languages? (<i>and I will come back on this later</i>) 7. How long have you been studying it? 8. Did you have the chance to deepen your knowledge of it abroad? Where? For how long? 9. Could you give me some more details about your university career? What courses did you attend? Did you attend any specific course on AVT? 10. How long have you been a translator? 11. Where did you learn your translation skills? 12. Is translating your main job? 13. Could you tell me when and how did you become a translator? 14. What are your working languages? (<i>and I will come back to this later on</i>) 15. What types of translation are you specialized into? 16. What types of products do you normally translate? Tv series, movies, documentaries...
C) Production (Both generally speaking and <i>L'amica geniale</i>-related)	<p><i>I would like to understand how the official audiovisual translation market works in China:</i></p> <ol style="list-style-type: none"> 17. Do you rely on any official guidelines for subtitling? Can you mention some of them? 18. Is there maybe an official document or something? (<i>could I have a look at it, just to understand the process of AVT in China, if I am allowed to do it?</i>) 19. How is quality guaranteed? Is there any quality protocol?
D) My Brilliant Friend – General opinion	<p><i>You told me that you have translated the first season of MBF. I am curious about your opinion on the series:</i></p> <ol style="list-style-type: none"> 20. Can you tell me your impressions about the story? Did you like it? 21. Why do you think Chinese people like MBF so much? 22. Did you read the novel before watching the series? Did you know anything about it before translating its subtitles?
E) My Brilliant Friend – knowledge of Italian/ translation from EN or IT	<ol style="list-style-type: none"> 23. Can you speak Italian/Have you ever studied Italian? <p>IF YES:</p> <ol style="list-style-type: none"> 24. How long have you been studying Italian? 25. Where did you study it? 26. Have you ever been to Italy? 27. Where? For how long? <p>IF NO:</p> <ol style="list-style-type: none"> 28. What did you know/Did you know anything of Italy and Italian culture before starting the translation of MBF? 29. Have you ever translated any other Italian product? Which one? <p><i>I know, because you've already told me, that you translated the series from English:</i></p> <ol style="list-style-type: none"> 30. Did you ever rely on Italian for any particular need? I had the feeling that sometimes you translated something directly from Italian rather than from English, am I wrong? 31. Have you ever used a MT for translating?

<p><i>As far as I've experienced, Italian products are scarcely broadcast in China:</i></p> <p>32. Could you explain how the selection of the translators of MBF was carried out by the agency? Did you have to take a test?</p> <p>33. What level of English did the agency require you to have?</p> <p>34. Were you the only translator of MBF? (<i>If not, could you help me contacting the others? Or tell me how roles were distributed</i>)</p> <p>35. Why didn't they choose someone who could speak and translate from Italian in your opinion?</p> <p>36. Do you think that a deeper knowledge of Italian/Italy would have helped you in translating? Did you have any problems because of that?</p>
<p>F) My Brilliant Friend – translation process</p> <p>37. What episodes did you translate?</p> <p>38. Will you translate the third season as well?</p> <p>39. Could you tell me what the agreements with the client were, in terms of:</p> <p>40. Deadlines: how much time did you have for the translation?</p> <p>41. Remunerative conditions: could you tell me, generally speaking, what are the rates for AVT in China? Are there any differences for minority languages like Italian?</p> <p>42. Were the subtitles revised?</p> <p>43. Could you tell me how was the revision process conducted?</p> <p>44. What reviews/comments did you receive by the reviewer?</p> <p>45. Have you had the need to compare the Chinese translation of the novel while translating the subtitles?</p> <p>46. If nothing: Did this cause you any difficulties in translating the series? In what way?</p> <p>47. What difficulties in particular did you encounter in the translation of MBF?</p> <p>48. What is your workflow when you encounter a cultural reference you don't know anything about?</p> <p>49. Can you tell me how you solved the translation problems due to cultural references in MBF? Is there anything relevant you want to mention?</p> <p>50. Did you find any reference in particular you did not know how to translate? How did you solve it?</p> <p>51. Is there any particular case you remember that you believe worth mentioning?</p> <p>52. Did you ever feel the need of asking for explanations while translating MBF? How did you act?</p> <p>53. How important was for you to be faithful to the ST?</p> <p>54. Did you rather be faithful to the ST or rather adapt the translation to the potential expectations of the Chinese audience? What was your attitude?</p>
<p>G) CONTENT RESTRICTIONS</p> <p>55. Could you explain how does the official import of foreign products works (if you know anything about it)?</p> <p>56. What is your workflow for translation?</p> <p>57. Do you know anything about how the import of MBF was conducted? What were/are the agreement with the client?</p> <p>58. What were the client instructions in terms of the translation of My Brilliant Friend? Any particular request or recommendation?</p> <p>59. Did you have to adapt any translation choice to the client request</p> <p>60. Are there any strategies that you normally adopt - or adopted for MBF in particular - to respond to the client requests?</p> <p>61. Did you find any reference you felt it might have been better to omit from the translation because it might have hurt the audience sensibility? How did you solve its translation?</p> <p>62. Did you ever have a divergent position from the agency or colleagues on any translation choice? How were these problems handled out?</p>
<p><i>Is there anything you want to add or to ask me?</i></p>

Table 14. Official side, interview guide 1

3.5.2.3 Pilot test

The pilot test of the interview guide had a twofold goal: first, to test the effectiveness of the questions, their logic structure and phrasing; second, to train myself in conducting the interview and getting familiar with the interview guide.

It was carried out with the help of a colleague and friend, who was asked to do a role-play: I briefly introduced my project and explained what I already knew on the official subtitles and asked her to act as a potential official Chinese translator of the series, providing me to the sort of answers she imagined I could receive during the real interview. The pilot was carried out in person, in a classroom of the Department of Interpreting and Translation of the University of Bologna, Forlì.

Before carrying it out, we also tested the platform I was about to use for the real interview, Jitsi Meet: I created a meeting on the spot and asked my colleague to join it. I familiarized with the platform's interface and functions, and, after a couple of minutes, I closed the meeting and proceeded with the in-person activity.

We sat one in front of the other and I conducted the interview exactly as I was planning to do during the real one. I followed each step as planned before starting the interview; after that, we went through each question and stopped whenever we realized that something did not work out as smoothly as it should have or when something was not clear enough. I took notes on my personal perceptions of what needed to be modified and asked for feedback at the end of any cluster of questions. After receiving feedback on each question and each section, which was largely positive, some questions were moved somewhere else, where they sounded more logically connected with the previous ones; some others were instead completely reformulated. The most important issue emerged from the pilot was that I had not prepared backup questions for those answers that could turn out to be different from what I was expecting nor questions ready to cover possible issues that could emerge during the discussion. Testing the interview guide through a role-play has been extremely useful to realize these issues and to adjust my final interview guide. In the following Subsection 3.5.2.4 I will outline the modifications I applied to the interview guide according to what the pilot shed light on.

3.5.2.4 *Modifications after the pilot test*

The interview guide was revised as illustrated in Tab. 15. The modifications are highlighted in blue.

OFFICIAL TRANSLATORS – INTERVIEW GUIDE – revised and final version	
<ol style="list-style-type: none"> 1) Welcome friendly talk 2) My presentation 3) Project introduction and goals of the interview (giving information also on what topics will be discussed and what kind of information I expect to obtain; sections + break after each section to add further details) 4) Ethical procedures: explanations + signing documents 5) Start recording 	
A) Warm-up questions. Since we don't know each other, I would like to understand a little bit of yourself, I would like to start by asking you some easy questions on who you are and what you do.	
B) Demographic + Cultural background <ol style="list-style-type: none"> 1. First of all, where are you from? 2. Where do you live? 3. How long have you been living in...? 4. What did you study at University? 5. Where did you study? 6. Which languages? (and I will come back on this later) <i>If the interviewee mentions ENGLISH:</i> 7. How long have you been studying it? 8. (<i>abroad in general</i>) Did you have the chance to deepen your knowledge of it abroad? Where? For how long? 	

<p>9. Could you give me some more details about your university career? What courses did you attend? Did you attend any specific course on AVT?</p> <p>10. How long have you been a translator?</p> <p>11. Could you tell me when and how did you become a translator?</p> <p>12. Where did you learn your translation skills?</p> <p>13. Is translating your main job?</p> <p>14. What are your working languages? (and I will come back to this later on)</p> <p>15. What types of translation are you specialized into?</p> <p>16. What types of products do you normally translate? Tv series, movies, documentaries...</p> <p>C) Production (Both generally speaking and MBF-related)</p> <p><i>I would like to understand how the official audiovisual translation market works in China:</i></p> <p>17. Do you rely on any official guidelines for subtitling? Can you mention some of them?</p> <p>18. Is there maybe an official document or something? (could I have a look at it, just to understand the process of AVT in China, if I am allowed to do it?)</p> <p>19. How is quality guaranteed? Is there any quality protocol?</p>
<p>D) My Brilliant Friend – General opinion</p> <p>You told me that you have translated the first season of MBF. I am curious about your opinion on the series:</p> <p>20. Can you tell me your impressions about the story? Did you like it?</p> <p>21. Why do you think Chinese people like MBF so much?</p> <p>22. Did you read the novel before watching the series? Did you know anything about it before translating its subtitles?</p> <p>23. YES: Has your previous knowledge been useful for translating the series? In which ways?</p> <p>24. NO: Did your lack of precious knowledge influenced your translation process? Did it cause you any difficulties? In which ways?</p> <p>25. Did you watch the episodes before/during translating?</p>
<p>E) My Brilliant Friend – knowledge of Italian/translated from EN or IT</p> <p>26. Can you speak Italian/Have you ever studied Italian? YES NO</p> <p>27. How long have you been studying Italian?</p> <p>28. Where did you study it?</p> <p>29. Have you ever been to Italy?</p> <p>30. Where? For how long?</p> <p>31. What did you know/Did you know anything of Italy and Italian culture before starting the translation of MBF?</p> <p>32. Have you ever translated any other Italian product? Which one?</p> <p><i>I know, because you've already told me, that you translated the series from English:</i></p> <p>33. Did you ever rely on Italian for any particular need? I had the feeling that sometimes you translated something directly from Italian rather than from English, am I wrong? Why? Was English not clear enough?</p> <p>34. Have you ever used a MT for translating? When?</p> <p>35. As far as I've experienced, Italian products are scarcely broadcast in China: could you explain how the selection of the translators of MBF was carried out by the agency? Did you have to take a test?</p> <p>36. What level of English did the agency require you to have?</p> <p>37. Were you the only translator of MBF? (If not, could you help me contacting the others? Or tell me how roles were distributed)</p> <p><i>You said that you were not the only translator:</i></p> <p>38. Could you explain how was the task of the whole series distributed and carried out?</p> <p><i>You said that the translators were always changing:</i></p> <p>39. How you – as supervisor – guaranteed consistency?</p> <p>40. What episodes did you translate?</p> <p>41. If I remember correctly, you told me that you revised the second season: why you did not directly translate it? Who did it? Could you help me contacting these people?</p> <p>42. Will you translate the third season as well?</p> <p>43. YES: When will it be broadcast?</p> <p>44. NO: Why is that? Will someone else translate it or it won't be broadcast at all? Why?</p> <p>45. You said you can't speak Italian: why didn't they chose someone who could speak and translate from Italian in your opinion? And this is not meant to judge you, it's just to understand how the market works</p>

46. Do you think that a deeper knowledge of Italian/Italy would have helped you in translating? Did you have any problems because of that?
F) My Brilliant Friend – translation process 47. Could you tell me what the agreements with the client were, in terms of: 48. Deadlines: how much time did you have for the translation? 49. Remunerative conditions: could you tell me, generally speaking, what are the rates for AVT in China? Are there any differences for minority languages like Italian? 50. Were the subtitles revised? 51. Could you tell me how was the revision process conducted? 52. What reviews/comments did you receive by the reviewer? 53. Have you had the need to compare the Chinese translation of the novel while translating the subtitles? 54. If nothing: Did this cause you any difficulties in translating the series? In what way? 55. What difficulties in particular did you encounter in the translation of MBF? 56. Have you ever had problems in understanding the plot? Could you provide any examples? 57. I'd like to ask you something about cultural references: as they were filtered through English, how did you approach their translation? 58. What is your workflow when you encounter a cultural reference you don't know anything about? For ex. Particular food names, or references to Italian politics or references to that historical period, or brand names of something... 59. For example: what was your rationale for school grades? I've noticed that sometimes the translation sticks to the English one, which is different from the Italian grading system and the Chinese one: how did you overcome this issue? 60. Can you tell me how you solved the translation problems due to cultural references in MBF? Is there anything relevant you want to mention? 61. Did you find any reference in particular you did not know how to translate? How did you solve it? 62. Is there any particular case you remember that you believe worth mentioning? 63. Did you ever feel the need of asking for explanations while translating MBF? How did you act? 64. How important was for you to be faithful to the ST? 65. Did you rather be faithful to the ST or rather adapt the translation to the potential expectations of the Chinese audience? What was your attitude?
G) CENSORSHIP 66. Could you explain how does the official import of foreign products works (if you know anything about it)? 67. What is your workflow for translation? 68. Do you know anything about how the import of MBF was conducted? What were/are the agreement with the client? 69. What were the client instructions in terms for the translation of My Brilliant Friend? Any particular request or recommendation? 70. Did you have to adapt any translation choice to the client request? 71. Are there any strategies that you normally adopt - or adopted for MBF in particular - to respond to the client requests? 72. Did you find any reference you felt it might have been better to omit from the translation because it might have hurt the audience sensibility? How did you solve its translation? 73. Did you ever have a divergent position from the agency or colleagues on any translation choice? How were these problems handled out?
<i>This is all I wanted to ask you.</i> <i>Is there anything you would like to add?</i> <i>Is there anything you would like to ask me?</i> Repeat data protection measurements and data storage <i>How did the interview go?</i> <i>Would you be available for a follow-up interview after my analysis is done?</i> Greetings

Table 15. Official side, interview guide 2 - modifications after pilot

Question 11 (*Could you tell me when and how did you become a translator?*) was anticipated in a more logically sequenced point of the discussion; questions 23 (*YES: Has your previous knowledge been useful for translating the series? In which ways?*) and 24 (*NO: Did your lack of previous knowledge influenced your translation process? Did it cause you any difficulties? In which ways?*) were added as backup questions depending on the possible answer given to question 22 (*Did you read the novel before watching the series? Did you know anything about it before translating its subtitles?*), while question 25 (*Did you watch the episodes before/during translating?*) had not been included in the pilot test and was added instead. Questions 33 (*Did you ever rely on Italian for any particular need? I had the feeling that sometimes you translated something directly from Italian rather than from English, am I wrong?*) and 34 (*Have you ever used a MT for translating?*) were provided with some probing questions that felt needed during the pilot: *Why? Was English not clear enough?* for question 33 and *When?* for question 34, in case of a positive answer.

During our first call I received a vague answer to question 37 (*Were you the only translator of MBF?*) by the participant, who explained that the translation is the result of teamwork that has been proofread by him/her, who however does not remember very well the whole process. This short conversation took place after I piloted the interview guide, so I provided the final interview guide with questions 38 (*You said that you were not the only translator: Could you explain how was the task of the whole series distributed and carried out?*) and 39 (*You said that the translators were always changing: How you – as supervisor – guaranteed consistency?*). Question 35 of the pilot test (*Why didn't they chose someone who could speak and translate from Italian in your opinion?*) was somehow reformulated and moved in another section of the interview guide, where it sounded less straightforward and less offensive: after asking the translator what episodes in particular they translated (question 40), the interview guide proceeded by asking *If I remember correctly, you told me that you revised the second season: why you did not directly translate it? Who did it? Could you help me contacting these people? Will you translate the third season as well?* (question 41) and moved then to ask about the third season, 42) *Will you translate the third season as well?* 43) *YES: When will it be broadcast?* 44) *NO: Why is that? Will someone else translate it or it won't be broadcast at all? Why?*; only at this point the pilot-question 35 was inserted, and reformulated into *You said you can't speak Italian: why didn't they chose someone who could speak and translate from Italian in your opinion? And this is not meant to judge you, it's just to understand how the market works* (question 45). Question 56 (*Have you ever had problems in understanding the plot? Could you provide any examples?*) was added after the pilot and the same happened with question 57 (*I'd like to ask you something about cultural references: as they were filtered through English, how did you approach their translation?*), inserted to introduce the issue in a more discursive and less direct way. Probing questions have been added to question 58: *What is your workflow when you encounter a cultural reference you don't know anything about? For ex. Particular food names, or references to Italian politics or references to that historical period, or brand names of something...* and questions 59 (*For example: what was your rationale for school grades? I've noticed that sometimes the translation sticks to the English one, which is different from the Italian grading system and the Chinese one: how did you overcome this issue?*) and 60

(*Can you tell me how you solved the translation problems due to cultural references in MBF? Is there anything relevant you want to mention?*) were added as further probing topics.

In general, the pilot aimed at improving my ability to cover any unexpected answer, which is why the final interview guide was provided with further probing questions and potential different paths to adapt the discussion on, according to the possible answers received.

3.5.2.5 *Carrying out the interview*

Before the interview, I thoroughly revised the interview guide to the point where I knew it by heart. I printed a copy of it on an A3-format sheet, to have it all spread in front of my eyes and to avoid the disturbing action of turning the pages to keep track of the questions answered – assuming that the conversation might possibly not follow exactly my structure but that the participant might anticipate the answers to questions supposed to be asked subsequently. For this reason, I needed the whole interview guide to be easily at hand to rapidly tick and keep track of the already answered questions.

Due to physical distance, the interview was conducted on the online encrypted platform Jitsi Meet. I booked a private room in the library of the University of Bologna, Forlì Campus, to ensure privacy and a stable internet connection. Despite my initial concerns, the online mode did not hinder the flow of the conversation. However, I experienced some difficulties in creating the welcoming environment I would have ensured should the interview had been taking place in person, in that I had no chance of offering anything to drink or eat, and I had only to rely on ice-breaking questions. As Hammersley and Atkinson (2007) underline, the initial minutes of an interview, especially when the participant and the interviewer do not have a preexistent relationship, are extremely important in establishing the nature and the tone of the whole interview, thus I did my best to sound as friendly and welcoming I could. To my relief, introducing myself, my project and reassuring the participant about the task proved to be sufficient enough for me to have the participant involved in what turned out to be a very rich and friendly conversation.

At the end of the interview, I reiterated the ethical issues and the right of the participant to withdraw from the project in any moment. I asked for availability for future investigations, thanked a lot and greeted the participant.

The results of the interview are outlined in Subsection 4.3.2.

3.5.2.6 *Non-professional side, phase 1: netnographic collection of archival data*

As mentioned in previous Subsection 3.5.2.1, accessing the field is one of the most challenging phases of an ethnographic research. One of the advantages of netnography, however, is that it can rely (also) on data that are publicly available online (Kozinets 2010). Indeed, my very first step in the field of the fansubbing communities involved in my research was the web. Little could I do, at the very beginning, except navigate their websites and social networks.

I therefore first explored the web meanders by navigating every group's website first and took screenshots where relevant information was found. Secondly, I also navigated their social networks and, similarly, took screenshots of useful data connected to my research questions. This approach proved to be useful on one hand, in that it allowed me to gain initial insights into the groups. However, it was also extremely

limited as I realized how these online channels did not allow me, in fact, to get any deeper into my investigation. I indeed came across the impossibility to access the reserved members' areas of such websites, and I thus could rely only on the limited information available. As Scheper-Hughes (2000: 133) notes, "[ethnographers are] at the mercy of those who agree to take [them] in" – and I was totally at the mercy of the data available online, but nothing else. Thus, as previously mentioned, I felt the urge to delve into the field and expand my investigation through the face-to-face (or even virtual) connection with some of the members of the community. To do so, I however needed some gatekeepers.

3.5.2.7 *Non-professional side, phase 2: access to the field*

Fansubbers, given their illegal activity, are generally not keen to be tracked for interviews and research (Massidda 2015)⁵⁷. This proved to be a real challenge. I resorted to the only available option at my disposal: the contacts retrievable on the groups' websites and social networks.

I contacted three groups (F3, F4 and F5)⁵⁸ sending a covering, informal request via e-mail and social network. The first group I messaged is F3, through an e-mail address I found on their website. I wrote my message in Chinese, believing that this would have made me sound 'closer' to them and less 'intrusive'. In this message, I presented myself as a Ph.D. student of Translation Studies, carrying out research on the Chinese subtitles of the TV series *L'amica geniale*. I then asked whether I could ask a couple of questions, which I directly listed below in a terrible urge of gaining what I needed. This attitude did not cause any problem with F3, but – as I will describe below – this action might have scared other groups. Looking back, I should have been more careful and less straightforward and inquisitory, to guarantee trust building. I was however impatient to find a direct e-mail address and of gaining insight into my research topic. The questions I attached were:

- Did you translate the series from English or from Italian?
- Did you read the novel before translating the series?
- Did you find any difficulties in translating cultural references?

I then expressed my interest in their subtitles, specifying that I am, too, a translator; I thanked and greeted.

After a couple of days, I received a very concise reply inviting me to add on a social network an account they provided. I then sent a message on the given social network and had the chance to have an informal chat with the member who replied to my message. It is important to note that I was denied consent to carry out an interview with some of the members of the group, and the answers to my initial questions were provided via chat in a very concise way.

As for what concerns F4 and F5, I found an e-mail address on the groups' website and sent the same covering message I sent to F3. To my disappointment, I nonetheless never received any reply to my messages, which did not allow me to continue my investigation on these groups.

However, accessing the field sometimes "is simply a matter of 'dumb luck'" (Ilan 2015, cfr. Van Maanen and Kolb 1985): I had the chance to meet a member of F1 via a personal acquaintance and one of F2 via a fortuitous

⁵⁷ The amount of research on non-professional communities is nevertheless ever-growing: see, among many others, the recent contributions in Yu (2022), Orrego-Carmona and Lee (2017), Antonini and Bucaria (2015).

⁵⁸ For data protection reasons the five fansubbing groups will be referred to as F1, F2, F3, F4 and F5.

meeting. For data protection reasons, I do not outline further details of how I managed to encounter these two people but suffice it to say that – thanks to the sponsorships I received – I had the chance to easily find two gatekeepers to these two groups.

When I was provided with the direct contact of one of the members of F1, I did not know that they⁵⁹ were a non-professional translator, as I had been told they were one of the people who translated the series, with no other details. I thus sent an e-mail introducing myself and making reference to the person who had provided me with the contact. I introduced my research – which at the time was at a very initial stage – and asked some preliminary questions about the translation, i.e. whether they were responsible of the official subtitles broadcast on the official channels. They replied in an extremely friendly way, showing strong interest in collaborating to my research, which greatly facilitated the process of accessing the field. We then spent months chatting occasionally, which helped building rapport and trust. Since this took place before I even got enrolled in my Ph.D. program, a great amount of time had passed until I was eventually ready to conduct an interview. When the design of my research was eventually defined, I asked this person to participate in my interview. This was initially supposed to be conducted in person, as at that time (2021) they were in Italy. Unfortunately, due to both Covid restrictions, which did not allow us to move around Italy, and my Covid infection during the week in which we had planned to meet, and theirs in the following week, we had to reschedule the interview. The participant had then to return to China, thus we had no other choice but to conduct it online.

With regard to F2, I met one of the groups' members fortuitously as an attendee of a research seminar I held online. This person approached me voluntarily (virtually) and presented themselves as one of the fansubbers of the series. I immediately showed enthusiasm in hearing that, and asked whether I could contact them. I was provided with a chat account, to which I soon afterwards sent a message. In this case, I did not need to present myself, as we had already met. I just renovated my excitement in meeting this person, who, too, seemed very enthusiast of getting to know me. During the following months, I dedicated a large amount of time chatting with them in order to both build a trust-based relationship and become friends: this, as the results of the interviews analysis will show (see Subsection 4.3.2), proved to be fundamental for the good outcome of the interview. More or less four months later, this person arrived in Italy to attend University: luckily, we had many chances of meeting in person. I welcomed the participant the day they arrived and offered a welcoming dinner. In the following weeks, I provided suggestions on practical issues (e.g., rent, bills, food, etc.) and, whenever we had the chance, we met over coffees or dinner either in the city where they lived or somewhere else. Given that this person was particularly shy, even though they had shown interest in collaborating with my study, I felt the need to prolong the trust building process, which is why I waited for some months before carrying out the interview.

3.5.2.8 *Designing the interview guide for the non-professional translators*

The interview guide was designed according to my research objectives. As I did for the one directed at the official translators, I reviewed my research questions and formulated an interview guide that could provide

⁵⁹ For data protection reasons I neutralize the participants' gender.

rich contents to answer in particular RQ3⁶⁰ and which could compensate the contrastive analysis data with supportive insights to answer to RQ1⁶¹ and RQ2⁶².

The questions included in the interview guide were thus formulated according to the designing criteria already outlined in Subsection 3.5.2.2.

In particular, after an introduction on the research objectives and on the ethical issues, the interview guide is divided into nine topic-clusters made up of more or less 10 questions each. Given the differences between the two groups (F1 and F2) I acknowledged in advance, I slightly adjusted it accordingly. The nine clusters cover the following topics: demography, educational background, admission procedures, translation production (general), internal guidelines and translation workflow, content restrictions, quality control and *L'amica geniale*-related questions. Tab. 16 illustrates how the interview guide was structured.

Non-professional side, Interview Guide	
1)	Welcome friendly talk
2)	Project introduction and goals of the interview (giving information also on what topics will be discussed and what kind of information I expect to collect)
3)	Ethical procedures: explanations + signing documents
4)	Start recording
A) Warm-up questions – breaking the ice (made on the spot according to the situation)	
B) Demographic	
1.	How old are you?
2.	Where are you from?
3.	Where do you live right now?
4.	Do you work or do you study?
5.	(Could you tell me more about your previous studies and working experience, if any?)
6.	Where did/do you study?
7.	What did/do you study?
8.	What is your major?
9.	What is your profession, if you work?
10.	What would you like to do after graduation?
C) Educational background	
11.	Can you speak Italian?
12.	How long have you been studying Italian?
13.	Could you tell me why you chose to study Italian?
14.	If you study/have studied Italian, what kind of courses did you attend? I'd like you to tell me something about your university career.
15.	Did you know anything about Italy before studying Italian/going to Italy? What did you know?
16.	Have you ever been to Italy? Where and for how long? For what purpose?
17.	Were your expectations fulfilled? In what way?
18.	Could you tell me something about your experience in Italy? Where did you go? Where did you live exactly? What did you like and dislike the most? What food did you taste? Where did you study/work? What courses did you attend at university in Italy?
	<i>If never been to Italy:</i>
19.	Would you like to go? Where? What are you interested into? What are you not interested into?
20.	Could you expand a little bit on your knowledge of Italy? (this may help me understand how much they know Italian culture and what perception of it they have)

⁶⁰ RQ3: What are the differences, in terms of translation production workflow and guidelines, between the professional context and the amateur one?

⁶¹ RQ1: Through which translation strategies are culture-specific references translated by both the official translators and the amateur ones?

⁶² RQ2: What kind of translation mistakes can be recognized in the official translation? Do they occur in the amateur versions as well?

21. Have you ever studied translation?
22. Where and how did you learn your translation skills?
D) Admission procedures
23. When and why did you decide to become a fansubber?
24. How long have you been a fansubber?
25. Where did you hear about the group?
26. Could you tell me how you decided what group to join? What guided your decision?
27. How did you manage to contact the group?
28. What made you decide to become a member? Could you expand about your motivations for doing this activity?
29. I'd like you to tell me what the process of becoming a member is like: what was your experience? How does it work?
30. Did you take an entrance test? How did it go?
31. How does the selecting process of new translators work, especially if working with Italian?
32. Does every language pair have the same selecting process?
33. What is the linguistic level required?
34. How can you evaluate the linguistic level of a new translator?
35. How do you balance this activity with your major activity, like studying or working?
E) Translation production (general)
36. Could you tell me how is the group organized? What hierarchy do you have?
37. How are tasks distributed?
38. What is your average day when you have a translation task?
39. What deadlines do you normally have for a translation project?
40. How many people are normally involved?
F) Internal Guidelines and Translation Workflow
41. What kind of guidelines you must follow when translating? E.g. number of characters allowed, n. of lines...
42. Do you have particular rules for the positioning of the subtitle on the screen?
43. Do you use particular fonts or colors? Could you explain how are these choices made?
44. Do you have precise guidelines for culture-specific references?
45. What is your habitual workflow when you encounter a translation problem caused by a cultural reference?
46. Could you tell me whether you use particular resources to solve translation problems caused by cultural references? Forum, glossaries, internal resources...?
47. Do you normally use explicative notes or glosses? Could you tell me if you ever used them and for what reason? What guidelines do you have on that?
48. [Do you think it may be possible to see your guidelines?]
49. What technologies do you normally use?
50. Who is doing the technology job?
51. How did you choose the softwares to be used?
52. Where and how did you learn the technology skills?
G) Content restrictions
53. What topics do you consider 'sensitive'?
54. Do you have particular guidelines for sensitive topics?
55. Are you expected to avoid sensitive topics?
56. Do you apply any strategy for avoiding them?
57. Can you tell me whether you found any topic that was considered too sensitive to be translated?
H) Quality Control
58. What is the procedure, once the translators submit the final translated text?
59. How do you guarantee quality?
60. Is there any quality control protocol?
61. Do you normally revise the subtitles?
62. If so, how does the revision process work?
63. Who is in charge for that?
I) <i>L'amica geniale</i>

<p>64. I know that your group worked on the translation of My Brilliant Friend: why did you chose to translate this series, since there is an official version?</p> <p>65. Did you watch the official Chinese version? What is your opinion of those subtitles?</p> <p>66. Would you modify anything of those subtitles, in terms of translation choices? If so, what in particular?</p> <p>67. Did you personally translate My Brilliant Friend?</p> <p>68. What episodes did you translate?</p> <p>69. Did you translate from Italian?</p> <p>70. If so, how did you deal with those parts that did not have the Italian subtitles?</p> <p>71. How did you collect the original raw files?</p> <p>72. Could you tell me how were tasks distributed for My Brilliant Friend?</p> <p>73. Did you read the novel before translating?</p> <p>74. While translating, did you ever feel the need to check the novel?</p> <p>75. What were the main difficulties in translating this series?</p> <p>76. What aspects of Italian culture caused you comprehension and translation problems?</p> <p>77. How did you solve them? Through which resources?</p> <p>78. Did you encounter any sensitive topic that caused you translation problems? How did you solve it?</p> <p>79. Are there any cultural aspects you did not know before meeting them in My Brilliant Friend?</p> <p><i>These are all the questions I wanted to ask you.</i></p> <p><i>Is there anything you want to add?</i></p> <p><i>Is there anything you want to ask me?</i></p> <p><i>How did the interview go?</i></p> <p>Reiterate the ethical procedures for data protection and material storage</p> <p>Greetings</p>

Table 16. Non-professional side, Interview guide

3.5.2.9 Non-professional side: pilot test

The pilot test was carried out thanks to the help of the same colleague and friend with whom I have pilot tested the interview guide related to the official side. I asked her to do a role-play, providing her with the few information I had related to the groups. We sat in a classroom of the Department of Interpreting and Translation of the University of Bologna – Forlì, and we went through every cluster and every question one by one as in a real interview. I stopped at the end of every cluster for a follow-up discussion and evaluation of strong and weak points of each of them, question by question. My friend's very positive attitude helped me testing the interview guide and reflecting on my behavior during the interview. Since she very enthusiastically played the role, I had the chance to come up with probing questions I had not considered. We did not find any particular issues in the structure of the questions and in their logical connection, thus no substantial adjustments to the interview guide were made; however, my friend suggested posing questions at a slower pace to give the participant time enough to think of other things to add, instead of jumping quickly to the following question. As a strong point, she underlined instead how the different options I provided after some questions helped her expand the answer (e.g. *Where did you find out about the group? Online, you knew some of the members...*).

Before starting, I only briefly told her what the interview was going to be about, without mentioning the predicted duration and the number of sections and answers: she observed that she did not expect such a long interview, so she suggested informing the participant in advance on the duration and on the number of questions, also at the beginning of every cluster. At the end of the interview, after the last question, I immediately concluded by saying that the interview was finished: again, she suggested I could have waited a couple of seconds more to give her time to add something.

3.5.2.10 *Carrying out the interviews*

The first interview I managed to carry out to the non-professional translators was the one to F2.

After getting to know each other thanks to our previous meetings, we had built a sort of friendship. I arranged the meeting in person, in my hometown. Since I could not find a quiet, public place without noise or other people that might have disturbed our conversation, and because my house is far from the city center, I invited the participant to my aunt's house, which is centrally located. Additionally, it was raining heavily that day, making this a more convenient choice also considering that my aunt was not at home, which I was afraid might have made the participant feel uncomfortable.

We met at the corner of the street, and then went in. I broke the ice by offering some hot tea and biscuits while chatting about random topics on the couch. After a while I started providing explanations on the ethical procedures I was going to carry out for data protection, and I asked to sign the informed consents and privacy informative forms. I then proceeded by explaining the aims of my research and my expectations on the interview. The participant was already familiar with the project, as we had the chance to discuss about it in advance, but I still wanted to be clear on my goals. As suggested during the pilot test, I outlined the structure of the interview very carefully, explaining that it was divided into nine parts, each made up of maximum 12-15 questions. Before starting, I asked the participant which language they would have preferred to speak during the interview; we had been talking mostly in Italian in our previous meetings, or Chinese. They chose English, considered to be the 'lingua franca' among us that would have allowed us both to have a proper and rich conversation. I specified that we could have taken a break whenever needed and, finally, started the recording.

The participant was extremely open to talk and provided many useful insights, without me having the need to encourage the discussion with constant probing questions. Sometimes I interrupted the informant's speech, but this did not seem to cause any particular problem. I was afraid that mentioning sensitive topics might have 'blocked' the conversation, but no complications in talking about them emerged; on the contrary, they were voluntarily mentioned before I even did it. The interview lasted two hours and 41 minutes. We did not take breaks, and the participant did not show any need of speeding up to finish earlier.

During the interview, when I felt it was appropriate, I tried to ask about getting access to the other participants of the group. I however felt I put the participant in a difficult position, because they explained that they feel "weak" in the group, and that they do not know neither the other members nor the boss, so they would have felt embarrassed in asking. I definitely did not insist on this and went on with the discussion.

On the whole, I would say that the interview went extremely smoothly and provided rich and interesting insights that will be outlined in Subsection 4.3.2.

A couple of months later I had the chance to conduct the interview with F1, which, as previously mentioned, had to be conducted online.

As described above, the member of F1 and I had been chatting for months, although we had never met in person. We finally scheduled the interview on the encrypted platform Jitsi Meet. During the first few minutes we talked about random topics to break the ice and to familiarize with each other face-to-face (in Italian). As I did for the other interview, before starting I asked the participant to choose the language for the interview.

We had been talking mainly in Italian before, or in Chinese. I suggested using English to ensure a proper communication on both sides, but the participant chose Italian.

Compared to the interview I conducted with the member of F2 presented above, this one was shorter, and it was quite difficult to conduct. As Braun and Clark (2013: 90) state, «interviewing is challenging», and I experienced it first-hand. This is mainly because the participant turned out to be not very communicative, and I had to ask several probing questions to allow the conversation to go on. Even though I went through every question of the interview guide, and nothing had been left out, I often ended up in receiving yes/no answers: this may be the result of the fact that they did not expand on any topic, and I was forced to encourage answers in a way that I am afraid might sometimes have influenced the answers. I might also have been too pressing, but too prolonged silences made me feel uncomfortable and I felt the need to fill them in order not to make the participant feel awkward too. Another issue that I believe might have influenced the conversation is language. The participant's Italian language skills are quite strong, although they are not fully fluent, and their conversational ability is confined to a limited vocabulary. This may have prevented a proper expansion on the given topics. Had we done the interview in Chinese, I believe I might have had the same issue, which is why I suggested speaking in English; however, the participant manifested difficulties in using English as our common language, and I had to respect their choice.

At the end of every interview, I proceeded with transcribing the recordings following the transcription system outlined at the end of this chapter in Subsection 3.5.4. Data were then analyzed as described in the following Subsection 3.5.2.11.

3.5.2.11 *Analyzing data: thematic analysis*

Both archival and interview data support and integrate, via triangulation, the data collected through the contrastive analysis and help answer in particular RQ3 (What are the differences, in terms of translation production workflow and guidelines, between the professional context and the amateur one?).

Interviews were analyzed via thematic analysis. Thematic analysis is a method of analysis that has been implemented, within psychology, by Braun and Clarke (2006), which lists a set of procedures applicable to the social sciences too, and that has been adopted within a great variety of research fields. Specifically, it provides “a systematic approach for identifying, analyzing and reporting patterns – themes – across a dataset” (Braun and Clarke 2013: 178). This method, as the authors outline (*ibid.*), can indeed be used to answer almost any type of research question and analyze almost any type of data to develop a descriptive account of a phenomenon or some aspects of it.

Although the process of analysis is a reiterative one, Braun and Clarke (2006; 2013) outline six steps to conduct thematic analysis, which I followed to conduct my own.

- Familiarization or ‘immersion’: this process serves to become familiar with a given dataset's content and start to visualize potential things that may be relevant to answer the research questions. It is an “observational and casual” (*ibid.*: 205) process which is done by going several times through the given data (reading or listening) to develop initial observations, either overall or more specific. I repeatedly listened carefully to each recording while contemporarily reading the

correspondent transcript to familiarize with the data and to develop preliminary ideas on them. In the meantime, I took primary, unstructured and unordered notes on a piece of paper.

- Coding: it is “a process of identifying aspects of the data that relate to your research question” (Braun and Clarke 2013: 206). A code is defined as “a word or brief phrase that captures the essence of why you think a particular bit of data may be useful” (Braun and Clarke 2013: 207). Braun and Clarke (2006; 2013) distinguish between selective coding and complete coding. Selective coding involves identifying in advance a corpus of ‘instances’ of the phenomenon to be investigated and then selecting those out. This modality allows however to select only data of a given type. Complete coding on the other hand, which is the one that I have adopted, means instead to identify anything that may be useful to answer your research questions within the entire dataset, and labelling any potential feature of the data that may be beneficial to answer research questions. I relied on NVivo⁶³, a Computer Assisted Qualitative Data Analysis Software (CAQDAS) that specifically helped me in the process of coding, organizing, visualizing and eventually analyzing my data. Given the limited number of files to be analyzed and the relatively small quantity of data, I resorted to the software only as a practical tool to keep my files and my codes well organized and to visualize them more clearly for analysis, thanks to the software’s features. I thus underlined and coded each key point and argumentation I retrieved for each cluster of questions. This process has been reiterated several times as “coding is an organic and evolving process” which develops through coding itself (Braun and Clarke 2013: 211).

The list of different codes retrieved is outlined in Subsection 4.3.2.2.

- Developing patterns throughout the data: this is an active process that involves combining codes together to form themes, i.e. to create broader patterns related to the research question. This procedure, as Braun and Clarke (*ibid.*) underline, is carried out not much like “an archeologist digging to find hidden treasures buried within the data” (*ibid.*: 225), but rather as a sculpture: the researcher, like a sculptor, actively make choices about how to shape data into analysis. In practical terms, codes must be reviewed along to their correspondent data to identify similarities, differences and overlapping between them to identify broader concepts for themes. I thus reiteratively compared the retrieved codes and the correlated data of each interview among each other, looking for patterns; even though the interview guide adopted for the official translation’s side and that adopted for the non-professional one is divergent due to the different nature of the two realities, I nevertheless compared the data according to the scope of the research question.
- Revision of candidate themes: this procedure is defined by Braun and Clarke (*ibid.*: 338) “quality control”. I indeed carried out the process of developing patterns several times, revising both the codes, the candidate themes, and the data itself. I revised the codes removing or merging duplicates by grouping similar ones. I also attempted to visualize the connections between codes to determine any similarities and identify if different codes could be combined into a theme. Through this

⁶³ NVivo 14.23.0 (13), 1999-2023 QSR International Pty Ltd.

process, I discovered interconnections among various codes that provided relevant insights to answer my research question. The results of this process are outlined in Subsection 4.3.2.3.

- Defining themes: every retrieved theme, following Braun and Clarke (*ibid.*) was, at this point, defined by naming it and describing its scope, focus and purpose;
- Analyzing and interpreting patterns: the final step outlined by the authors (*ibid.*) implies selecting the extracts ‘linked’ to each theme and use them to illustrate differences and similarities between them, writing a narrative around them that reflect the research questions.

The results of my analysis are outlined in Subsection 4.3.2.

3.5.3 Focus groups as a method to test audience reception: a small-scale study

In order to gain insight on the reception of the series by the Chinese audience and its perception of the different translations of cultural references under analysis, a small-scale reception study was included in the present research design.

As outlined in Section 2.8 and Subsection 3.3.6, both quantitative and qualitative approaches have been adopted in reception studies on translation. Given the scope of my research, I adopted a method that could allow me to gain insights and understandings of the human reactions towards the items investigated in my analysis while revealing interpretations, opinions and motivations behind those reactions. Thus, a qualitative approach seemed to be appropriate to address this scope (cfr. Tuominen 2013). However, the previously most adopted methodological tools, such as eye-tracking and questionnaires, are commonly adopted when conducting quantitative investigations. Eye-tracking enables to investigate primarily on the viewers’ reaction and behaviors towards subtitles by observing eye fixation and it can provide useful insights into attention distribution. However, as Orrego-Carmona (2018) notices, little information on the reasons behind viewers’ specific behaviors are nevertheless left uncovered; moreover, given that this method seems to mostly concern behaviors, it did not seem appropriate to investigate the audiences’ understandings of different translation solutions.

On the other hand, questionnaires have been previously adopted to gain insights into viewers’ perceptions, and they allow the collection of big amount of data and information in a short period of time by reaching large amount of participants (*ibid.*), but, while this method may undoubtedly have its advantages, it is also true that such an approach do not allow to directly interact with the participants, thus limiting the chance to probe with follow-up questions to gain further clarifications, as well as limiting the opportunities of expansion which may provide rich and unexpected content. In line with this reflection, it is worth mentioning what Tuominen (2018) observes on the methodological approaches to reception, i.e. that analyzing the cultural dimension of translated audiovisual products is difficult to quantify or convert into purely numerical values, and a more qualitative approach may be preferred.

Following Tuominen’s (*ibid.*) point of view and considering the limitations of the previously outlined methodologies commonly adopted within AVT reception studies, among the many possible qualitative methodologies available (see Gambier 2018), focus groups interviews were selected in this study as the most appropriate qualitative method to investigate the output of different translations of the same product (*ibid.*).

Moreover, they were deemed useful to explore “the processes whereby cultural products move across cultural and linguistic barriers and are consumed in various contexts” (Tuominen 2018: 81). Indeed, as Brown (2022) underlines, this methodology is particularly apt when there is a perceived divergence in understanding or experiences between groups or to gather greater insights and better understanding into people’s opinions, feelings or thoughts about a given issue.

Drawing on disciplines such as sociology and ethnography, focus groups are known to be a research technique that aims to collect data through group interaction, facilitated by a moderator, on a specific topic provided by the researcher (Morgan 1997; Guest *et al.* 2013), which is commonly used to collect a wide range of views, perspectives or understandings of an issue (Braun and Clarke 2013). A focus group is indeed defined as a pre-planned discussion with a small group of people on a predetermined specific topic, which relies on important elements of normal human conversations such as sharing of experiences, opinions, perceptions and reactions (Guest *et al.* 2013). Focus groups thus provide useful data and insights “to the *how* and *why* of human experience, behavior, perceptions, and beliefs” (*ibid.*: 215 – emphasis in the original). The main focus of these discussions is the interaction itself, aimed at allowing participants to express their opinions and beliefs. As Bloor *et al.* (2001:4) explain, focus groups offer several advantages, including the ability to gain valuable insights into “the meanings that lie behind [...] group assessments”, the “uncertainties, ambiguities, and group processes that lead to and underlie group assessments”, and the “normative understandings that groups draw upon to reach their collective judgments”. This makes focus groups particularly useful for exploring reception from a social context perspective. Tuominen (2013) further notes that the social setting of a focus group can encourage the emergence of shared opinions and understandings, which are more likely to develop in a group discussion than in individual responses. Additionally, this method may potentially allow “to bring up and answer questions which the researcher did not even think of asking” (*ibid.*: 116) thus bring novel and significant issues to the researcher’s attention. Therefore, this method, as Tuominen (*ibid.*) considered, is promising in investigating the reception of particular subtitling features.

Very few scholars, to my knowledge, adopted qualitative methodologies such as focus groups to test audience reception (reaction-oriented): see for example Tuominen (2013) and Caniato (2014). In her doctoral thesis, Tuominen (2013) adopted focus groups to test Finnish audiences’ reception of the subtitled version of *Bridget Jones: the Edge of Reason* by means of general questions on the film, general questions on the subtitle-reading experience, and specific questions on the subtitles and intertextuality in the film. Caniato (2014) analyzed instead the circulation of the Italian film *La meglio gioventù* in Flanders by means of its import, circulation and reception. Specifically, the author analyzed the reception of this film among a sample of Dutch-speaking viewers through a focus group to investigate the effects of the adopted translation choices towards some cultural references, which appear to be partially omitted. However, among these, no previous studies seem to have adopted focus groups to assess and compare viewers’ comprehension of professional and non-professional versions of the same product.

In the field of reception studies, Tuominen (2018) underlines that although focus groups cannot reproduce generalizable information – being normally adopted in small-scale studies – they can nevertheless produce rich data on how cultural products are consumed in various contexts.

A reaction-oriented reception study was conducted through focus groups to test the hypothesis of my research and to enlarge the lens of the analysis. Indeed, as Gambier (2018: 60) puts it,

if the focus [of the research] is not exclusively on the author's intentions and the text, but also encompasses the readers, the quality of the output can no longer be defined only by a comparison of the target text with the source text.

3.5.3.1 *Selection of the material*

The study focuses on the reception of those cultural references, translated by either professional subtitlers or fansubbers, which are categorized as 'mistranslations' in the contrastive analysis. The goal is to verify whether the tested translations would hinder audience comprehension and to highlight potential differences in the reception of the cultural load between the professional subtitles and the fansubs.

Cases were selected according to the following parameters:

- "Centrality of the reference" (Pedersen 2011: 111): according to Pedersen, when determining the significance of an ECR (Extralinguistic Cultural Reference) in a text, it is important to consider it from two perspectives: the macro-level and the micro-level. On the macro-level, an ECR might be central if it represents the main subject or a major theme of the film or TV program. Conversely, if the ECR is only briefly mentioned a few times, it would be considered peripheral on the macro-level. Its treatment would then depend on its importance in the immediate context, or micro-level. If it is also peripheral on the micro-level, such as being just one item in a long list, omission might often be a suitable strategy. However, if the ECR plays a crucial role in advancing the local discourse, is referenced later, or triggers a joke, then it would be considered central at the micro-level.

Cases were therefore selected on the basis of the centrality on the macro-level of their domains and on their centrality on the micro-level. The cultural references selected for the present study are therefore those belonging to the domains considered to be highly representative of *L'amica geniale*'s main themes (cfr. Subsection 2.3.1) (macro-level) and, on the micro-level, being themselves carriers of relevant local discourse.

- At least one of their translations, among the six that were compared, must be categorized as 'mistranslation': among these, cases of 'mistranslation' labelled as "not equivalent", meaning that they have not been translated through their "official equivalent" (Pedersen 2011), have been excluded from this part of the study as they may be easily retrieved by personally checking official sources (such as geographical maps)⁶⁴.

⁶⁴ It is needless to say that exhaustiveness would require evaluating whether not equivalent translations of cultural references are properly perceived by the audience as well. However, due to the high number of cases labelled as such, it has not been possible to thoroughly develop this aspect too; however, this may be part of possible future research developments.

The domains selected as central on the macro-level and the corresponded references are the following:

- **Historical references:** although this domain is considered to be central to the plot on the macro-level, therefore to be included in this selection, the only two cases belonging to this domain labelled as mistranslations are however “not equivalent” ones, thus excluded from this part of the study.
- **Folklore**
 - *Poi il bambino nasce con la voglia di cocco e che facciamo?* ‘Wouldn’t want the baby to be born craving coconut’.
 - *Se vogliamo un futuro, Silvio Solara deve fare il compare di fazzoletto;* ‘If we want a future, Silvio Solara has to be the speech master’; ...*e nell'accordo rientrava che Silvio Solara avrebbe fatto il compare di fazzoletto* ‘...and the deal stipulated that Silvio Solara would be the speech master’;
 - *Che stanno facendo? - Il Cippo di Sant’Antonio* - ‘What are they doing?’ - ‘St. Anthony’s bonfire’.
- **Educational references**
 - Classes subdivision
 - *Io ho potuto frequentare solo fino al secondo industriale* ‘I only did a couple of years of trade school’;
 - Grading system
 - *Lila fece solo l’esame di licenza elementare e prese tutti nove e un otto in aritmetica* ‘Lila only did the test for the elementary school diploma and got all A’s and an A in arithmetic’;
 - *Comunque, un bel nove* ‘Anyway... A fine A’.
 - School-related references
 - *Pulita, sempre nel rigo, e nessuna macchia* ‘Neat, always on top of the line and no blots’;
 - *Passiamo ai compiti di italiano* ‘Let’s us move on to the Italian exercises’;
 - *Per domani ripetiamo bene tutti quanti i verbi* ‘For tomorrow review all the verbs’.
 - Grammar-related issues
 - *Essi... piangettero. – Che cosa? – Piansero* ‘They... -They? Crieded. -What? Cried’.
 - Latin-related issues
 - *Ozia, Greco? Ozia!* ‘Ozia, Greco? Otia! Do you remember what Otia means?’.
- **Socio-political life**

Although the domain is considered to be central on the macro-level, no micro-level references have been classified as mistranslations.
- **Toponyms**
 - *Mi raccomando, non sbagliare, non prendere il 12, perché il 12 finisce a Piazza Nazionale* ‘Don’t get it wrong, don’t take the 12 because that goes to Piazza Nazionale, got that?’.
- **Food and Beverages**

- *Che belle **paste**!* ‘What nice cakes!’;
- ***Taralli!** Appena sfornati! Signorina volete un **tarallo**?* ‘Fresh outta the oven! Taralli! Miss, would you like a tarallo?’
- **Idioms**
 - *Tuo padre **mi ha preso pure il sangue**;* ‘Your father even took my blood!’;
 - ***L’ha presa a cuore**, dopo la morte del marito;* ‘He really took it to heart when her husband died’;
 - *Ma vi siete fidanzati? – No, **è lei che s’è fissata**!* ‘- Are you together? - No, she’s gotten it into her head’;
 - *Piccola, noi **dobbiamo fare i patti chiari*** ‘Right, kid, let’s be clear’.
- **Sayings**
 - *Era un uomo di **lavoro, casa e chiesa*** ‘and was all work, family and church’;
 - *Rino, davanti ai suoi occhi, perse la fisionomia che aveva sempre avuto, **mostrandole di che cosa era veramente fatto**...* ‘In front of her very eyes, Rino’s customary expression gave way, showing her what he was truly made of’;
 - *Si vede che stamattina **non c’era tanto con la testa*** ‘This morning he was elsewhere’.

3.5.3.2 Participants sampling

Two different samples of audience were selected to participate in the focus groups, responding to the following criteria: being Chinese mother tongue and either

- being Italian L2 speakers (min. level B2, certified through an official language certification) – sample group 1;
- having no-knowledge of Italian – sample group 2.

I equally recruited Chinese mother tongue participants that had both no knowledge of Italian and Italian L2 speakers, in order for the study to be as exhaustive and representative as possible.

Initially, I wanted to set ‘having previous knowledge of *L’amica geniale*’ as a selection criterion too. I thought that, should participants have previously watched the series, they could have been more aware of the context and could therefore better understand the scenes. Actually, on a second thought, I left this criterion aside and decided to recruit participants only according to language criteria: indeed, I realized that making no distinction between having or not having previous knowledge of the series would in fact have created more heterogeneous groups and might have possibly triggered a more active discussion, as well as allowing to detect and highlight possible differences among the participants’ reception.

Another issue I considered was the preexistence of social relationships among participants. According to Guest *et al.* (2013), in order to limit issues of hierarchy and to facilitate trust and openness during the discussion, preexisting social relationships among participants should be avoided. However, I thought that, by participating in this activity knowing no one of the other people, the participants might have felt under social

pressure and less encouraged to express themselves freely (cfr. Braun and Clarke 2013). For this reason, I tried and group together, as much as possible, people who already knew each other.

3.5.3.2.1 Groups size

Being aware that focus groups are normally conducted by involving a number of people that goes from six to 12 (cfr. Guest *et al.* 2013), for the aims of my research I found it more effective to limit the number only to three or four people per group instead; the number is definitely small and responding to a so-called “triad” (*ibid.*: 218) in the case of three people, but I made this decision for mainly one reason: being the aim of my study very specific in its scope, I thought that a larger number of participants would have generated chaotic answers and invalid data.

3.5.3.3 Participants recruitment

Participants recruitment is the way in which a sample is created, and it corresponds to the process by which potential participants are informed about and, if eligible, asked to join a study (Guest *et al.* 2013).

While worried of not finding suitable participants, I nevertheless had the chance to contact personal acquaintances who happened to correspond to my selection criteria and asked them to participate in my study, being careful not to provide too much information. In order to take advantage of the so-called “snowball sampling” (Patton 2002: 237), I asked these people to help me recruit other possible participants, among their personal acquaintances, responding to my selection criteria too. In the end, I managed to recruit a total amount of 16 people, sorted into four groups. While finding potential participants did therefore not happen to be that problematic, the most challenging issue was having these people all available at the same day and time. After the recruitment, it sometimes required weeks to find a possible timeslot for all the participants involved in the correspondent focus group, which has inevitably slowed down the data collection process.

Anyway, immediately after the recruitment, I created a chat space on either WeChat or WhatsApp for each group to which I sent a flyer to introduce the participants to the study:

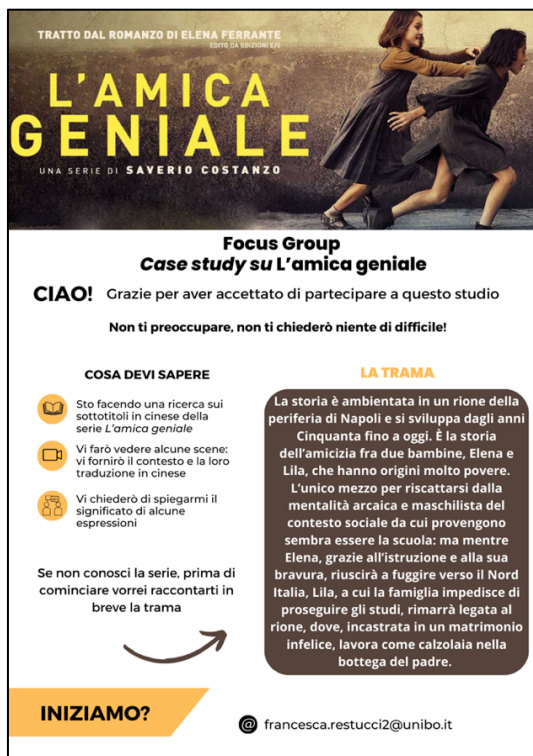


Figure 1. Informative flyer IT

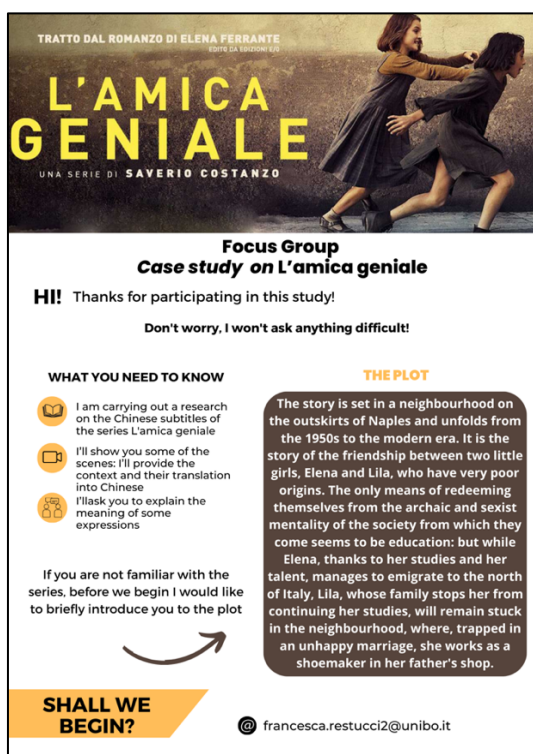


Figure 2. Informative flyer EN

As shown above, I wanted the flyer to look as simple, friendly and visually striking as possible in order for the participants not to worry about the activity and to make them feel at ease in participating. I therefore inserted a picture on the top, tried and use a simple and as-catchy-as-possible language, made use of symbols, colored patterns and arrows and targeted the participants directly (e.g. *Hi; I'll show you; I'll ask you*); I used a bullet-point list to provide the essential information needed and added a very short sum-up of the plot, for those

participants who were not familiar with it⁶⁵; finally, I invited the participants to start the session (*shall we begin?*) on the bottom of the flyer.

3.5.3.4 *Online vs in person*

Focus groups represent a qualitative research method that has normally been conducted face-to-face (Hinkes 2021), but online practices, although not much represented in literature, are becoming more and more popular among researchers, giving the chance of collecting, through alternative mediums, qualitative data otherwise difficult to reach via offline approaches (Woodyatt *et al.* 2016).

The restrictions imposed by the pandemic made it impossible to go to China to carry out parts of the fieldwork related to this study. Therefore, some focus groups have been conducted in person, in Italy, and some of them had to be delivered through online platforms in the form of synchronous video-based online focus groups (Hinkes 2021) with people being either in China or, in any case, in different countries.

As previous studies such as Woodyatt *et al.* (2016) show, although the data collection may differ from in person and virtual face-to-face focus groups in terms of the format in which the focus group is carried out, its content can however be quite similar (see also Brown 2022). Indeed, both in person and online focus groups followed the same discussion guide to ensure comparability. However, online sessions made it necessary to adopt some strategies to overcome several challenges generated by the online environment, such as technical issues, participants engagement and interaction or the detection of facial expressions. First, it was essential for all the participants to have proper access to a stable connection with a webcam device: this caused some issues in a couple of sessions, in that sometimes the internet connection of some participants was unstable hindering communication smoothness; however, these issues have been quickly solved by restarting the participants' devices. Another issue determined by conducting virtual focus groups is the reduced chances of interaction and of engagement (cfr. Brown 2022) determined mainly, as far as I experienced, by taking turns in speaking to avoid confusion: this required me to increase probing, but it did not severely affect the outcome of the discussions.

3.5.3.5 *Focus groups' pre-pilot structure*

In order to test the audience reception of the selected translations, as well as whether the presumed mistranslations are actually perceived as such, focus groups were designed as follows:

Section 1. Ice-breaking questions;

Section 2. Cases analysis:

1. Every pre-selected case was introduced by the general context in which the scene takes place;
2. Participants were provided with the given Chinese translations, grouped according to similarities and presented in a specific order;

⁶⁵ Even though the plot is actually more complex and deeper than described in the flyer, giving too much information and personal interpretation of some of the plot themes would have biased the data collection: I only wanted to make the participants to be at least aware of who the main characters are and where the story is set.

3. Questions asked: *What do you think it is happening? Could you describe the meaning of these sentences?*
4. Participants watched the videoclip in Italian;
5. Participants were provided again with all the translations;
6. Questions: *What does the Italian expression mean? (for Italian L2 speakers); after watching the video, what is/are the Chinese expression(s), among these, that allows you to better understand the scene?*

Section 3. Follow-up questions: *If you want to watch an Italian film or TV series, what resources do you use? Have you ever made use of non-professional subtitles? If so, what do you think of those translations?*

3.5.3.6 *Pilot test 1 and participant recruitment*

The initial intention was to show all the scenes both to Italian L2 speakers and to people with no knowledge of Italian. I did a first pilot test with three Italian L2 speakers, who actually revealed that this design had to be redefined.

As already mentioned, participants have been recruited through personal acquaintances (two people) and snowballing sampling: four people have been recruited in total, but only three of them eventually showed up.

3.5.3.6.1 *Location and setting*

The pilot test took place in a classroom at the Department of Interpreting and Translation of the University of Bologna – Forlì. I arrived one hour in advance in order to verify whether everything was working (audio, video, projector, etc.). Then, I tried and made the room look as welcoming as possible. I put three chairs in a circle around a small desk on which I put three bottles of water, two cans of Coke and one of Fanta and a tray of pastries. The classroom had a desk in front of all the chairs, with a computer from which I could have handled the power point presentation. However, I thought that this kind of disposition would have made the participants feel like they were attending a lecture or that they were being tested for an exam. Therefore, I turned the screen towards the audience and put my chair together with theirs, in a circle.

I prepared two copies of the Informed Consent and of the Information on the Processing of Personal Data Sheets each for each participant (one for me and one for them) that they were required to read and sign before the beginning of the test and put them on each chair together with extra paper (in case they needed to take some notes).

3.5.3.6.2 *Focus group session*

When the participants arrived, I warmly welcomed and invited them to have a seat and to help themselves to some refreshments. I then asked them to sign the ethics-related modules and briefly explained what we were going to do. I then started the recording and began following the discussion guide.

In the next paragraph I will present the outcome of the pilot test through a post-event debrief, adopted from Guest *et al.* (2013).

3.5.3.6.3 *Debriefing*

- *Research objectives – discussion guide*

Generally speaking, the structure of the discussion guide aligns with the purpose to test the audience reception: participants followed my instructions and discussed on the given sentences both before watching the videos, according only to the very short context I previously provided, and after watching it. This allowed me to actually understand the very first meaning of the sentences and, secondly, to have proof of their functioning or non-functioning when applied to the given context and scene. However, I noticed that when discussing language-specific cultural references, belonging to the domains of Idioms and Sayings, participants were not precise in answering or on establishing whether an option was suitable or not, and contradicted themselves very often. Also, they had the tendency to provide alternative solutions to translate the Italian sentences under scrutiny: this may be due to the fact that, being all the participants Italian L2 speakers, they were too aware of the original meaning and felt apparently unsatisfied with the given translations. As interesting as it may sound, this tendency did not allow me to effectively evaluate the already given versions, unless considering them all mistranslations.

Another issue that emerged is that one participant seemed not to have fully understood the goal of my questions and often commented the translations focusing on different and marginal parts of the sentences rather than the expressions highlighted, so I often felt the need to ask him probing questions to receive more precise opinions on why one solution was appropriate or not.

- *Participants engagement*

I immediately noticed that one participant was quite silent and that another one was prevaricating over the others. Therefore, I tried to involve everybody through probing questions such as “Do you all agree?” or “Does someone have different opinions?”, or directly asking one of them “What do you think of this?”. This attitude proved to be useful to have them all engaged.

- *Length of the focus group*

The main issue emerged from the pilot test was time. As I expected, the examples to be analyzed were too many (23): however, before the pilot test I had no clues on the amount of time that would have been necessary to discuss each item. The pilot test lasted one hour and half: in this period of time, we managed to discuss eight cases and a half out of 23. Moreover, in the last 30 minutes I noticed a dramatic loss of engagement from all the participants, which – should we have continued the discussion – would have definitely influenced their answers and altered the data.

3.5.3.7 *Discussion guide modifications after pilot 1*

Because of the issues emerged during the pilot for what concerns Language-specific cultural references and because of the time issues, I decided to split the discussion guide into two different parts: the first one including only Extra-Linguistic cultural references (15 cases), to be addressed to Italian L2 speakers, and the second one including only Language-specific cultural references (eight cases), aimed at participants with no knowledge of Italian. In this way, I had the chance to both reduce the length of the focus groups’ sessions and to avoid the biases, due to the participants’ understanding of the original dialogues, noticed for what concerns Idioms and Sayings.

3.5.3.8 *Pilot test 2 – online mode, ECRs*

In order to test both the adjusted discussion guide and the online mode that would have been adopted for some of the groups, I ran a second pilot test:

Modality: online;

Participants' requirements: Chinese native speakers; Italian L2 speakers (B2-C1);

Participants recruitment: Participants have been recruited thanks to the help of a friend, who recruited four people living in Beijing. Only three of them eventually showed up.

Material typology: Extra-linguistic cultural references.

3.5.3.8.1 *Pilot test 2 debriefing*

- **Research objectives and discussion guide:** I immediately noticed, since the very first case analyzed, that providing the context of every scene and showing the translations before watching the video did not always work that much: sometimes, participants looked puzzled and had difficulties in explaining the sentences and guessing what was going on. When this happened, I adjusted the discussion guide on the spot and jumped directly to the video and, subsequently, to the dialogue's translations. This proved to be more effective, even though sometimes I had the feeling that participants did not understand the scenes and the dialogues anyway, probably due to their being unaware of some cultural references.
- **Length of the session:** 2 hours and half.
- **Participants' engagement:** since the very beginning of the session, I noticed two participants being reluctant in opening their cameras and in answering even icebreaker questions, whereas the third participant was instead very communicative and confident. After a while, they turned their cameras on, but while I was on screen sharing mode, I could not see their faces, which proved to be challenging because very often they tended to nod, smile or shake their head instead of speaking. Facial expressions and gestures happened therefore to be fundamental for me to follow and guide the discussion, so I reduced the dimensions of the Power Point on my screen and kept both the meeting window and the slides open at the same time. In order to have all the participants engaged, I again made use of a lot of probing questions such as "Do you all agree?", "Does someone have a different opinion on this?" or I directly addressed the participants by their names. This appeared to be useful to make them talk, but at the same time I had the impression it made them feel like they were being tested and evaluated, even though I had made sure to explain that the activity was not meant to be an exam, and I had tried my best to make them feel at ease. This may be due both to the fact that online interaction is less natural than in person and of course to the shyness of the two participants. Language might also have been an issue: the two shy participants seemed to have an inferior level and experience than the other one, but I had told them, at the beginning of the session, that they could have also used Chinese to talk among themselves or to answer my questions in case they felt it difficult to do it in Italian. Still, while sometimes they actually did use Chinese, they tended to be very silent anyway.

Since I managed to adjust the discussion guide and the design of the focus group on the spot, and this did not influence the outcomes of the discussion, I decided to consider the data collected from Pilot 2 as valid data.

3.5.3.9 Pilot test 3 – Language-specific cultural references

Since, as already mentioned, I split the discussion guide into two different typologies (one for Italian L2 speakers with ECRs and the other for people with no knowledge of Italian with IRs), I decided to conduct another pilot test for the second type:

Modality: in person;

Participants' requirements: Being Chinese mother tongue; having no-knowledge of Italian;

Participants' recruitment: I directly asked four acquaintances responding to the requirements to participate. Again, only three of them eventually showed up due to the sudden unavailability of one of them.

Material typology: Language-specific cultural references (idioms and sayings).

3.5.3.9.1 Pilot test 3 debriefing

- **Research objectives and discussion guide:** I started with the first scene by providing the context and showing the Chinese translations before and after watching the video, according to my very first design of the discussion guide. However, after the first scene I realized that this structure did not work: participants asked me to provide more context and told me that they felt it easier to watch the video before reading the translations. From the second scene on I therefore provided more context and showed the video right after it. After this adjustment I had the impression that it was easier for participants to talk and interpret the translations.
- **Length of the session:** an hour and a half.
- **Participants' engagement:** similarly to pilot test 1, one participant was less engaged, possibly due to the fact that while the other two already knew each other, he instead had never met them. Anyway, after a short while he became way more talkative and collaborative in the discussion. Generally speaking, all the participants responded to basically every issue I asked, and I never had difficulties in having them all engaged.

This pilot test proved to be highly successful, both in terms of the quality of data obtained and the level of participant engagement. The participants demonstrated a high degree of interaction, addressing each question with ease and fluidity, which suggests a strong group dynamic and a clear understanding of the discussion topics. Remarkably, the discussion proceeded naturally, with minimal need for additional probing or clarification from the moderator. This outcome not only highlights the effectiveness of the discussion guide structure but also reinforces the reliability of the data collection process.

The positive results from this pilot test align with those from pilot test 2, further validating the approach and suggesting a methodology capable of fostering productive dialogue. Given the smooth flow of conversation and the extensiveness of responses, the data collected from this session was deemed as valid and robust as those from the previous pilot. These findings support the decision to include the data from pilot test

3 in the final analysis, as they contribute valuable insights and seem to confirm the overall effectiveness of my research design.

3.5.3.10 *Groups and participants presentation*

In this paragraph I will introduce every group in terms of modality, participants recruitment, participants background, challenges and issues.

3.5.3.10.1 *Focus group 1 – sample A*

FG 1 coincides with pilot test 2.

- **Modality:** as mentioned, this session has been conducted online, on the encrypted platform Jitsi Meet.
- **Recruitment:** four participants were recruited thanks to the help of a friend; only three of them showed up.
- **Participants presentation:**

A: female, 29 years old, she has been studying Italian since 2012 in a Chinese university (bachelor); degree in Italian language; currently Master's student in a Chinese university; she has never watched Italian films/TV series with Chinese translation; she used to be a fansubber of some Italian TV series (*Gomorra* and *1992*) and is now a reviewer for the same fansubbing group she used to translate for.

B: female, 23 years old, she has been studying Italian since 2019; she is currently enrolled in a Master's degree in Italian Language in China; she has never watched *L'amica geniale* but she heard about it from a friend; she has never watched Italian films/TV series with Chinese translation. She has never been to Italy.

C: female, 23 years old, she has been studying Italian since 2019; she is currently enrolled in a Master's degree in Italian Language in China; she has never watched *L'amica geniale* but she knows and have watched Italian films such as *Malena* and *La vita è bella*. She has never been to Italy.

- **Challenges and issues:** the main issue encountered during this focus group session was having all the participants engaged; as previously mentioned, two of them, B and C, happened to be tremendously shy if compared to A. This may due to their different level and confidence in speaking Italian (even though I had specified that, if needed, they could also have used Chinese to talk among themselves); another challenge was having eye contact with the participants and see their facial expressions while being on sharing mode. This has definitely made the communication less natural.

3.5.3.10.2 *Focus group 2 – sample B*

Focus group 2 coincides with pilot test 3.

- **Modality:** in person, conducted in a classroom of the Department of Interpreting and Translation in Forlì, University of Bologna; the setting of the classroom has been organized as in pilot test 1, namely

with all the chairs, included mine, put in a circle around a desk on which beverages and pastries were offered.

- **Recruitment:** four participants have been recruited on personal acquaintance; only three of them eventually showed up.

- **Participants presentation:**

D: female, 26 years old, Ph.D. student. She can't speak Italian apart from greeting words; she has some basic knowledge of Italy (culture, food); she has been living in Italy for a year, first time; she has watched the first season of *L'amica geniale* and the Italian film *Malena*.

E: male, 35 years old, Ph.D. student. He cannot speak Italian except from greeting words and very basic knowledge of grammar; first time in Italy; he has been living in Italy for three years but constantly going back and forth between China and Italy. He is not used to watching Italian films or TV series, but he has watched something about Italian food. He has no knowledge whatsoever of *L'amica geniale* ("I know nothing about it").

F: female, 24 years old, lecturer of Chinese language. She can't speak Italian apart from greeting words or basic sentences to ask the price and to order food in a restaurant; it is her first time in Italy, she has been living in Italy for 3 months; she has a basic knowledge of Italian culture and history learnt in high school. She has never watched *L'amica geniale* but she has watched the Italian films *Malena* and *Vacanze romane*.

- **Challenges and issues:** Apart from an initial shyness showed by participant E, no relevant issues or problems arose during this section. Everything went really smooth.

3.5.3.10.3 Focus group 3 – sample A

- **Modality:** in person; the session has been conducted in Italy.
- **Participants recruitment:** I asked an acquaintance who responded to my selection criteria to participate and to involve, if possible, some friends responding to the same requirements; she recruited three friends and organized the activity at her house.

- **Participants presentation:**

G: female, 27 years old, Ph.D. student. She has been studying Italian for 5 years. She holds a degree in Music studies obtained in Italy. She has been living in Italy for 5 years. She has never watched *L'amica geniale* but she knows some Italian TV programs such as *Pechino Express*.

H: male, 29 years old, student and teacher of piano. He has been studying Italian for 3 years and he has been living in Italy for 3 years. He has never watched *L'amica geniale* but he has watched the Italian TV series *Skam* with Chinese translation.

I: male, 24 years old, he works as a shop assistant. Born and grown up in Italy, he holds a degree in Economics obtained in Italy. He has watched a couple of episodes of *L'amica geniale* in Italian on television.

J: male, 29 years old, student and teacher of music. He has been studying Italian for 3 years and he has been living in Italy for five years. He has watched *L'amica geniale* with Chinese subtitles: even though he had difficulties in understanding its cultural context, he nevertheless mentioned the very interesting nature of its plot and the culture described by the series. He is not familiar with other Italian films or TV series.

3.5.3.10.4 *Focus group 4 – sample B*

- **Modality:** online on Jitsi Meet.
- **Participants recruitment:** I asked a friend of mine living in Luxembourg to participate and to involve three friends of her; she recruited three people all living in Europe.
- **Participants presentation:**

K: female, 27 years old, PhD student. She cannot speak Italian at all; she has a very basic knowledge of Italy and its history; she has been to Italy (Milan, Pisa and Rome) as a tourist. She has never watched any Italian film or TV series, included *L'amica geniale*, but she heard about both the novel and the TV series.

L: female, 25 years old, student of Business Administration. She has been living in Germany for 2 years. She cannot speak Italian, and she has never been to Italy. She has never watched any Italian film or TV series, and she knows nothing about *L'amica geniale*.

M: female, 25 years old, student of Economics. She has been living in Germany for a not specified number of years. She cannot speak Italian, but she has been to Italy as a tourist (Rome, Naples and Florence). She has a very basic knowledge of Italian food (“the Napoli style of pizza”) and of Italian history. She has watched *L'amica geniale* with Chinese subtitles but no other Italian films or TV series.

N: male, 26 years old, Ph.D. student. He has been living in Germany for a not specified number of years too. He cannot speak Italian, and he has never been to Italy. He has never watched *L'amica geniale* but he heard about the novel. He has watched *La vita è bella*.

3.5.3.11 *Data Analysis*

To conduct a comparative analysis of the four focus groups, a systematic approach was followed after transcription to examine their content.

First, transcripts were paired according to their respective sample groups: two transcripts from Sample A (Italian L2 speakers) and two from Sample B (non-speakers of Italian). This initial grouping allowed for a focused comparison within each demographic. Secondly, for each sample, I analyzed responses to each videoclip and corresponding questions by repeatedly reading both transcripts in sequence. This iterative process facilitated the identification of common patterns, as well as significant differences in the participants' understandings and interpretations of each item. Lastly, the identified similarities and divergences were interpreted within a comparative framework. By systematically comparing the focus groups, it has been possible to gain a nuanced understanding of how different translation solutions might influence the reception and interpretation of the content, taking into account the participants' different linguistic and cultural backgrounds.

The results of the analysis are described in Section 4.6.

3.5.4 Transcription

Transcription is an important phase of qualitative research and, given that a qualitative analysis relates to transcripts and not original files, it must be carried out meticulously.

It must be specified that a transcription is a “*representation*” (Braun and Clarke 2013: 162, emphasis in the original) of an original audio recording, which is the result of the interaction between the transcriber and the audio file (*ibid.*). This implies that the transcriber must choose what and how to transcribe. A transcription can be orthographic, i.e. verbatim, or include more paralinguistic and phonetic information. To answer my research questions, I relied on the content of the interviews, thus in this research I adopted an orthographic form of transcription.

The aim of an orthographic transcription is “to create as clear and complete a rendering of what was uttered as possible” (Braun and Clarke 2013: 163). For this reason, “Nothing should be ‘corrected’ or changed” (*ibid.*) to make the participant sound more fluent, “but the whole point is to capture *how* people express themselves” (*ibid.*, my emphasis). Thus, every utterance must be transcribed verbatim.

One of the most influential transcription systems is Jefferson’s (2004). Based on his model, which was considered as the most detailed one covering a comprehensive variety of communication nuances, I adapted mine, reported in Tab. 17.

Feature	Notation system
Speakers and turn-taking	For data protection reasons, no names of the interviewee are indicated. Rather, they are signaled by “I”, as Interviewee, followed by a colon. My turn taking is instead signaled by “M”, followed by a colon, as ‘Moderator’.
Laughing	((laughing)) indicates the interviewee or the moderator laughing, whereas ((general laughter)) indicates both the interviewee and the moderator laughing at the same time.
Pause	Long pauses during more than 3-4 seconds are indicated by ((long pause)); shorter pauses, lasting 2 seconds are indicated by a full stop between parenthesis: (.). Very short hesitations of less than 2 seconds are instead indicated by 3 dots.
Overlapping	((In overlap)) indicates something pronounced in overlap with the other speaker, whose utterance is transcribed, too, reporting the same indication.
Inaudible speech	Where the recording is not clear and an utterance cannot be traced, the gap in the transcription is indicated by ((inaudible)). When an utterance is not clearly audible, and the transcription is a guessing of the recording, the given word/sentence is reported between parenthesis, e.g. ‘because it the (fact) is not so good’.
Non-verbal utterances	Non-verbal forms of hesitation are transcribed into ‘erm’ or ‘er’.
Punctuation	Punctuation has been predominantly omitted, as it can alter the interpretation of discourse (Braun and Clarke 2013). In some cases, for the sake of readability, sentences have been separated through a full stop. This has been done carefully, on the basis of intonation – upon listening to the audio recordings several times.
Cut-off speech	Signs of hesitation represented by cut-off speech are signaled by a dash after the last hearable sound, e.g. ‘I was translating jus-’.
Actions	Some relevant actions are described between square brackets, e.g. [showing something on the phone].
Foreign words	Words belonging to another language are transcribed in italics, e.g. ‘I mean <i>solare</i> ’ – except for Chinese characters.

Table 17. Transcription system adopted

The whole transcribed texts are reported in the Appendix 3.

3.5.4.1 *Producing the transcriptions*

I relied on an automatic transcription software, *Whisper* GUI v0.5.1.0⁶⁶, to speed up the process of transcription. *Whisper* is a graphical user interface for using Open AI's Whisper's automatic voice recognition models. It can be used via tiny, medium and large models and it covers a variety of language combinations. The advantage of this software is that, contrary to many others, it works locally, offline, and it does not upload and store anything on the cloud, making it safe to use for participants' personal data protection.

After uploading the .mp4 recording file and selecting the language, the software automatically transcribes it into either a .srt, .txt, or .vtt format file. I selected a .txt format, which I subsequently converted into a .docx file. I then listened to every recording and stopped it after every sentence to annotate my transcription file according to the transcription system outlined in Subsection 3.5.4.

3.5.5 *Ethical issues*

Both the netnographic study, conducted via archival data collection and semi-structured interviews, and the audience reception study carried out by means of focus groups discussions required different ethical considerations that were taken into account.

3.5.5.1 *Interviews and archival data*

Conducting a (n)ethnographic study implies describing social and cultural phenomena in great detail through the researchers' immersion in an authentic field (Huang *et al.* 2023). This is done via a variety of methods that can range from participants observation to conducting interviews. Considering the online nature of an online translator community, one must consciously consider what are the boundaries of the research field and establish carefully to what extent the researcher has the right to access and appropriate the pieces of information retrievable online (cfr. Huang *et al.* 2023). (N)etnography poses several ethical issues that must indeed be taken into account, let alone if studying an online illegal subtitling community.

I was investigating both an official translation – whose authors are not overtly mentioned anywhere – and an illegal subtitling phenomenon, whose creators' real identities are, inevitably and consciously, out of the available public eye. My entitlement to put them all on the spot is – I believe – null, unless abiding to meticulous data protection measures. These, in my experience, encompass accessing the field, obtaining participants' informed consent, data management and data dissemination.

⁶⁶ WhisperGUI is a graphical user interface (GUI) for Whisper.CPP (<https://github.com/ggerganov/whisper.cpp>), a high-performance application for using OpenAI Whisper's automatic speech recognition models. OpenAI Whisper (<https://openai.com/blog/whisper>) is an automatic speech recognition (ASR) system based on neural networks, trained on 680,000 hours of web-collected and supervised multilingual and multitask data, released by Open AI as open source. Static binary versions (<https://github.com/eugeneware/ffmpeg-static>) of FFmpeg (<https://ffmpeg.org>) are used to convert audio/video files to a usable format. WhisperGUI was realised by Gabriele Carioli and Eros Zanchetta for the Department of Interpretation and Translation of the University of Bologna, Italy.

3.5.5.1.1 Accessing the field

Accessing the official translation's field required first having access to some apparently 'private' pieces of information, in that – as already mentioned throughout this thesis – no overt mentions on the official translators are available anywhere. This meant negotiating access to several sponsorships that provided me with useful insights and 'drove' me to the gatekeeper who eventually gave me permission to enter the field and conduct an interview with one of the translators.

The non-professional field is a different matter. First, I observed the fansubbing groups' websites and social networks, taking screenshots whenever needed: these constitute my archival data. Since the websites and social networks are publicly available online, I did not need to negotiate access.

On a second phase, thanks to the gatekeepers, I negotiated access to a deeper layer of the field. Interviewing both the official side and the non-professional one required informed consent.

3.5.5.1.2 Obtaining participants' informed consent

Obtaining the participants' informed consent implies informing them on any potential risk and right related to their participation in the given research. This is done either in an oral form or upon signing an Informed Consent sheet.

I conformed to the ethical standards of the Bioethics Committee of the University of Bologna to compile my Informed Consent and Information on the Processing of Personal Data Sheets to be adopted in the research process; these documents, upon the Ethic Committee approval, have been used to collect participants' consent. The Informed Consent Sheet adopted included the following (see Appendix 2):

- a short introduction about the subject and aims of the research;
- a brief explanation of the activity to be carried out;
- statements outlining: the rights of the participants, explaining that participation is voluntary and with no risks for the participants; that anybody can withdraw from the study in any moment with no consequences; that every participant has the right to ask for information on the results of the research;
- a section explaining the measurements adopted to guarantee the participants' anonymity and the treatment of their personal data;
- contacts of the researchers responsible of the study.

The second document is the Information on the Processing of Personal Data Sheet, which, similarly, included the following (see Appendix 2):

- an introduction to the project: purposes and methods of data processing;
- a section explaining how personal data were collected and processed, the duration of the data processing (max. 2 years);
- a section stating that after the data processing every participant may be asked to participate in another interview or focus group session and that the University may in any time contact them again to ask for clarifications or particular aspects of the research or to further research inquiries;

- information on the processing of personal data, to be stored for max. 5 years and to their possible communication, in anonymous form, to project partners;
- information concerning the dissemination, outlining that the data will be disseminated only in strictly anonymous form through scientific publications and conferences;
- a section specifying that, in case of a known person, it is up to the participant whether to have his or her personal data anonymized through a pseudonym or not;
- two sections providing information about data storage for future research activities (max. 5 years) and about the conservation and processing of data for administrative purposes required by law;
- a section outlining the legal basis of the treatment of personal data according to Regulation (EU) 2016/679 (General Regulation on Data Protection) and Regulation (EU) 2016/679 art. 9 in the case of special categories of personal data;
- a section indicating that the participant may withdraw from the study without prior communication with no consequences and immediately revoking the Informed Consent Sheet;

In sum, this document gave the participants the option to give or not give consent for:

- the processing of their personal data;
- the processing of images;
- the processing and publishing of interviews/focus groups without identification data;
- the processing and publishing of interviews/focus groups with identification data;
- the storage and further use of personal data.

Both the participants and the researcher signed the modules in two copies, one to be given the participants and one to be stored by the researcher. Once consent was obtained and data collected, these had to be managed and stored taking particular measurements to personal data protection.

The Informed Consent Sheet and the Information on the Processing of Personal Data Sheet were sent a couple of days before the interview in order for the participants to be thoroughly informed about the interview and the way in which data would have been collected and treated.

The pieces of information I gathered through the process of accessing the official translation field, as well as parts of the non-professional one – accessing F1 and F2 in particular – did not require any informed consent, in that my interactions simply served as guides to my final target, and did not involve sensitive data or individuals requiring consent. However, since several individuals are involved, I do believe it necessary to take cautious measures in managing, storing and disseminating these data.

3.5.5.1.3 Data management and storage

Several data have been collected throughout the whole research.

Archival data, although publicly available online, are nevertheless related to the investigations carried out through interviews; thus, special care has been adopted to manage and disseminate them in anonymous form (cfr. Subsection 3.5.5.1.4 on the anonymization of identification data).

Every interview was audio-recorded and subsequently transcribed. Upon every participant's consent, in order to protect personal data, the original audio-recordings are stored in an encrypted folder accessible only by the researcher until the end of the data processing (max. 2 years) and will then be destroyed. The transcriptions including potential identification data will be stored for a maximum of five years for research purposes. A second copy of every interview transcription is instead anonymized, eliminating any identification data or any potential reference that may reconduct to a physical known person (cfr. subsection 3.5.5.1.4). After the 5-year storage period of time, only the anonymized copies will be kept.

3.5.5.1.4 Anonymization of identification data

In order to eliminate any potential risk of harm to the participants due to unpredicted exposure, several measures have been taken up. Specifically:

- Archival data are publicly available online, thus it did not deem necessary to collect any participant's consent. However, since these data are then integrated with those collected through interviews, in order not to provide any potential path of identification I will not report any screenshot and I will just describe their content without making specifically reference neither to the group's real name nor to its adopted pseudonym (F1, F2, etc.). In this way, any potential identification of personal data is hopefully avoided.
- Every participant's identification data has been carefully removed from the interviews transcriptions and substituted either by paraphrase – signaled by square brackets, e.g. 'I have been working for two years at [company name]' – or by pseudonyms (e.g. F1). In line with this, I substituted or paraphrased also personal statements (e.g. 'I got married') and also some of my personal statements that might have caused the participants' identity exposure, e.g. 'I used to study in [same university as the participant]' etc.

It is worth underlying that even precise references to the translation of a specific episode have been removed, in that – as Huang *et al.* (2023) warn about – identification data and online information can be easily traced even from short excerpts from posts or online pseudonyms by today's search engines and IP hackers. The non-professional groups are indeed referred to by F + a number from 1 to 5 (F1, F2, F3, F4, F5). Only I know the correspondent relationship between the number and the group. Similarly, no explicit reference to the individuals interviewed is made, and they are called 'the participant', 'the member of F1', 'one of the translators of the official subtitles', etc. Moreover, one of the interviews has been carried out in Italian: this implies that, according to Italian grammar, the gender identity of the speaker is revealed (e.g. 'sono andata', female; 'sono andato', male): thus, I neutralized every stance of potential identity exposure by substituting every verb inflection with an asterisk (*) or by referring, in English, to the participant as 'they'.

Data are thus disseminated in aggregate and pseudonymized form – 'one member of...', 'one of the translators...' – to ensure personal data protection.

3.5.5.2 *Focus groups discussions*

Although there were no significant risks of identity exposure associated with participating in this research's focus group discussions, a series of ethical precautions have been implemented to ensure confidentiality and participant protection. As I did for conducting interviews, I conformed to the ethical standards of the Bioethics Committee of the University of Bologna.

I submitted the Informed Consent Sheet and Information on the Processing of Personal Data Sheet previously designed and adapted to my research to the Committee for approval, that were to be signed by the participants. The Informed Consent Sheet adopted, which every participant had to read and sign was sent a couple of days before the focus group session in order for the participants to be thoroughly informed about the activity and the way in which data would have been collected and treated. The document is included in Appendix 2.

The second document to be signed by the participants is the Information on the Processing of Personal Data Sheet, which, too, conformed to the indications of the Bioethics Committee of the University of Bologna and which is included in Appendix 2.

Both the participants and the researcher signed the modules in two copies, one to be given the participants and to be stored by the researcher.

3.5.5.2.1 Anonymization of personal data

In order to comply to the anonymization requirements listed in Subsection 3.5.5.1.4, all participants' identification data had been substituted with a pseudonym: participants are thus indicated by means of letters from A to O to identify them.

Contrary to what I did for the anonymization of personal data related to interviews, due to a lower risk of personal identities exposure, no gender neutralization has been applied. Rather, gender, as well as the participants' personal and cultural background, has been considered to be potentially influential in their answers and interpretations.

3.6 **Researcher's positionality**

Any ethnographic research involves the direct engagement between the researcher and research participants. Establishing the researcher's positionality, i.e. who the researcher is and what position they hold to the research participants, is thus an essential measure, as it allows to recognize the researcher as an instrument of data collection (Sybing 2022). Indeed, as Lønsmann (2016) underlines, ethnographic researchers are not supposed to be neutral observers but are very much part of the research process. As such, their relationship with informants becomes a part of the process as well (*ibid.*).

The dynamic, dialectical interaction between researchers and participants in qualitative ethnographic research serves to uncover specific phenomena, while also revealing aspects of the researchers' identities and shaping their relationship with participants (Yip 2024). Such a process can significantly influence both the research outcomes and the credibility of the findings (Pezalla *et al.* 2012; Berger 2015). Therefore, it is essential for researchers to disclose their own identities, perspectives, and positionalities (Yip 2024).

Research on positionality traditionally recognizes the insider versus outsider role when researching across cultures (*ibid.*). As Dwyer and Buckle (2009) underline, the researcher's involvement in the group or context being studied is a crucial aspect across all qualitative methodologies, given the direct and personal role the researcher plays in both gathering and analyzing data. Indeed, Lønsmann (2016) urges that the researchers' positioning is of particular importance because it determines what they can have access to, and accessing the field is the core of every ethnographic study (see Hammersley and Atkinson 2007).

Whether the researcher is an insider, sharing characteristics, roles, or experiences with participants, or an outsider without these shared commonalities, their identity – including their status in relation to the study's participants – is a fundamental and constant factor that shapes the research process (Dwyer and Buckle 2009). The insider-outsider debate centers around whether a researcher's personal identification with the community being studied provides an advantage or disadvantage. An insider researcher shares characteristics, such as identity, language, or experience, with the group they are studying, while an outsider researcher does not (Holmes 2020). Each role offers unique benefits and challenges.

Insider research occurs when researchers study groups of which they are members, meaning they share an identity, language, or lived experiences with their participants (Asselin 2003, Dwyer and Buckle 2009). Being fully integrated into the group provides researchers with a certain degree of credibility or, conversely, potential bias (Adler and Adler 1987). The insider status often allows researchers to be accepted more quickly and fully by participants, encouraging greater openness and leading to richer, more in-depth data collection (Dwyer and Buckle 2009, Holmes 2020); however, insiders may also face challenges such as potential biases due to familiarity, assumptions about shared knowledge, or difficulty maintaining objectivity (Holmes 2020).

On the other hand, being outsider researchers, although not sharing common traits with the community under investigation, can nevertheless benefit from bringing fresh perspectives and being able to ask questions that insiders might not think of. However, they might still struggle with gaining trust and acceptance within the community (*ibid.*).

Given the advantages and disadvantages of both 'positionalities', Dwyer and Buckle (2009) suggest going beyond this dichotomy, as

one does not have to be a member of the group being studied to appreciate and adequately represent the experience of the participants. Instead, (...) the core ingredient is not insider or outsider status but an ability to be open, authentic, honest, deeply interested in the experience of one's research participants, and committed to accurately and adequately representing their experience (*ibid.*: 59).

Bearing this approach in mind and being aware of the importance of positionality in my research, although having some experience as a translator myself, I nevertheless positioned myself as an outsider both for what concerns the semi-structured interviews with the translators and the focus groups discussions with the pre-selected audience samples.

Indeed, in both interviews and focus groups I had to face one primary issue: the research informants and I do not share the same culture, as I am Italian, and they are all Chinese. As previously mentioned in Subsection 3.3.2.1, if we consider Hofstede *et al.*'s (2010) cultural dimensions theory, as well as Hall's (1976) distinction between high and low-context cultures (see Subsection 3.3.2.1), Italy and China differ in key

cultural aspects. What is interesting for the aims of my reflection on positionality are in particular the different perception of power distance the two cultures have (Hofstede *et al.* 2010) and their divergent communication styles (see Hall 1976).

Traditionally, China values hierarchy and power relations way more than Italy⁶⁷. For this reason, I believed that my position as a researcher would somehow intimidate my informants, in particular the translators to be interviewed. Bearing this in mind, as outlined in Subsections 3.5.2.1 and 3.5.2.7, I wanted to play safe and, after gaining access to both the official translators and the non-professional ones, I tried to build as much rapport as possible. As previously described, although mentioning my role as a Ph.D. researcher, I expressed my passion towards translation and *L'amica geniale* and shared my status of a Chinese language learner with all my informants. By doing this, I tried to find a link between me and them that could help me build a good relationship. Moreover, I reassured the participants that I would not ask difficult questions, and that any personal data would be protected (see Subsection 3.5.5). This way, I wanted the participants to feel safe and at ease, without perceiving me as a sort of inquisitor. Similarly, as for what concerns the participants in the focus groups, I was afraid they would perceive me as an examiner. Thus, as previously outlined in Subsection 3.5.3.6.1, I tried to make them feel at ease by offering snacks and by physically positioning myself at the same level as theirs, i.e., when the discussions took place in a classroom (pilot test 1 and FG 2, see Subsections 3.5.3.6 and 3.5.3.10), I did not sit behind the teacher's desk but rather put all the chairs in a circle, included mine, to avoid putting any "power distance" between me and them. I however could not rely on this arrangement when the focus groups took place online (FG1 and FG4, Subsections 3.5.3.10.1 and 3.5.3.10.4). In those occasions, I had to face the second main issue in terms of how I positioned myself: the communication style.

In high-context cultures like China, communication tends to be more indirect, relying heavily on situation, non-verbal cues, shared understandings, and subtle gestures (Hall 1976). In contrast, low-context cultures such as Italy often prioritize direct, explicit verbal communication. This cultural difference can significantly affect how interviews and discussions in general are conducted, interpreted, and how rapport is built between interviewers and participants. While this did not prove to cause significant challenges in most of the interviews or focus groups discussions, it nevertheless emerged specifically in the interview with F1 (see Subsection 3.5.2.10) and in FG 1 (see Subsection 3.5.3.8), which were both conducted online. As mentioned in the correspondent Subsections 3.5.2.10 and 3.5.3.8, both these discussions were characterized by long pauses and silences of the interviewees. While this may be due to shyness or language challenges, as both the discussions were conducted in Italian, I found myself struggling and impatient of filling every silence with probing questions. This may have somehow biased some of the interviewees' answers. Additionally, in particular during the focus group discussion (FG1), two of the participants kept their camera off for a great part of the discussion, which made it impossible for me to grasp their facial expressions and non-verbal communication.

⁶⁷ In Hofstede's *et al.*'s (2010) dimensions, Italy scores 50/100 in terms of power distance, while China scores 80/100, underlying China's higher value over power distance.

Although being myself an expert in translation, these differences in culture values clearly made myself positioned as an outsider. On the other hand, I believe I brought an in-depth understanding of both languages involved in the process; yet, the cultural dynamics still positioned me as an outsider, particularly because navigating different cultural values.

4 Data analysis

In this chapter, I present the data analysis related to the three different approaches constituting the methodology adopted: the comparative translation study, the semi-structured interviews and the collection of archival data, and the focus groups discussions. As specified, these three methods are closely intertwined and collectively aim to address the broad research objectives outlined in the Introduction and in Section 3.1. As they support each other's corresponding findings, they are thus considered together in a continuous manner.

4.1 Comparative study

Through the comparative study data collection, I retrieved a total amount of 516 cultural references that are thus subject of my analysis. These, as specified in Subsection 3.3.3.1, have been divided into 'Extra-linguistic cultural references' (359 cases) and 'Language-specific cultural references' (154 cases), furtherly subdivided into the previously indicated domains and sub-domains (Subsection 3.3.3.1). Table 18 below shows the retrieved number of references for each domain and subdomain.

EXTRA-LINGUISTIC CULTURAL REFERENCES				
Domain	Subdomain	Sub-subdomain	Number of cases	
Cultural Heritage	Ethnographic References	Brand Names	7	
		Food and Beverages	50	
		Objects from daily life	13	
		Shops, Bars, Restaurants	28	
		Work	5	
	Art, media and culture	Books, films, songs	12	13 third culture
		Historical references	9	2 third culture
		Real/fictional characters	27	5 third culture
		Religious references	1	
		Symbolic works/monuments	2	

Natural Environment	Geographical References	Toponyms	84
		Proper names of Geographical Objects	2
Social References	Conventions and Habits	Festivities	5
		Folklore	7
		Rituals	10
		Weights and Measures	5
	Educational References	Classes subdivision	11
		Grading system	23
		School-related references	18
	References to socio-cultural life	Institutions and functions	3
		Military institutions and objects	1
		Socio-political life	20
LANGUAGE-SPECIFIC CULTURAL REFERENCES			
Lexical	Courtesy expressions		1
	Exclamations		20
	Figures of speech	Metaphors	6
		Similitudes	2
	Idioms		77
	Proverbs		2
	Sayings		38
Morphological	Grammar-related issues		4
	Latin-related issues		4

Table 18. Subdivision of cultural references by domains and subdomains

As it is observable, the most numerous sub-subdomains are Toponyms (84), Idioms (77), Food and Beverages (50), Sayings (38), Shops/Bars/Restaurants (29), Grading system (23), School-related references (18), Classes subdivision (11).

In the following sections I will present the classification of the retrieved cultural references focusing on the most relevant examples for each sub-subdomain. Since both the Hypothesis and the Research Questions that guide this research are structured around the comparison between the official subtitles and fansubs, the data will be reported in a manner that reflects this, i.e. by presenting the translation solutions adopted in the official translation first and compare them to the ones adopted instead by fansubbers right afterwards. This approach ensures a systematic analysis of the differences between the two sets of translations.

The data will be thus reported as follows: for each sub-subdomain, I will outline 1) the total amount of the different translation strategies adopted in all the subtitles considered; 2) the most relevant examples to the aims of this research⁶⁸: for each of them, I will compare the different translation solutions adopted in each of the translations considered. It must be noted that, given their importance for the aims of this research, a separate section is entirely dedicated to mistranslations at the end of each subsection.

4.1.1 *Food and Beverages*

The subdomain Ethnographic References includes the sub-subdomains of Brand Names, Food and Beverages, Shops, Bars and restaurants, Objects from daily life and Work. This subsection focuses on Food and Beverages. Tab. 19 below reports the distribution of translation strategies adopted in each different version of the given subtitles.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Ethnographic references	Food and Beverages	Official	Adaptation	3
				Equivalence	13
				Explicitation	13
				Generalization	15
				Loan	2 (1 EN)
				Omission	2
				Mistranslation	2
			F1	Adaptation	2
				Equivalence	11
				Explicitation	15
				Generalization	14
				Loan	1 (EN)
				Omission	1
				/	5
				Mistranslation	1
			F2	Adaptation	3
				Equivalence	16

⁶⁸ All the other cases retrieved and analyzed are reported in Appendix 1.

				Explicitation	8
				Generalization	17
				Loan	3 (1EN)
				Omission	2
				Mistranslation	1
			F3	Adaptation	4+1
				Equivalence	13
				Explicitation	14
				Generalization	14+1
				Loan	1(EN)
				Omission	1
				Mistranslation	2
			F4	Adaptation	2
				Equivalence	6
				Explicitation	8
				Loan	3 (1EN)
				Omission	1
				Mistranslation	2
				/	28
			F5	Adaptation	3+1
				Equivalence	14
				Explicitation	9
				Generalization	16+1
				Loan	2 (1 EN)
				Omission	1
				Mistranslation	4

Table 19. Food and Beverages, Translation Strategies

As it can be observable, the most adopted strategies are, on the whole, Generalization, Explicitation and Equivalence. Specifically, it should be noted how, out of 50 cases, there is a majority of Generalizations in the Official version (15), in F2 (17), F3 (14+1) and in F5 (16 + 1), while this strategy is by no means used by F4⁶⁹.

As for Explicitation, it is adopted especially in F1 (15), where it is the most used strategy; in the Official version it is used as much as Equivalence (13 both). Equivalence prevails instead over Explicitation in particular in F2 (16 Equivalences and 8 Explicitations) and F5 (15 Equivalences and 9 Explicitations), whereas it is less used than Explicitation in F1 (11 Equivalences). In F3 and F4, Explicitation and Equivalence

⁶⁹ Note that F1 misses 5 cases and F4 misses 28 cases because the translation of some episodes is not available either because these groups did not provide it or because it couldn't be found online.

are used almost the same, with 14 Explications and 13 Equivalences in F3 and 8 Explications and 6 Equivalences in F4. The other strategies, namely Adaptation, Loan and Omission, are instead scarcely used in each version: in the Official one, I have recognized 3 Adaptations, 2 Loans and 2 Omissions; in F1 2 Adaptations, 1 Loan and 1 Omission; in F2 3 Adaptations, 3 Loans and 2 Omissions; F3 is the one who adopted the greater number of Adaptations (5), while I found only 1 Loan and 1 Omission adopted by this group; in F4 I have retrieved 2 Adaptations, 3 Loans and 1 Omission and in F5 4 Adaptations, 2 Loans and 1 Omission. In the following Subsections I will outline the most relevant examples for each strategy. Each subsection is named after the cultural reference in question and will be structured as follows: First, I will provide the source text and its English version. Then, with the help of a table, I will present the six Chinese versions and their correspondent categorizations, in which the target texts' references will be highlighted in different colors⁷⁰. This will be followed by a discussion on the categorization.

4.1.1.1 *Provolone*

As said, the most used strategies are Explications, Generalizations and Equivalences. One of the most common ways adopted to explicitate concepts is through the phonetic transliteration of the source term and the addition of an explanation (cfr. Chen 2013), as in the case here outlined as an example:

ST: Il *provolone* che prende sempre mio marito.

EN: The provolone my husband likes.

ZH:

Translators	TT	Translation Strategy
Official	一些腊肠和 萝伏洛干酪 我丈夫喜欢吃	Explicitation
F1	/	Missing episode
F2	一些腊肠 还有我丈夫喜欢的那种 干酪	Generalization
F3	一些香肠 还有我丈夫喜欢的 熏干酪	Explicitation
F4	一点萨拉米香肠还有我丈夫爱的 波罗伏洛奶酪	Explicitation
F5	一些腊肠和 萝伏洛干酪 我丈夫喜欢吃	Explicitation

Table 20. *Provolone*, Translation Strategies

Official, F4 and F5 all phonetically transliterate *provolone* into – respectively – *luofuluo* 萝伏洛 (Official and F5) and *boluofuluo* 波罗伏洛 (F4) and they add the explicitation *ganlao* 干酪 ‘cheese’ (Official and F5) and *nailao* 奶酪 ‘cheese’ (F4). F3 explicates the reference too, but differently: it describes what *provolone* is, namely a *xun ganlao* 熏干酪 ‘smoked cheese’. As for F2, this translation is a Generalization: *ganlao* 干酪 ‘aged cheese’. It must be observed that F2’s solution, although being a Generalization, nevertheless attempts at describing the firm consistency of a ‘provolone’⁷¹, thus showing accurate knowledge of the source reference.

⁷⁰ Specifically, Generalizations and Explications are highlighted in orange, while other strategies are highlighted in blue. Mistranslations are highlighted in red.

⁷¹ As a matter of fact, a ‘provolone’ is not an ‘aged’ cheese. However, its consistency is not even that of a fresh one, thus F2’s translation choice seems a wise attempt at underlying the difference with a more generic *nailao* 奶酪 ‘cheese’. Cfr.

Further cases, in which Generalization, Adaptation, Omission and Loans are adopted, are described in the following subsections.

4.1.1.2 *Pizza di scarola*

ST: *La pizza di scarola*, poi?

EN: *Pizza with escarole*, then?

ZH:

Translators	TT	Translation Strategy
Official	加莴苣菜的披萨吗	Generalization
F1	茅菜披萨 还要什么	Adaptation
F2	莴苣披萨 还有呢	Generalization
F3	披萨加莴苣 然后呢	Generalization
F4	一个茅菜披萨 还要什么	Adaptation
F5	莴苣披萨 还要什么吗	Generalization

Table 21. *Pizza di scarola*, Translation Strategies

Pizza di scarola is a traditional Neapolitan dish. It is mainly popular during Christmas time and in particular Christmas Eve, but it can be enjoyed year-round. It is a stuffed pizza (similar to a *focaccia*) filled with escarole, black olives, capers, anchovies, pine nuts and raisins. It is characterized by a combination of sweet and savory flavors, and it stands as a representative dish of Neapolitan cuisine⁷².

While *pizza* do have an official equivalent in Chinese (*pisa* 披萨, or *bisabing* 比萨饼), *scarola* is a different matter, as this is a Mediterranean vegetable hardly retrievable, to the extent of my knowledge, on the popular Chinese markets, exception made for the most ‘international’ ones in big cities like Shanghai. The reference has been generalized in Official, F2, F3 and F5. The Official translation uses *woju cai de pisa* 莴苣菜的披萨, where *woju cai* 莴苣菜, used as determinant of *pisa* 披萨 is the generic translation of ‘lettuce’. F2 and F5 use the same word and both translate the reference into *woju pisa* 莴苣披萨 ‘lettuce pizza’, whereas F3, although using *woju* 莴苣 ‘lettuce’ too, somehow also explicates the concept by explaining *pisa jia woju* 披萨加莴苣 ‘pizza with lettuce added’. F1 and F4, instead, adapt the concept of escarole to a similar vegetable which, as far as I know, is typical of China: *maocai* 茅菜.

This example shows how a typical Neapolitan dish has been transferred into Chinese in the six versions considered: it can be noted that in the majority of them the concept has been preferably generalized to make the audience grasp a generic idea of the reference, whereas in two of them it has been adapted to the Chinese context. It has been considered relevant given the cultural specificity it conveys.

Hanyu Xiandai Cidian: *ganlao* 干酪: 用牛、羊等的乳经发酵、凝固制成的食品 ‘food made from fermented and solidified milk of cows, sheep, etc.’.

⁷² Evidence can be found on the website of Soprintendenza Archeologia Belle Arti e Paesaggio per il comune di Napoli: <https://sabap.na.it/la-pizza-di-scarole/> (accessed 21.05.2024).

4.1.1.3 *Struffoli*

ST: Poi mi dai un vasetto di miele per *gli struffoli*.

EN: Then I'll take a jar of honey for the struffoli.

ZH:

Translators	TT	Translation Strategy
Official	那么我要一罐蜂蜜	Omission
F1	我还要一罐蜂蜜来做点心	Generalization
F2	要一罐蜂蜜 做蜂蜜糖球用	Explicitation
F3	然后来瓶蜂蜜 做蜂蜜糖球用	Explicitation
F4	再要一罐蜂蜜来蘸多福饼	Adaptation
F5	我还要一罐蜂蜜做蜂蜜糖球	Explicitation

Table 22. *Struffoli*, Translation Strategies

Struffoli are round small fried honey balls, a traditional Christmas sweet typical of the Neapolitan cuisine. By observing Table 22 above, it can be noted how the Official translation completely omitted the concept and just translated the ST into *name wo yao yi guan fengmi* 那么我要一罐蜂蜜 ‘then I would like a jar of honey’, which does not allow the audience to grasp even a general idea of the Neapolitan traditional Christmas Eve food⁷³. This is not the case for the non-professional versions instead; while F2 generalizes the reference into *wo hai yao yi guan fengmi lai zuo dianxin* 我还要一罐蜂蜜来做点心 ‘I would also like a jar of honey to prepare some pastries’, F2, F3 and F5 all explicitate the concept in the same way: *fengmi tangqiu* 蜂蜜糖球 ‘honey sweet balls’, thus somehow describing the reference and its ingredients. The solution adopted by F4 seems instead to be an Adaptation: *zai yao yi guan fengmi lai zhuan duofubing* 再要一罐蜂蜜来蘸多福饼 ‘then a jar of honey to dip (fortune duofu) biscuits’. It is not clear, in fact, whether *duofu bing* 多福饼 stands as the phonetic transliteration of *struffoli* (*duofu*) or as an adaptation to the Chinese concept of *duofu* 多福 ‘fortune’, symbolizing good blessing and commonly associated to Chinese culinary traditional dishes especially during festivals or celebrations. Since it is not possible to discern what the intention of the Translators was, I would consider this an Adaptation as *duofu* 多福, used either as a transliteration or an adaptation, conveys both the phonetic and the semantic function, as *struffoli* represent a traditional Christmas sweet dish that symbolizes abundance and prosperity.

A similar domesticating solution has been adopted by the non-professional translators of F3 in the example presented in the following Subsection 4.1.1.4.

4.1.1.4 *Rosolio*

ST: Marcello, resta, bevi un po' di *rosolio*.

EN: Marcello, stay, have a drop of rose liqueur.

⁷³ Regione Campania, URL: <https://agricoltura.regione.campania.it/Tipici/tradizionali/struffoli.htm> (accessed 12.07.2024).

ZH:

Translators	TT	Translation Strategy
Official	马尔切洛 留下吧 一起喝点酒	Generalization
F1	/	Episode missing
F2	马尔切洛 别走 喝杯玫瑰酒吧	Explicitation
F3	马尔切洛 留下吧 喝点玫瑰茶	Adaptation
F4	Marcello 别走 喝点儿玫瑰酒	Explicitation
F5	马尔切洛 留下吧 一起喝点酒	Generalization

Table 23. *Rosolio*, Translation Strategies

Rosolio is a traditional Italian liqueur, popular in the whole country but more precisely in the southern regions of Campania and Sicily, habitually served to guests as a digestive and as a symbol of blessing. It is traditionally prepared with rose petals⁷⁴. Official and F5 generalize the concept with a generic *jiu* 酒 ‘wine/alcoholic drink’; F2 and F4 explicitate and describe the reference by saying *meiguijiu* 玫瑰酒 ‘rose wine’, whereas F3 adapts it to the Chinese popular drink *meiguicha* 玫瑰茶 ‘rose tea’: although it has been adapted to a tea and not to an alcoholic drink, thus being potentially considered an improper rendering of the source cultural reference, I consider this to be an Adaptation as both drinks are enjoyed as digestive and have a symbolic meaning. It cannot cause a mismatch with the visual channel, as when the sentence is uttered there is no correspondent image on the screen, as Figure 3 below shows:



Figure 3. *Rosolio*, frame

4.1.1.5 Gassosa

ST: Michele, prendo una *gassosa*.

EN: Michele, I'll have a soda.

ZH:

Translators	TT	Translation Strategy
Official	米歇尔 给我一瓶苏打水	Adaptation
F1	米凯莱 来瓶汽水	Generalization
F2	米凯莱 给我来瓶汽水	Generalization

⁷⁴ La Cucina Italiana, URL: <https://www.lacucinaitaliana.it/news/trend/il-liquore-del-passato-storia-del-rosolio/> (accessed 22.05.2024).

F3	米凯莱 我要一杯汽水	Generalization
F4	/	Episode missing
F5	米凯莱 给我一瓶汽水	Generalization

Table 24. *Gassosa*, Translation Strategies

Gassosa is an Italian drink with a long tradition, very peculiar of the Sixties. The reference to *gassosa* inscribes the narrative into the precise historic period in which the story takes place, highlighting the cultural load conveyed by the plot. This drink is an iconic sparkling water with a sweet taste, slightly lemon flavored, cool and refreshing⁷⁵. While the reference has been generalized into *qishui* 汽水 ‘sparkling water’ in all the fansubs⁷⁶, it has been instead somehow adapted in the Official version: this kind of adaptation corresponds to what Pedersen (2011) conceives as a Substitution (cfr. Subsection 2.5.1), namely the replacement of the ST cultural reference with another one, either from the SC or the TC, presumably considered to be more familiar to the target audience. If we indeed look at the Official translation, it is possible to notice that *gassosa* has been rendered with *sudashui* 苏打水 ‘soda’. This may respond to the willingness of the official translators to introduce the audience with a similar reference, presumably better known by the Chinese viewers: ‘soda’, belonging to the American culture and representing any generic sparkling water with some sort of flavor, may possibly have become “transcultural” (Pedersen 2011) among the Chinese viewers thanks to the fact that anglophone products are presumably more popular than Italian ones. However, this solution may in fact be more likely simply a calque of the English version (‘soda’), which is in itself an Adaptation. This thus shows, as this research attempts to highlight, a lack of attention by the Official translators towards Italian culture and the cultural load conveyed by the author, let alone the clear evidence that the Official subtitles are made from English as pivot language.

4.1.1.6 *Taralli*

ST: Appena sfornati. *Taralli!* Signorina volete un *tarallo*?

EN: Fresh outta the oven! Taralli! Miss, would you like a tarallo?

ZH:

Translators	TT	Translation Strategy
Official	新鲜出炉 塔拉里 姑娘 来块饼干吗	Loan Generalization
F1	新出炉的橄榄油圈圈哟 小姐 来一份吗	Explicitation Generalization
F2	新鲜出炉的塔拉利 小姐 你想要一个塔拉利吗	Loan Loan
F3	新鲜出炉的塔拉里[意大利咸饼干]	Explicitation (note)

⁷⁵ On the long Italian tradition and symbolism of the *gassosa*: <https://ilmanifesto.it/il-gusto-frizzante-dellestate> (accessed 22.05.2024).

⁷⁶ Except for F4, whose translation is missing.

	姑娘 需要来块饼干吗	Generalization
F4	新鲜出炉的塔拉利 小姐 你要来点塔拉利吗	Loan Loan
F5	刚出炉的面包 小姐 要买面包吗	Mistranslation (mismatch video-sub) Mistranslation (mismatch video-sub)

Table 25. *Taralli*, Translation Strategies

Taralli are typical salty snacks (like round breadsticks) originating from the southern regions of Italy, particularly Puglia and Campania⁷⁷. The reference is here pronounced by a street vendor, who is holding a tray of *taralli* in her hands which is visible on the screen, as shown in the correspondent Figure 4 below:



Figure 4. *Taralli*, frame

By looking at the lady on the left corner of the picture, it is possible to notice some traditional *taralli* laying on the tray she is carrying. The reference has been translated into different options in the six versions under analysis. The Official translation phonetically transliterates the name through a Loan in the first case – *talali* 塔拉里 – and adopts a Generalization in the second – *binggan* 饼干 ‘biscuits/cracker’. F2 and F4 adopt a Loan in both cases, although using a different transliteration compared to the Official version’s one: *talali* 塔拉利⁷⁸. F1 adopts an Explication – *ganlanyou quanquan* 橄榄油圈圈 ‘olive oil circles’ – and a Generalization – *lai yi fen* 来一份 ‘take one’. F3 adopts an Explication via an explicative note added to the phonetical transliteration of *taralli* into *talali* 塔拉里; the note explains that these are *Yidali xian binggan* 意大利咸饼干 ‘Italian salty biscuits’. In the second case the reference *tarallo* has been generalized into *binggan* 饼干. As for F5, this group’s translation has been categorized as a Mistranslation due to the mismatch video-subtitle it may cause. The reference is indeed generalized into *mianbao* 面包 ‘bread’, but what is pictured on the tray do not look like one may expect bread to be. This particular case is furtherly analyzed via the third method adopted in this research, i.e. the focus groups with the audience, thus it is furtherly discussed in Section 4.6. The following Subsection 4.12 focuses specifically on the Mistranslations within the realms of Food and Beverages.

⁷⁷ <https://www.treccani.it/enciclopedia/tag/taralli/> (accessed 22.05.2024).

⁷⁸ F2 and F4 use *lì* 利 (*talali* 塔拉利), whereas the Official version use *lǐ* 里 (*talali* 塔拉里). This causes no difference in meaning. What changes is only the pronunciation, as *lì* 利 is pronounced with fourth tone and *lǐ* 里 with third.

4.1.2 Food and Beverages. Mistranslations

Tab. 26 below reports the distribution of the total number of Mistranslations retrieved within the sub-subdomain of Food and Beverages for each version; it also distinguishes the total number recognized for each typology of translation error, according to the taxonomy detailed in Subsection 3.3.5.

Domain	Subdomain	Sub-subdomain	Translators	Tot. Mistr.	Type	Tot.
Cultural Heritage	Ethnographic references	Food and Beverages	Official	2	Mismatch video-sub	1
					Incomprehension	1
			F1	1	Mismatch video-sub	1
			F2	1	Mismatch video-sub	1
			F3	2	Mismatch video-sub	1
					Incomprehension	1
			F4	2	Incomprehension	1
					Mismatch video-sub	1
			F5	4	Mismatch video-sub	4

Table 26. Food and Beverages, Mistranslations

As it can be observable, the number of Mistranslations retrieved within Food and Beverages is fairly low, the highest number being 4 in F5, 2 in Official, F3 and F4 and only 1 in F1 and F2. As for the typology of errors, the most numerous ones are ‘mismatch video-subtitle’, recognized at least once in each version – even 4 in F5.

In the following subsections I will outline some relevant examples of the Mistranslations retrieved.

4.1.2.1 Paste

ST: Che belle *paste*!

EN: What nice cakes!

ZH:

Translators	TT	T. Strategy/Type of Mistranslation
Official	这些蛋糕真不错	Mistr. – Mismatch video-sub
F1	这蛋糕不错	Mistr. – Mismatch video-sub
F2	这蛋糕看起来真不错	Mistr. – Mismatch video-sub
F3	这些蛋糕真不错	Mistr. – Mismatch video-sub

F4	多棒的蛋糕呀	Mistr. – Mismatch video-sub
F5	这蛋糕真漂亮	Mistr. – Mismatch video-sub

Table 27. *Paste, Mistranslations*

The sentence is uttered by Lila's mother when serving a tray of pastries on the lunch table, which is visible on the screen as Figures 5 and 6 below show:



Figure 5. *Paste, frame 1*



Figure 6. *Paste, frame 2*

Paste ‘pastries’ refer here to the traditional Italian habit of bringing a tray of pastries as a gift when being invited over for lunch or dinner. The scene takes place at Lila’s house, and Marcello – the guest – brought one, which is being thus served on the table by Lila’s mother. Everybody is appreciating it by saying ‘what nice pastries’. The picture on the screen allows to see a variety of pastries on the tray: although it is not possible to distinguish clearly which type they are, what however is certain is that this is not what one expects to see by saying *dangao* 蛋糕 ‘cake’. In all the six versions, *paste* has indeed been translated into *dangao* 蛋糕 ‘cake’, thus causing – in my point of view – a mismatch between both the viewers’ expectations, the video and the subtitles. This is most likely due to the influence of the English version, which, too, translates *paste* into ‘cakes’. All the six translations have been thus categorized as ‘Mismatch video-subtitles’ Mistranslations. This example is further discussed in Section 4.6, as it has undergone audience reception analysis through focus groups. Another case which misled some translators is reported in subsection 4.1.2.2 below.

4.1.2.2 *La carta dei dolci*

ST: Se ci portate *la carta dei dolci* ci fate contenti.

EN: Bring us the dessert trolley, please.

ZH:

Translators	TT	T. Strategy/Type of Mistranslation
Official	请把甜品车推过来	Mistr. - Incomprehension
F1	麻烦给我们上些甜点	Generalization
F2	如果你能上些甜点来 我们会更满意	Generalization
F3	给我们上甜品车吧 谢谢	Mistranslation - Incomprehension
F4	/	Episode missing
F5	请帮我们把甜点端过来吧	Generalization

Table 28. *La carta dei dolci*, Mistranslations

The scene takes place at a restaurant where Lila and Stefano, just married, are having lunch. Stefano asks the waiter for *la carta dei dolci* ‘the dessert menu’. This has somehow not been understood in Official and F3, where it seems that the translators thought he was asking the waiter to bring a trolley of desserts – *tianpin che* 甜品车. This is most likely, again, due to the misleading influence of the English version, which, too, translates *la carta dei dolci* ‘the dessert menu’ into ‘the dessert trolley’. In this case, there is no mismatch between the subtitle and the picture on the video, as it can be noted in Figure 7 below:



Figure 7. *La carta dei dolci*, frame

As the scene does not portray the waiter actually bringing Lila and Stefano *la carta dei dolci* ‘the dessert menu’ instead of a *tianpin che* 甜品车 ‘dessert trolley’, this kind of Mistranslations does not cause particular problems for the viewers, neither for the narrative nor its cultural load. I assume the viewers simply do not realize there is something wrong in the translation here. I however labelled them as Incomprehension Mistranslations to highlight the fact that, in the Official Translation in particular, there is an evident lack of attention towards the source text, especially if we compare this to F1 and F2, which are the two non-professional groups who translated from the source text in Italian. Indeed, F1 translated the reference into a generic *gei women shang xie tiandian* 给我们上些甜点 ‘bring us some dessert’ and F2 into *ni neng shang xie tiandian lai* 你能上些甜点来 ‘can you bring us some dessert?’ (Generalization); F5 adopted a Generalization too: *qing bang women ba tiandian duan guolai ba* 请帮我们把甜点端过来吧 ‘please bring us some dessert’.

4.1.2.3 Pasta

In this subsection a case of Mistranslation retrieved only in F4 and not shared by the other versions is outlined.

ST: Pinuccio, ma ti è piaciuta questa *pasta*?

EN: Pinuccio, did you like the pasta?

ZH:

Translators	TT	T. Strategy/Type of Mistranslation
Official	皮努 今晚的意面好吃吗	Explicitation
F1	皮诺 你喜欢这个意面吗	Explicitation
F2	皮诺 你喜欢这个意大利面吗	Explicitation
F3	皮奴西奥 今晚的意面好吃吗	Explicitation
F4	Pinuccio 你喜欢这个披萨吗	Mistranslation - Incomprehension
F5	皮诺奇奥 你喜欢这意面吗	Explicitation

Table 29. Pasta, Mistranslations

The scene takes place in Ischia, where the Sarratores are having dinner with Elena at Nella's place, a lady who is having them all as guests. Donato Sarratore talks to his little son and asks whether he enjoyed the *pasta* they had for dinner. While the reference is explicitated in Official, F1, F2, F3 and F5 into *yimian* 意面 (Official, F1, F3, F5) and *Yidalimian* 意大利面 'Italian spaghetti' (F2), F4 substitutes this with *pisa* 披萨 'pizza'. This is unlikely a voluntary substitution towards a more transcultural (Pedersen 2011) cultural reference, as *pasta* is widely known in China as *Yidalimian* 意大利面. I rather dare say it is a matter of an Incomprehension Mistranslation. The video portrays neither *pasta* nor *pizza*: the camera keeps the table in foreground frame, where half empty plates are recognizable right before the given sentence is pronounced. However, no clear traces of pasta are visible, therefore I would not say this is a true Mismatch video-subtitle; in fact, big bowls are in evidence on the table, which are most likely used to contain pasta rather than a flat-shaped pizza:



Figure 8. Pasta, frame

4.1.2.4 Sfogliatella

The example outlined here reports a Mistranslation retrieved only in F5 and not in the other versions.

ST: Solo la *sfogliatella*? Sono 35 lire.

EN: Just a sfogliatella? That's 35 lire.

ZH:

Translators	TT	T. Strategy/Type of Mistranslation
Official	一个千层酥啊 35 里拉	Explicitation
F1	就一个千层酥吗 35 里拉	Explicitation
F2	一个夹心奶酪千层酥吗 要三十五里拉	Explicitation
F3	一个千层酥 35 里拉	Explicitation
F4	就一个千层酥吗 35 里拉	Explicitation
F5	就一盒千层酥啊 35 里拉	Mistr. – Mismatch video-sub

Table 30. *Sfogliatella*, Mistranslations

Sfogliatella is a traditional pastry originating from Campania region and specifically from Naples, with a shell-like shape and multiple crispy layers, filled with ricotta cheese⁷⁹. The reference was explicitated, in all the six versions considered, into *qian ceng su* 千层酥, literally ‘thousand-layers pastry’ (Official, F1, F3, F4, F5); F2 furtherly explicitated it into *yi ge jiaxin nailao qian ceng su* 一个夹心奶酪千层酥 ‘a thousand-layers pastry filled with cheese’. However, F5 was categorized as a Mismatch video-subtitle Mistranslation in that it adopts the classifier *he* 盒, which indicates ‘a box of’. However, the scene clearly portrays Elena buying a single *sfogliatella*, which is given to her by the shop owner on a napkin:



Figure 9. *Sfogliatella*, frame

For this reason, F5's Explicitation was in fact considered a Mistranslation.

4.1.3 Shops, Bars and Restaurants

Tab. 31 below reports the distribution of the different translation strategies adopted in each translation considered.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Ethnographic references	Shops, bars, restaurants	Official	Adaptation	0+13
				Equivalence	1
				Explicitation	5

⁷⁹ <http://www.agricoltura.regione.campania.it/tipici/tradizionali/sfogliatella.html> (accessed 23.05.2024).

				Generalization	7+13
				Loan	1
				Mistranslation	1
			F1	Adaptation	0+6
				Equivalence	1
				Explicitation	14
				Generalization	4+6
				Loan	1
				/	2
			F2	Adaptation	0+3
				Equivalence	1
				Explicitation	19
				Generalization	4+3
				Loan	1
			F3	Adaptation	0+13
				Equivalence	2
				Explicitation	2
				Generalization	10+13
				Loan	1
			F4	Adaptation	0+5
				Explicitation	2
				Generalization	3+5
				Mistranslation	3
				/	15
			F5	Adaptation	0+18
				Equivalence	1
				Explicitation	2
				Generalization	4+18
				Loan	1
				Omission	1

Table 31. Shops, Bars and Restaurants, Translation Strategies

As Tab 31 shows, the most adopted strategies are, in all the translations, Adaptation, Generalization and Explicitation. Specifically, it must be noted that Adaptation and Generalization are adopted in a ‘hybrid’ mode, indicated by the ‘+’ sign and counted separately from the total cases in order not to double count them. This means that the solution adopted is categorized as both an Adaptation and a Generalization. Explicitation is mostly adopted in F1 (14) and F2 (19): this is not surprising, as F1 and F2 are the two groups working directly

from the original Italian source text, thus showing their strong will of transferring, in the most appropriate way possible, the Italian cultural specificity characterizing the TV series. As for translation errors, these are recognized only in Official (1 case) and, more conspicuously, in F4 (3 cases).

The following subsections will outline the most relevant examples within this subdomain, while the others can be found in Appendix 1.

4.1.3.1 *Sali e Tabacchi*

ST: Dopo sei, sette anni riuscivamo a leggere sì e no “*Sali e Tabacchi*”, “salumeria”, “Poste e Telegrafi”.

EN: After six, seven years we could barely read “tobacconist”, “grocery store”, “post office”.

ZH:

Translators	TT	Translation Strategy
Official	六七年之后 我们都还不怎么会读 “烟草商”“杂货店”“邮局”	Generalization
F1	上了六七年学之后 我们勉强能读出来的字是 烟草店 杂货店 邮局	Generalization
F2	我们上了六七年学 还只是勉强能认字 我们认得香烟 肉食店 邮局	Generalization
F3	上了六七年 我们勉强能认识 “烟草店” “杂货店”“邮局”	Generalization
F4	6、7年后 我们只能勉强读 烟草商 杂货店 邮局这些单词了	Generalization
F5	过了六七年 我们还几乎不怎么识字 「烟草店」「杂货店」「邮局」	Generalization

Table 32. *Sali e Tabacchi*, Translation Strategies

The reference under analysis is *Sali e Tabacchi*, lit. ‘salt and tobacco’. Elena, the narrative voice, is talking about the widespread illiteracy characterizing the society living in the *rione* where the story is set. She thus says that people could barely read the iconic signs *Sali e Tabacchi* of the shops where tobacco and salt, the State’s monopoly until 1975, used to be sold:



Figure 10. *Sali e Tabacchi*, reproduction. Picture personally taken at M9 Museum of the XIX Century, Venice (23.11.2019)

The reference thus bears a significative cultural meaning, which, in my view, caused some difficulties in the translations. I have classified every version as a Generalization, in that – probably following the English

Generalization into ‘tobacconist’ – they translate *Sali e Tabacchi* into *yancaoshang* 烟草商 ‘tobacconist’ (Official and F4), *yancaodian* 烟草店 ‘tobacconist’ (F1, F3, F4, F5) or *xianyan* 香烟 ‘tobacco’ (F2). Except for F2, the other translations use the characters *shang* 商 and *dian* 店 indicating a shop, which may lead the audience grasp that Elena is referring to shop signs. I classified all of them as Generalizations in that they ‘generically’ convey the fact that the characters were able to read the word ‘tobacconist’. However, I believe that the reference to the cultural connotation conveyed by the source text is somehow lost⁸⁰. This is true in particular in F2, as it may sound not clear why, among all the possible existing words, they could read specifically ‘tobacco’.

4.1.3.2 *Salumeria, merceria*

Salumeria and *merceria* are references to different Italian shops typologies: *salumeria* ‘butcher’s shop’ occurs several times in the ST (20), while *merceria* ‘haberdashery’ occurs 1 time. These references have all been mostly translated into Chinese via what I call a ‘hybrid’ solution, which may be seen as both an Adaptation and a Generalization. Tab. 33 below reports an example of the different solutions adopted for *salumeria*.

ST: Hai visto come sta andando bene la *salumeria* Carracci?

EN: Have you seen how well the Carraccis’ grocery store is doing?

ZH:

Translators	TT	Translation Strategy
Official	看到卡拉基斯的杂货店发展得多好了吗	Hybrid Adaptation+Generalization
F1	你看到卡拉奇家的杂货店生意多火了吗	Hybrid Adaptation+Generalization
F2	你看到卡拉奇家的肉食店生意多火了吗	Explicitation
F3	你知道卡拉奇家的杂货店有多成功吗	Hybrid Adaptation+Generalization
F4	你见过 Carraccis 杂货店经营得有多好吗	Hybrid Adaptation+Generalization
F5	你看到卡拉奇家的杂货店生意有多好了吗	Hybrid Adaptation+Generalization

Table 33. *Salumeria*, representative example of the translation strategies adopted

It can be observable that, except for F2 who adopted an Explicitation, all the other versions have been categorized as ‘hybrid’ solutions made up of both an Adaptation and a Generalization. This is partly due to the English version’s influence, in which *salumeria* ‘butcher’s shop’ is translated into a generic ‘grocery store’:

⁸⁰ The same difficulty in rendering this cultural reference has been recognized in the translation of the novel too. As I have analyzed in my previous research (Restucci 2023), the translator of the novel adopted a Literal Translation instead, similarly making the readers lose the source text’s iconic cultural specificity.

this, in Official, F1, F3, F4 and F5 has indeed been translated into *zahuodian* 杂货店, which sounds as a Generalization too, in that it literally means ‘general store’, ‘grocery store’. In fact, in China a *zahuodian* 杂货店 do have a cultural connotation: it is a very popular small Chinese convenience store, selling a wide variety of goods, from food to household products or stationery, that can be found in every neighborhood⁸¹; Figure 11⁸² below shows how a *zahuodian* looks like in China:



Figure 11. *Zahuodian* 杂货店

As Figure 11 makes clear, a *zahuodian* is nothing like an Italian *salumeria*, where mostly meat and its derivatives are sold. For this reason, I consider this translation solution to be both a Generalization – as it is a generic way to indicate a shop selling food – among other goods, and an Adaptation to a peculiar Chinese store. F2, which is the group who, according to my observations, seems to be the more expert on Italian language and culture, somehow explicitates the concept into its actual meaning: *roushidian* 肉食点 ‘meat shop’. Out of 20 occurrences of *salumeria*, the hybrid solution *zahuodian* 杂货店 was adopted:

- 13 times in Official;
- 5 times in F1;
- 2 in F2;
- 12 in F3;
- 5 in F4;
- 17 in F5.

It was explicitated into *roushidian* 肉食点:

- 4 times in Official;
- 11 times in F1;
- 16 in F2;

⁸¹ Beijing Ribao, *Hutong jiekou de zahuopu* 胡同街口的杂货铺.

URL: https://www.beijing.gov.cn/renwen/lshf/lsmc/201801/t20180118_1869409.html (accessed 27.05.2024).

⁸² Image courtesy of Zhuanlan zhihu: <https://zhuanlan.zhihu.com/p/24631347> (accessed 27.05.2024).

- 0 times in F3;
- 0 times in F4;
- 0 times in F5.

It was Generalized into *dian* 店/*shangdian* 商店 ‘shop’:

- 3 times in Official;
- 2 in F1⁸³;
- 2 in F2;
- 8 in F3;
- 1 in F4;
- 2 in F5;

Omitted:

- 1 in F5;

Mistranslated into *shuguodian* 蔬果店 ‘greengrocer’:

- 2 times in F4. The error appears to be a misunderstanding not much of the Italian concept of *salumeria*, but rather of the English term ‘greengrocer’, which was presumably confused with ‘grocery’. A ‘greengrocer’ specifically refers to a store selling fresh fruits and vegetables, similar to the concept of a *shuguodian* 蔬果店 in Chinese, but not to a general ‘grocery store’ which would have made the translation being categorized as a Generalization instead.

Merceria, which is an Italian shop selling a variety of sewing supplies, has been translated into *zahuodian* 杂货店 too (F1, F2, F3, F4, F5), or generalized into *shangdian* 商店 ‘shop’ (Official) as the example in Tab. 34 below shows:

ST: La signora della *merceria*.

EN: The lady at the notions store.

ZH:

Translators	TT	Translation Strategy
Official	商店里的那位女士	Generalization
F1	杂货店的阿姨给我的	Hybrid Adaptation + Generalization
F2	杂货铺的老板娘	Hybrid Adaptation + Generalization

⁸³ It must be noted that F1 misses the translation of 2 episodes, so F1’s occurrences of *salumeria* are 18 instead of 20.

F3	杂货店的女士	Hybrid Adaptation + Generalization
F4	/	Episode missing
F5	杂货店的老板娘	Hybrid Adaptation + Generalization

Table 34. *Merceria, Translation Strategies*

Shangdian 商店 ‘shop’ has been adopted in the Official version, whereas *zahuodian* 杂货店 in all the non-professional ones – *zahuopu* 杂货铺 in F2.

The translation errors retrieved within the realms of ‘Shops, bars and restaurants’ are instead outlined in Subsection 4.1.4 below.

4.1.4 Shops, bars and restaurants. Mistranslations

Tab. 35 below reports the number and typology of Mistranslations retrieved in the Official translation and in F4, the two versions in which translation errors have been recognized in relation to ‘Shops, bars and restaurants’.

Domain	Subdomain	Sub-subdomain	Translators	Tot. Mistr.	Type	Tot.
Cultural Heritage	Ethnographic references	Shops, bars, restaurants	Official	1	Over-Interpretation	1
			F4	3	Incomprehension	3

Table 35. *Shops, bars, restaurants, Mistranslations*

In addition to the translation error retrieved in F4 in relation to *salumeria* (see Subsection 4.1.3.2), a different kind of Mistranslation has been recognized in Official and reported in Tab. 36 below:

ST: Il marito scaricava cassette al *mercato*.

EN: Her husband unloaded crates at the market.

ZH:

Translators	TT	T. Strategy/Type of Mistranslation
Official	他的丈夫在超市卸箱子	Mistranslation – Over-interpretation
F1	她丈夫在蓝色市场负责卸货	Equivalence
F2	她的丈夫在蓝色市场给人家卸货	Equivalence
F3	她丈夫在集市卸载板条箱赚钱	Explicitation
F4	她的丈夫是在蓝色市场里做卸货工作的	Equivalence
F5	她丈夫在蓝色市场负责卸货	Equivalence

Table 36. *Mercato, Mistranslations*

Mercato ‘market’, in Italian, refers to an open-air place where mainly fresh fruit and vegetables are sold. This is translated with its official equivalents *shichang* 市场 in F1, F2, F4 and F5 and *jishi* 集市 ‘market’ in F3, but it is mistranslated in the Official version instead, in which the term used is *chaoshi* 超市 ‘supermarket’. This term, to the extent of my knowledge, refers to the ‘modern’ concept of supermarket, which very unlikely could exist in a poor neighborhood in the outskirts of a post-war Naples. The first supermarket appeared in Italy at the end of 1957 under the brand Supermercati Italiani, today known as Esselunga. Supermarkets became prominent in the 1960s, with significant growth in the northern regions and minimal presence in the southern regions like Campania (Capuzzo 2015). Given this context, it would be historically inaccurate to suggest that Melina’s husband worked at a *chaoshi* 超市 ‘supermarket’ during that era in southern Italy. The term and concept of a supermarket do not align with the historical and regional distribution of that time. It is thus categorized as an Over-interpretation kind of Mistranslation.

4.1.5 Objects from Daily Life

Tab. 37 below reports the distribution of the translation strategies adopted in each translation within the sub-subdomain ‘Objects from daily life’.

Cultural Heritage	Ethnographic references	Objects from Daily Life	Official	Equivalence	3
				Explicitation	2
				Generalization	3
				Literal translation	1
				Omission	3
				Mistranslation	1
			F1	Equivalence	2
				Explicitation	4
				Generalization	2
				Literal translation	2
				Omission	2
				Mistranslation	1
			F2	Equivalence	3
				Explicitation	3
				Generalization	2
				Literal translation	2
				Omission	2
				Mistranslation	1

			F3	Adaptation	2
				Equivalence	2
				Explicitation	2
				Generalization	3
				Literal translation	2
				Omission	2
			F4	Equivalence	2
				Explicitation	2
				Generalization	1
				Literal translation	1
				Omission	2
				/	5
			F5	Equivalence	2
				Explicitation	6
				Generalization	2
				Literal translation	1
				Omission	2

Table 37. *Objects from daily life, Translation Strategies*

The sub-subdomain of ‘Objects from daily life’ counts only 13 cases. These have been translated via different solutions between the six versions analyzed; on a general note, some distinctive observations can be made. First, it is interesting to note the majority of Explicitations adopted in F5 (6) and F1 (4), in comparison with the other versions (2 in Official, 3 in F2, 2 in F3 and F4). Second, only one Mistranslation was retrieved only in Official, F1 and F2⁸⁴. Third, only F3 seems to have adopted the domesticating strategy of Adaptation (2 cases). The remaining cases were translated via mostly Equivalences, Generalizations and Omissions in all versions. The following subsections will outline some relevant examples of these observations⁸⁵.

4.1.5.1 *Il Roma*

ST: Non so, *il Roma*

EN: I don’t know... Roma

ZH:

Translators	TT	Translation Strategy
Official	我不知道 《罗马日报》	Explicitation

⁸⁴ F4 misses the translation of 5 references though, due to the non-availability of the translation of some episodes by the group.

⁸⁵ See Appendix 1 for further cases.

F1	我没太在意 就《罗马报》	Explication
F2	我读《罗马报》	Explication
F3	我不知道... 罗马吧	Literal Translation
F4	/	Episode missing
F5	我也不知道 《罗马报》吧	Explication

Table 38. *Il Roma*, Translation Strategies

The reference under analysis here is the *Roma* newspaper. The Official translation, F1, F2 and F5 all explicitate it by using the official equivalent of Rome, *Luoma* 罗马 and by adding the explication *bao* 报 ‘newspaper’; F4, instead, adopts a Literal Translation by using only *Luoma* 罗马, thus not providing the audience with any specific guidance. Since the context is pretty clear though, as Elena is answering the question ‘what newspaper do you normally read?’, I believe this solution do not cause confusion in the audience comprehension. This kind of Explication is adopted also for another occurrence of *il Roma* and for another newspaper reference (see Appendix 1). As for the other translation solutions adopted, it is interesting to note one particular case in which Adaptation is used, reported in Subsection 4.1.5.2.

4.1.5.2 *Pannolini*

ST: E chi ti dà i *pannolini*?

EN: Who’ll give you your pads?

ZH:

Translators	TT	Translation Strategy
Official	不然谁给你卫生巾	Equivalence
F1	那谁给你棉垫呢	Equivalence
F2	那谁给你做卫生巾	Equivalence
F3	那谁给你月事带	Adaptation
F4	谁给你垫子呢	Equivalence
F5	那谁给你卫生垫	Equivalence

Table 39. *Pannolini*, Translation Strategies

The context of this scene is that Elena is talking with her friends about having her period for the first time. One of them, upon hearing that Elena does not want to tell her mother what happened, asks how she will be able to get her *pannolini* ‘pads’. *Pannolini* has a cultural connotation in that the term does not indicate nowadays’ period pads, but rather the kind of cloth pads women used until more modern ones were introduced in the market. They are indeed also referred to as *pezze* ‘cloths’, and are shown in the subsequent scene, as Figure 12 and Figure 13 below illustrates:



Figure 12. *Pezze*, frame 1



Figure 13. *Pezze*, frame 2

The reference is translated via what I consider to be an Equivalence in all versions except for F3. The Official translation and F2 both translated it into *weishengjin* 卫生巾 ‘feminine napkin’; F1 into *miandian* 棉垫 ‘cotton pad’; F4 into *dianzi* 垫子 ‘mat’; F5 into *weishengdian* 卫生垫 ‘feminine pad’. These are all considered to be Equivalences in that they are the equivalent Chinese terms corresponding to both *pezze* ‘cloths’ and pads; however, F3 adopted an interesting domesticating solution, labelled for this reason as Adaptation: *yueshidai* 月事代 refers indeed to a type of menstrual napkins used in the past before the widespread availability of contemporary disposable ones, exactly like the Italian *pezze*. *Yueshi* 月事 is an archaic, old-fashioned Chinese expression used to refer to menstruations, which can be literally translated into ‘monthly things’. For this reason, this solution seems to be an Adaptation to the Chinese context.

4.1.6 *Objects from daily life, Mistranslations*

As previously mentioned, Mistranslations have been recognized only in the Official translation, F1 and F2 (one case each).

4.1.6.1 *Panni*

In this subsection I outline the Mistranslation recognized in the Official translation. It is a ‘Mismatch video-subtitle’ kind of translation error. The scene takes place in the *riione*: Melina ruins Lidia Sarratore’s clean bedsheets to make her angry as they are love rivals. Lidia’s daughter sees what is going on and screams at her mother.

ST: Mamma, ci sta sporcando i *panni*!

EN: Ma, she’s getting the laundry dirty!

ZH:

Translators	TT	Tr. Strategy/Mistranslation type
Official	妈 她把 你洗的衣服 弄脏了	Mistranslation Mismatch video-sub
F1	妈妈 她把 我们的床单 弄脏了	Explicitation
F2	妈 她在往 床单 上抹东西	Explicitation
F3	妈 她在弄脏 洗好的床单	Explicitation
F4	妈妈 她把 洗好的床单 弄脏了	Explicitation
F5	妈妈 她把 床单 搞脏了	Explicitation

Table 40. *Panni*, Mistranslations

The reference is *panni*, which literally means ‘cloths’, but it generically refers to ‘laundry’. The image shows only bedsheets though, as Fig. 14 illustrates.



Figure 14. *Panni*, frame

Thanks to the support of the visual channel, all the non-professional translations adopt an Explicitation and translate *panni* into *chuangdan* 床单 ‘bedsheet’. The Official translation seems instead to be misleading, in that *panni* is translated into *yifu* 衣服 ‘clothes’, thus presumably creating a mismatch between the visual, the subtitle and the audience’s expectations.

4.1.6.2 *Confidenze*

The reference outlined in this subsection is a time-specific one (cfr. Ranzato 2016). It refers to an iconic influential feminine Italian magazine first published in 1946 which saw major popularity during the Sixties, focusing on a variety of topics such as fashion, well-being, households, etc⁸⁶. It is still published today by Gruppo Mondadori, but, in my experience, it is nowadays less popular than 70 years ago.

ST: Su *Confidenze* ho visto che...

EN: In a magazine I saw that...

ZH:

⁸⁶ <https://www.gruppomondadori.it/media/news-comunicati-stampa-e-social/anno-2016/confidenze-tra-amiche-compie-70-anni> (accessed 30.05.2024).

Translators	TT	Tr. Strategy/Mistranslation type
Official	我在杂志里看到...	Generalization
F1	在孔菲顿则街上我看到...	Mistranslation Incomprehension
F2	在孔菲顿则街上 我看到...	Mistranslation Incomprehension
F3	我在杂志上看到...	Generalization
F4	/	Episode missing
F5	我在一本杂志上看到...	Generalization

Table 41. *Confidenze*, *Mistranslations*

The translation solutions adopted for this reference confirm the information collected through the interviews, i.e. that F1 and F2 are the only two groups that translated directly from Italian. Indeed, the Official version, F3, F4 and F5 all ‘calque’ the English one, which generalizes *Confidenze* into ‘a magazine’: *wo zai zazhi li kandao* 我在杂志里看到/ *wo zai zazhi shang kandao* 我在杂志上看到 ‘in a magazine I saw...’. F1 and F2, instead, show their attempt of transferring the term *Confidenze*, which is in both cases phonetically transliterated into *Kongfeidunze* 孔菲顿则. However, they both explicitate it into *jie* 街 ‘street’, thus showing an apparent incomprehension of the reference and an improper transferring of it. Their translations are thus categorized as ‘Incomprehension’ Mistranslations.

4.1.7 Brand Names

The sub-subdomain ‘Brand Names’ exclusively features 7 instances, all pertaining to automobiles. Tab. 42 below reports the distribution of the translation strategies recognized for each version within the sub-subdomain ‘Brand Names’.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Ethnographic References	Brand Names	Official	Explicitation	1
				Generalization	6
			F1	Equivalence	1
				Explicitation	1
				Generalization	4
				/	1
			F2	Explicitation	1
				Generalization	4
				Loan	1
				Omission	1
			F3	Explicitation	1
				Generalization	6
			F4	Explicitation	1

				Generalization	2
				/	4
			F5	Explicitation	2
				Generalization	5

Table 42. Brand Names, Translation Strategies

As it can be observable by the data reported in Tab. 42, the most adopted strategy is Generalization: out of 7 cases, it has been adopted 6 times in Official, 4 in F1⁸⁷, 4 in F2, 7 in F3, 2 in F4 and 6 in F5. It must also be noted how, within this sub-subdomain, no cases of mistranslations have been retrieved. The second mainly adopted strategy is Explicitation. The most relevant examples are outlined in the following subsection.

4.1.7.1 *Il 1100*

4 of the 7 instances pertaining to ‘Brand Names’ are associated with the Fiat 1100 model, commonly referred to as *il 1100* ‘the 1100’. One example is reported below.

ST: Ora si è comprato pure *il 1100*.

EN: He’s bought a car.

ZH:

Translators	TT	Translation Strategy
Official	还买了辆车	Generalization
F1	他才买了辆菲亚特 1100	Explicitation
F2	最近才买了一辆菲亚特 1100	Explicitation
F3	他买了辆车	Generalization
F4	/	
F5	他买了辆车	Generalization

Table 43. 1100, Translation Strategies

As in several other occasions, all the translations except for F1 and F2 ‘calque’ the English version, which generalizes *il 1100* ‘the 1100’ into ‘a car’. The “Fiat 1100” holds significant cultural connotations within the plot narrative and its cultural specificity, symbolizing one of Italy’s earliest car models. Owning a Fiat 1100 was emblematic of prosperity and affluence, signifying wealth and well-being. Generalizing it into ‘a car’ is, in my view, a bit reductive. Anyway, both F1 and F2 try and adopt a foreignizing solution, maintaining the reference to the car model 1100 and adding the explicitation *Feiyate* 菲亚特 ‘Fiat’ to it. This once again underlines their will and accuracy in transferring Italian culture in the most precise way possible, let alone their knowledge – or research on – Italian cultural references.

Another well-known car model is subject of the following Subsection 4.1.2.7.

4.1.7.2 *La Giulietta*

Giulietta is a famous model by Alfa Romeo, first produced in the Sixties.

⁸⁷ 1 case is missing in F1 because the translation of some episodes is not provided by the group.

ST: Questa è la *Giulietta*?

EN: Is it a *Giulietta*?

ZH:

Translators	TT	Translation Strategy
Official	新品吗	Generalization
F1	/	Missing episode
F2	是朱丽叶塔吗	Loan
F3	这是阿尔法·罗密欧吧	Explication
F4	车型是 Giulietta 吗 NOTE: Giulietta 是意大利著名的轿车和跑车 制造商 Alfa Romeo (阿尔法·罗密欧)公司的 车型 现已停产	Explication
F5	是阿尔法罗密欧牌的吗	Explication

Table 44. *Giulietta*, Translation Strategies

In this case, the reference is generalized only in the Official translation (*xin pin ma* 新品吗 ‘new model?’), even though it is retained in the English version. F2 phonetically transliterates the name into *Zhuliyeta* 朱丽叶塔, without adding any extra information. It is categorized under Loans. F3, like F5, adopts a particular case of what I consider an Explication: they substitute the model name with the Official equivalent of the brand name that produces that model, i.e. *Alfa Romeo* (阿尔法·罗密欧) for *Giulietta*. Moreover, F4 also adds an explicative note, saying: “Giulietta is a model from the renowned Italian cars and sportscars manufacturer Alfa Romeo. It is not produced anymore”.

4.1.8 Work

The sub-subdomain of ‘Work’ counts 5 occurrences. Tab. 45 below illustrates through which strategies they have been rendered.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Ethnographic references	Work	Official	Adaptation	0+2
				Equivalence	1
				Generalization	2+2
			F1	Equivalence	3
				Explication	1
				/	1
			F2	Equivalence	2
				Explication	2

			F3	Generalization	1
				Adaptation	0+2
				Equivalence	2
				Generalization	1+2
			F4	Adaptation	0+1
				Equivalence	3
				Generalization	0+1
				/	1
			F5	Adaptation	0+2
				Equivalence	2
				Generalization	1+2

Table 45. Work, Translation Strategies

By looking at Tab. 45, it is interesting to note that the strategies adopted within this sub-subdomain are mainly Equivalence and Generalization; moreover, in some cases a ‘hybrid’ solution, made up of Adaptation and Generalization, is adopted too. The example reported in the following Subsection 4.1.8.1 illustrates one of these occurrences.

4.1.8.1 Merciaia

ST: A Carmela ho dato una paga molto più alta di quella che ho dato alla *merciaia*.

EN: I gave Carmela much higher pay than at the notions store.

ZH:

ST	TT	Translation Strategy
Official	我给卡梅拉的工资 比杂货店给的多	Hybrid Adaptation+Generalization
F1	我给卡梅拉的工资要比她在裁缝用品店时高得多	Explicitation
F2	我付给卡梅拉的工资要比她之前在缝纫店里高得多	Explicitation
F3	我给了卡梅拉比在杂货店时更高的工资	Hybrid Adaptation+Generalization
F4	/	Missing episode
F5	我给卡梅拉的工资可比她之前在小杂货店高多了	Hybrid Adaptation+Generalization

Table 46. Merciaia, Translation Strategies

F1 and F2 show once again a higher awareness towards the source text and, generally speaking, Italian culture, let alone – as previously noticed – their will to explain the TV series’ cultural specificity as much as possible.

They both explicitate *merciaia* – which refers to a *merceria* ‘notions store’ owner – into *caifeng yongpin dian* 裁缝用品店 ‘notions store’ (F1) and *caifeng dian* 缝纫店 ‘notions store’. However, all the non-professional translations seem to misinterpret the original sentence due to the misleading English translation that must have apparently been taken into account: all the translations seem in fact to imply that Carmela’s salary is higher than the one she herself used to receive when she worked at the notions store, whereas Stefano – who is the speaker of the given sentence – means that he paid Carmela more than how much he paid the lady working at the notions store. If we look for instance at F1, the translation is: *wo gei Kameila de gongzi yao bi ta zai caifeng yongpin dian shi gao de duo* 我给卡梅拉的工资要比她在裁缝用品店时高得多 ‘I gave Carmela a much higher pay than when she worked at the notions store’. This, since the viewers are supposed to be familiar with the plot and know that Carmela works at Stefano’s shoe store, may cause confusion in the audience. I however focus on the term *merciaia* here, and do not categorize these as mistranslations. Another interesting example is provided in Subsection 4.1.8.2 below.

4.1.8.2 *Becchino*

ST: Mamma, perché c’è il *becchino*?

EN: Mamma, why’s the undertaker here?

ZH:

ST	TT	Translation Strategy
Official	妈妈 为什么会有送葬者来	Generalization
F1	妈妈 为什么殡仪馆的人来这里了	Equivalence
F2	妈妈 为什么殡仪馆的人来了	Equivalence
F3	妈妈 送葬的人为什么在这	Generalization
F4	妈妈 为什么殡仪馆的人在这	Equivalence
F5	妈妈 送葬的人为什么在这儿	Generalization

Table 47. *Becchino*, Translation Strategies

The Italian reference *becchino* indicates the person who, working for an undertaker, takes care of the body of a deceased person from the funeral to its burial. The scene takes place in the building where Elena lives, and – when Mr. Cappuccio dies – she asks her mother why the *becchino* ‘undertaker’ is there. The reference has been translated with *songzangzhe* 送葬者 in Official, F3 and F5: this term generically indicates any potential person who attends a funeral and who may be in charge of some of the necessary funeral duties. It has thus been categorized as Generalization. A more precise and equivalent solution has instead been adopted in F1, F2 and F4: *binyiguan de ren* 殡仪馆的人 indicates instead a person who actually works for an undertaker, equivalent to the Italian *becchino*.

4.1.9 *Real/fictional characters*

The subdomain ‘Art, media and culture’ consists of 5 sub-subdomains: ‘Real/fictional characters’, ‘Books, films, songs’, ‘Historical references’, ‘Symbolic works/monuments’, ‘Religious references’.

As for ‘Real/fictional characters’, which is subject of this subsection, Tab. 48 below outlines the distribution of the translation strategies recognized in each version.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Art, Media and Culture	Real/fictional characters	Official	Equivalence	19
				Generalization	1
				Literal translation	1
				Loan	2
				Mistranslation	4
			F1	Equivalence	4
				Explicitation	17
				Generalization	1
				Literal translation	2
				Mistranslation	1
				/	2
			F2	Equivalence	13
				Explicitation	5
				Generalization	1
				Loan	3
				Omission	2
				Mistranslation	3
			F3	Equivalence	15
				Explicitation	5
				Generalization	1
				Literal translation	1
				Loan	1
				Mistranslation	4
			F4	Explicitation	4
				Literal translation	1
				Retention	3
				/	19
			F5	Equivalence	18

				Explicitation	3
				Generalization	2
				Literal translation	2
				Loan	2

Table 48. Real/fictional characters, Translation Strategies

What can be observed is the higher number of Equivalences in almost all versions: out of 27 total cases, this strategy has been adopted 19 times in the Official translation, 13 in F2, 15 in F3 and 18 in F5. F4 misses the translation of several episodes, and 19 of the retrieved cases are uncovered. As for F1, it is interesting to note the higher adoption of, instead, Explicitation (and explicative notes). This is, indeed, in line with what emerged during the interview (cfr. Subsection 4.3.2.3) and reflects the specific approach of this group towards cultural references and their knowledge and approach in transferring Italian cultural specificity.

4.1.9.1 Didone

Continuing her education after primary school, Elena studies Latin and Italian epic poems such as *The Aeneid*. A few references to it are made, such as *Didone* ‘Dido’. This is translated as follows:

ST: Sentite cosa scrivo a proposito di *Didone*;

EN: Listen to what she writes about Dido.

ZH:

ST	TT	Translation Strategy
Official	听听她是怎么写狄多的	Equivalence
F1	听听她是怎么描述狄多女王的 狄多女王：罗马诗人维吉尔的长诗《埃涅阿斯纪》中的人物	Explicitation (note)
F2	听听她是怎么写狄多女王的	Explicitation
F3	听听她是怎么描述狄多的	Equivalence
F4	听听她是怎么写 Dido 的	Retention
F5	听听她是怎么写狄多的	Equivalence

Table 49. *Didone*, Translation Strategies

As Tab. 49 illustrates, the reference is mainly rendered via its official equivalent *Diduo* 狄多 in Official, F3 and F5. It is maintained in its English form ‘Dido’ in F4 (Retention), but it is Explicitated in F1 and F2 instead. While F2 explicitates it by adding *nǚwang* 女王 ‘Queen’ to *Diduo* 狄多, F1 adds instead an explicative note saying: ‘Queen Dido: a character in the Roman poet Virgil’s long poem *The Aeneid*’. This reflects once again this group’s attention towards how rendering Italian culture. This is reflected in other cases too, such as the one reported in the following Subsection 4.1.9.2 below.

4.1.9.2 Angelica

Angelica refers to the main character of Ludovico Ariosto's *L'Orlando furioso*, and it is mentioned during one of Elena's Italian Literature classes.

ST: *Angelica*.

EN: Angelica

ZH:

ST	TT	Translation Strategy
Official	安吉莉卡	Loan
F1	安杰丽嘉 NOTE: 此处在讨论意大利文艺复兴时期诗人卢多维奇·亚利欧斯多所创作的史诗《疯狂的奥兰多》这是马泰奥·马里亚·博亚尔多《热恋的奥兰多》的续篇	Explication (note)
F2	安洁莉卡	Loan
F3	安吉莉卡 NOTE: [意大利木偶剧“奥兰多之歌”女主人公]	Explication (note)
F4	/	Episode missing
F5	安洁莉卡	Loan

Table 50. *Angelica*, Translation Strategies

The reference is translated via a Loan in Official (*Anjilika* 安吉莉卡), F2 and F5 (*Anjelika* 安洁莉卡), while it is explicited via an explicative note in both F1 and F3. By looking at the two notes and bearing in mind that F1 worked from Italian and is composed by students of Italian language with a strong will to transferring Italian culture, it is possible to see how F1 expanded more than F3 in giving explanations. F1's note says: 'This is discussing the epic poem *L'Orlando furioso* by the Italian Renaissance poet Ludovic Ariosto This is a sequel to Matteo Maria Boiardo's *L'Orlando innamorato*'. F3's instead explains: 'The heroine of the Italian epic puppet shows *L'Orlando furioso*'. This note, although attempting at being explicative, is however misleading in that it affirms that the epic, chivalric poem *L'Orlando furioso* is a puppet show⁸⁸. For this reason, F3's solution has been categorized under Mistranslations. Subsection 4.1.10 below analyzes the other cases of Mistranslation retrieved.

4.1.10 Real/fictional characters, Mistranslations

Tab 48 in Subsection 4.1.9 above shows that cases of Mistranslations have been retrieved in Official (4), F1 (1), F2 (4) and F3 (4). Tab. 51 below shows instead the typologies of Mistranslations retrieved.

⁸⁸ This may be due to the fact that *L'Orlando furioso* is subject of several adaptations in different forms: one of this is the puppet show *L'Opera dei Pupi*, a traditional Sicilian puppet show inspired, among the other works, also by *L'Orlando furioso* (<https://www.operadeipupi.it/archivio/#/>, accessed 3.06.2024) . However, the ST refers to the original poem and not to its adaptation.

Translators	Typology of Mistranslation	Tot.
Official	Incomprehension	2
	Not equivalent	2
F1	Not equivalent	1
F2	Incomprehension	1
	Not equivalent	2
F3	Incomprehension	2
	Not equivalent	1
	Typos	1

Table 51. Real/fictional characters, Mistranslations

As it can be noted, the Mistranslations are mainly due to Incomprehensions and not equivalent solutions. Among the Incomprehensions, an interesting case is illustrated in Subsection 4.1.10.1 below.

4.1.10.1 *L'antica madre*

This reference has to do with The Aeneid. It is taken from the Book III:

ST: Allora, a Delo, l'oracolo invita i troiani a cercare *l'antica madre*.

EN: In Delos that oracle invites the Trojans to seek the ancient mother.

ZH:

ST	TT	Tr. Strategy/ Mistranslation type
Official	在提洛岛 圣者带他们去见自己的母亲 女先知	Mistranslation Incomprehension
F1	在提洛岛 神谕指示特洛伊军队 去寻找古老的母亲	Literal translation
F2	在提洛岛 祭司恳请特洛伊人 向先祖寻求帮助	Explication
F3	在德乐 神谕启示特洛伊人 去寻根	Explication
F4	在提洛岛 那道神谕让特洛伊人 去寻找从前的母亲	Literal translation
F5	在提洛岛 神谕指引特洛伊人 寻找古老的母亲	Literal translation

Table 52. *L'antica madre*, Mistranslations

The reference is a very subtle one and not easy to recognize. It is related to Aeneas's journey to Italy, his promised land which is referred to *l'antica madre* 'the ancient mother'. This is literally translated into *gulao de muqin* 古老的母亲 in F1 and F5 and into *cong qian de muqin* 从前的母亲 in F4; it is explicited in F2 – *zai Tiluodao jisi kenqing teluoyiren xiang xianzu xunqiu bangzhu* 在提洛岛 祭司恳请特洛伊人 向先祖寻求

帮助 ‘on the island of Delo, the oracle implores the Troians to seek help from their ancestors’ – and in F3 – *qu xungen* 去寻根 ‘go to their roots’ – but mistranslated in the Official version due to what seems to be an Incomprehension: it is translated into *zai Tiluodao shenzhe dai tamen qu jian ziji de muqin nü xianzhi* 在提洛岛 圣者带他们去见自己的母亲 女先知 ‘in Delo, the oracle brings them to meet their own mother, the female prophet’. This interpretation seems in fact misleading and the result of an incomprehension of the reference. This kind of translation error is – like others retrieved in the analysis – not influential on the narrative, in that the audience can hardly notice there is a mistake here. However, this reflection aims to bring up what seems to be a lack of understanding and of research on the source culture, in line with the hypothesis that guides this research.

4.1.11 *Books, films, songs*

The sub-subdomain ‘Books, films, songs’ includes 25 references. Tab. 53 below illustrates the translation strategies adopted in each version to render them⁸⁹.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Art, Media and Culture	Books, films, songs	Official	Equivalence	17+1
				Explicitation (note)	1
				Literal translation	2
				Omission	0+1
				Mistranslation	2
			F1	Adaptation	1
				Equivalence	8+1
				Explicitation (note)	7+1
				Mistranslation	3
				/	3
			F2	Adaptation	1
				Equivalence	15
				Explicitation	2 (1 note)
				Literal translation	2
				Mistranslation	3

⁸⁹ It must be noted that, within this sub-subdomain in particular, some references are not specifically related to Italian culture, but they rather belong to a third one. However, it was considered meaningful to include them in the analysis as they represent the importance the plot gives to education, culture and cultural awareness.

			F3	Equivalence	15+1
				Explication	2 (1 note)
				Literal translation	2
				Omission	0+1
				Mistranslation	3
			F4	Equivalence	9
				Explication (note)	1
				Retention	3
				Mistranslation	2
				/	8
			F5	Equivalence	19
				Literal translation	2
				Mistranslation	2

Table 53. Books, films, songs, Translation Strategies

Tab. 53 shows that the most used strategy is Equivalence: out of 25 cases, it was adopted 17 (+1) times in the Official version, 8 (+1) in F1, 15 in F2, 15 (+1) in F3, 9 in F4, and 19 in F5. Another issue emerging visibly from Tab. 53 is the adoption of Explication with the addition of explicative notes, retrieved 7 (+1) times in F1, 2 (+1) in F2, 1 in F3 and 1 in F4. What is surprising though is the adoption of this technique also in the Official translation. This finds evidence in what has been acknowledged during the interview with the Official counterpart (cfr. Subsection 4.3.2.3) and it may reflect – I dare say – the influence of this Chinese non-professional and subversive practice on the official and standard praxes. The following Subsection 4.1.11.1 below illustrate this case.

4.1.11.1 *Boccacesca*

The reference outlined in this subsection relates to a particular scene in which Elena is presenting her first book at a literary circle. On this occasion, one of the participants speaks up and criticizes her work by defining it *boccacesco* ‘Boccaccio-esque’. This sounds as a criticism in that it illustrates how the man reduces Elena’s book to a work characterized by lively and daring descriptions, which he associates to Boccaccio’s style. The term ‘Boccaccio-esque’ thus reflects a perception of the book that may seem superficial and reductive, diminishing Elena’s literary efforts. The term *boccacesca* ‘boccaccio-esque’ can indeed be a euphemism for sexual content. Giovanni Boccaccio, author of the “Decameron” is known for his stories that often include erotic themes, lively tales, and descriptions of licentious situations. Therefore, describing a work as ‘Boccaccio-esque’ implies not only liveliness and daring but also the presence of sexual or sensual elements.

ST: Insomma, diciamo “*boccacesca*”.

EN: Let’s call them Boccaccio-esque.

ZH:

Translators	TT	Translation Strategy
Official	暂且称其为薄伽丘式的 NOTE: 乔万尼.薄伽丘 著有《十日谈》其中有情色章节	Explicitation (note)
F1	我们不如把它称之为薄伽丘式的写作 NOTE: 意大利文艺复兴运动代表代表作《十日谈》	Explicitation (note)
F2	可以说是色情的内容	Explicitation
F3	我们就称之为薄伽丘式的风格	Equivalence
F4	/	Missing episode
F5	姑且称之为薄伽丘的风格吧	Equivalence

Table 54. *Boccacesca*, Translation Strategies

Explicitation is adopted in the Official translation, F1 and F2, but implemented with an explicative note only in the Official version and F1. F2’s Explicitation can also be seen as a Generalization, in that it sort of omits the reference to Boccaccio but it describes the meaning of the expression: *seqing de neirong* 色情的内容 ‘erotic content’. The Official version’s explicative note says: ‘Giovanni Boccaccio authored the Decameron, which contains erotic contents’; F1’s instead explains: ‘the representative work of the Italian Renaissance, Decameron’. In this case, contrary to other examples outlined in this analysis, the Official translation shows a more precise description and awareness in describing the meaning of the reference. F3 and F5 adopt the official equivalent of Boccaccio *Bojiaqiu* 薄伽丘, used in its predicative position, and of the suffix ‘esque’, which is somehow explicitated into *de fengge* 的风格 ‘style’.

4.1.12 Books, films, songs. Mistranslations

As previously shown in Tab. 53 (Subsection 4.1.11), cases of translation errors have been retrieved in the Official translation (2), F1 (3), F2 (3), F3 (3), F4 (2) and F5 (2). Tab. 55 below illustrates the kind of errors recognized for each version.

Translators	Type of Mistranslation	Tot.
Official	Incomprehension	2 (1 EN Mistr.)
F1	Not equivalent	2
	Incomprehension	1 (1 EN Mistr.)
F2	Not equivalent	3
F3	Not equivalent	2
	Incomprehension	1 (EN Mistr.)

F4	Incomprehension	1 (EN Mistr.)
	Not equivalent	1
F5	Not equivalent	1
	Incomprehension	1 (EN Mistr.)

Table 55. Books, films, songs, Mistranslations

First, it must be specified that, within this sub-subdomain, one particular case has been classified as a Mistranslation, which is indeed the result of the translation error committed in the English version. This is indicated with ‘EN Mistr.’ in brackets when retrieved.

A second observation to make is that the typology of translation errors recognized in the Official version is ‘Incomprehension’ in the two cases identified. In contrast, the non-professional versions display a different typology of errors, specifically the adoption of ‘Not equivalent’ terms. In F1, F3, F4, and F5, the instances of ‘Incomprehension’ are each due to Mistranslations recognized in the English version as well. However, F2, which has only three cases of ‘Not equivalence’, demonstrates that it is not influenced by the English version at all. The following Subsection 4.1.12.1 shows one case of Incomprehension retrieved in the Official version.

4.1.12.1 Prove di sereno

This reference is a ‘visual’ one, in that it is the title of a book (*Prove di sereno*) Elena is holding, as Figure 15 below shows.

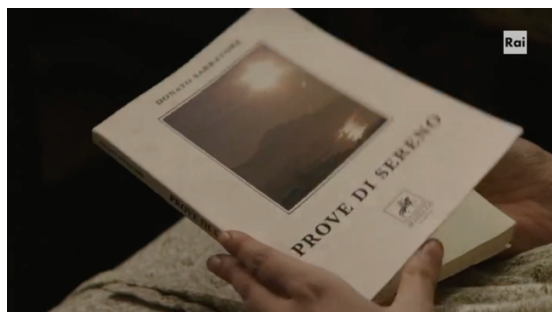


Figure 15. Prove di sereno, frame

This, in the English version, was translated into ‘Proof of calm’, and mistranslated in the Official Chinese version, as Tab. 56 below illustrates.

Translators	TT	Tr. Strategy/ Mistranslation type
Official	这个吗 《普罗维·迪·德雷诺》	Mistranslation Incomprehension
F1	凭这本书吗 《平和的证明》	Equivalence
F2	你说的是这本书吗 晴朗的证明	Equivalence
F3	这本吗 平静的证明	Equivalence

F4	是这个吗 《平静的证明》	Equivalence
F5	凭借这本书吗 《冷静的证据》	Equivalence

Table 56. *Prove di sereno*, Mistranslations

All the non-professional translators adopted an Equivalence, translating the title with its actual meaning:

- *Pinghe de zhengming* 平和的证明 ‘proof of peace’ (F1);
- *Qinglang de zhengming* 晴朗的证明 ‘proof of clarity’ (F2);
- *Pingjing de zhengming* 平静的证明 ‘proof of tranquillity’ (F3);
- *Pingjing de zhengming* 平静的证明 ‘proof of tranquillity’ (F4);
- *Lengjing de zhengming* 冷静的证据 ‘proof of calm’ (F5).

The Official translation, instead, phonetically transliterated the title: *Pulowei di Deleino* 普罗维·迪·德雷诺. This may be a voluntary foreignizing choice rather than an improper solution. I however believe that the meaning of the title of the book is significant to the plot, in that the book is written by Donato Sarratore and gifted to both Melina – the woman he pretended to be in love with, in an extramarital affair – and Nella, the lady hosting both Elena and the Sarratores in Ischia. This title, in my personal point of view, is emblematic of the character. He is initially perceived by Elena, who represents the viewers’ point of view, with a mix of fascination and admiration, considering him a handsome and charismatic man. The reference is taken from Season 1, Episode 3: at this moment of the story, Elena perceives Donato Sarratore as a seemingly charming and affable individual, unaware of his deceitful nature. He presents himself as a morally upright person, yet behind the facade, he indulges in flirtations with multiple women, betraying his wife’s trust. The title *Prove di sereno* thus reflects his desire to maintain a favorable public image while concealing his true character. Given that he gifts the book to Melina, the woman who lost her mind over him and who is becoming increasingly disillusioned with him, I believe the title holds emblematic significance, resonating with both the narrative’s unfolding events and the complexities of Donato’s character. For this reason, I categorized the Official translation as an Incomprehension Mistranslation. Other Mistranslations are reported in Appendix 1.

4.1.13 Historical references

The sub-subdomain ‘Historical references’ covers a number of 11 cases. Tab. 57 below reports the different translation strategies adopted in each version.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Cultural Heritage	Art, media and culture	Historical references	Official	Equivalence	4
				Explicitation	1
				Generalization	2
				Loan	1

				Omission (censored)	1
				Mistranslation	2
			F1	Equivalence	4
				Explicitation	4 (2 note)
				Loan	2
				/	1
			F2	Equivalence	5
				Explicitation	4 (1 note)
				Loan	2
			F3	Equivalence	5
				Explicitation	4 (2 note)
				Generalization	1
				Loan	1
			F4	Equivalence	4
				/	7
			F5	Equivalence	6
				Explicitation	2 (1 note)
				Generalization	1
				Loan	2

Table 57. *Historical references, Translation Strategies*

As it can be observed, the most adopted strategy is Equivalence: out of 11 cases, it is adopted 4 times in the Official Translation, 4 in F1, 5 in F2, 5 in F3, 4 in F4⁹⁰ and 6 in F5. It is interesting to observe also the adoption of Explicitation, which is higher in the non-professional versions than in the Official one: in the Official translation only 1 case of Explicitation has been retrieved, whereas in F1 I have recognized 4 instances (2 of these make even use of explicative notes), 4 in F2 (with 1 explicative note), 4 in F3 (2 explicative notes), 2 in F5 (1 explicative note). Moreover, it must be noted that in the Official Translation 1 case of Omission can be recognized, which in fact may presumably be due to the content restrictions outlined in Subsection 2.2.1. This case is reported in Subsection 4.1.13.1 below, while other examples are available in Appendix 1.

⁹⁰ It must be noted that, due the non-availability of some episodes by F4, Equivalence is the only strategy adopted by this group.

4.1.13.1 Gramsci

This reference plays a significant role in how certain items have been treated in the Official Translation. The reference is to one of the founders of the Italian Communist Party, Antonio Gramsci. It is mentioned by Elena’s teacher, in class. However, this short scene is completely cut in the Official version, both in the video and – consequently – in the subtitles. It is instead maintained and translated via the following translation strategies in the fansubs:

ST: Lenin la chiama “acquavite spirituale” e Gramsci...

EN: Lenin calls it “spiritual booze” and Gramsci...

ZH:

Translators	TT	Translation Strategy
Official	Cut	Cut
F1	/	Missing episode
F2	列宁称它是精神上的劣质酒 葛兰西 NOTE: 安东尼奥.葛兰西（1891~1937）是 意大利共产党领袖	Explication Note
F3	列宁称它为“神志酗酒” 还有 葛兰西...	Equivalence
F4	列宁叫它精神酒精 而 葛兰西	Equivalence
F5	列宁称之为「精神酒精」而 葛兰西...	Equivalence

Table 58. Gramsci, Translation Strategies

While being completely cut in the Official translation, the reference is Explicated via an explicative note in F2: *Andongni’ao Gelanxi shi Yidali gongchandang lingxiu* 安东尼奥.葛兰西（1891-1937）是意大利共产党领袖 “Antonio Gramsci (1891 – 1937) was a leader of the Italian Communist Party”. It is translated via an Equivalence in F3, F4 and F5: *Gelanxi* 葛兰西 ‘Gramsci’.

4.1.14 Historical references, Mistranslations

The mistranslations retrieved within the realm of ‘Historical references’ are recognized only in the Official translation, and they are 2 cases of ‘Not equivalent’ Mistranslations. They are both related to ancient Rome: ‘Romolo and Remo’ and ‘Mario and Silla’. These two references have been translated as Tab. 59 below shows.

ST: Se ci sarà una guerra civile, pensai, come quella tra *Romolo e Remo*, tra *Mario e Silla*, tra Cesare e Pompeo, loro avranno queste stesse facce, avranno questi stessi sguardi, queste stesse pose.

EN: If there’s a civil war, I thought, like the one between *Romulus and Remus*, between *Marius and Sulla*, between Caesar and Pompey, they would have the same faces as these, the same expressions, the same postures.

ZH:

Translators	TT	Tr. Strategy/Type of Mistranslation
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Official	如果有内战 就像罗姆卢斯和莱姆斯之间 马吕斯和苏拉之间 在凯撒和庞培之间 那肯定就像今晚一样 同样的表情 同样的姿势	Mistranslation Not equivalent (2)
F1	我想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯和瑞莫斯之间的那场战争 就像马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Explicitation Equivalence
F2	我在想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯与瑞莫斯之间的那场战争 就像马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Explicitation Equivalence
F3	我想 是不是要爆发一场 就像罗慕路斯和瑞摩斯 马略和苏拉 恺撒和庞培之间那样的内战 他们的面容和我们一样 一样的表情 一样的姿态	Equivalence (2)
F4	我想 如果真的发生了内战 像罗慕路斯和勒穆斯之战 马略和苏拉之战 凯撒和庞贝之战 他们的面容也会是如此 同样的表情和姿势	Equivalence (2)
F5	我想着 如果真的发生内战 就像罗慕路斯与瑞摩斯间的内战 马略与苏拉间的内战 凯撒与庞贝间的内战 他们的面孔也会跟这些人一样 同样的表情 同样的姿势	Equivalence (2)

Table 59. *Romolo e Remo, Mario e Silla, Mistranslations*

While F1, F2, F4, F4 and F5 all adopt the official equivalent transliterations *Luomulusi yu Ruimosi* 罗慕路斯与瑞摩斯 ‘Romolo and Remo’ and *Malue yu Sulla* 马略与苏拉 ‘Mario and Silla’, the Official version adopts two solutions that, although phonetically transliterating the source text references too, are however not the officially recognized ones, thus labelled as ‘Not equivalent’ Mistranslations: *Luomulusi he Laimusi* 罗姆卢斯和莱姆斯 and *Malusi he Sula* 马吕斯和苏拉. It is then interesting to note how F1 and F2 explicitated *Romolo and Remo* by making the names preceded by *Luoma de jianzhuzhe* 罗马的建立者 ‘the founders of Rome’.

4.1.15 Symbolic works and monuments

This sub-subdomain includes only two references, namely *Piazza del Duomo* and *Palazzo Reale*. Tab. 60 in Subsection 4.1.15.1 below illustrates the translation strategies adopted for *Piazza del Duomo*, pronounced by Elena’s teacher in class. The other reference is included in Appendix 1.

4.1.15.1 Piazza del Duomo

ST: Vero gioiello artistico è la *Piazza del Duomo*, con tre monumenti marmorei.

EN: The cathedral square is a true artistic jewel with three marble monuments...

ZH:

Translators	TT	Translation Strategy
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Official	大教堂广场是一个真正的艺术珍宝 三个大理石纪念碑	Equivalence
F1	主教座堂广场是真正的艺术瑰宝 矗立着三座大理石纪念碑	Equivalence
F2	大教堂广场是艺术界的瑰宝 广场上有三块大 理石碑	Equivalence
F3	大教堂广场上矗立着三座大理石纪念碑 是永不褪色的艺术瑰宝...	Equivalence
F4	/	Episode missing
F5	教堂广场是真正的艺术瑰宝 拥有三个大理石 雕塑	Generalization

Table 60. Piazza del Duomo, Translation Strategies

The reference is rendered via Equivalence in the Official version (*da jiaotang* 大教堂), F1 (*zhujiao zuotang* 主教座堂), F2 (*da jiaotang* 大教堂) and F3 (*da jiaotang* 大教堂). It is instead generalized in F5 (*jiaotang* 教堂 ‘church’).

4.1.16 Religious references

‘Religious references’ included only one element, outlined in Subsection 4.1.16.1 below.

4.1.16.1 Sacra Rota

The reference involved is *Sacra Rota*, which is one of the highest judicial bodies in the Roman Catholic Church, primarily serving as an appellate tribunal, dealing with cases referred to it from lower ecclesiastical courts⁹¹. Tab. 61 below shows how it is translated.

ST: Ho scoperto che la Chiesa ha una cosa che si chiama *Sacra Rota*.

EN: I discovered there’s something called the *Sacra Rota*.

ZH:

Translators	TT	Translation Strategy
Official	我发现了一种叫圣轮法院的东西	Equivalence
F1	教会之上诉法院协助下级法院事务我发现有个叫圣轮法庭的东西	Explicitation (note)
F2	我听说教会里有个东西叫圣轮法庭	Equivalence
F3	我听说有个圣轮法庭	Equivalence
F4	/	
F5	我发现有个叫圣轮法院的地方	Equivalence

Table 61. *Sacra Rota*, Translation Strategies

The reference is translated through its official equivalent *shen lun fating* 圣轮法庭 in Official, F2, F3 and F5, and it is explicitated via explicative note in F1 instead: *jiaohui zhi shangsu fayuan xiezhu xiaji fayuan shiwu*

⁹¹ Tribunale della Rota Romana: <http://www.rotaromana.va/content/rotaromana/it/profilo.html> (accessed 8.06.2024).

教会之上诉法院协助下级法院事务 ‘The church’s court of appeals which assists with the affairs of the lower courts’. This once again shows F1’s will and accuracy in approaching the translation of *L’amica geniale* and its cultural contents.

4.1.17 *Toponyms*

This is the most numerous sub-subdomain retrieved, which includes 84 cases. Toponyms represent an important part of the cultural specificity conveyed by the TV series, in that the geographical setting is the key to the whole narrative. Moreover, it must be taken into particular account that the Official translation of toponyms, in particular, is subject of the criticism I acknowledged at the very beginning of this investigation (cfr. Section 3.2). They were translated via different solutions, reported in Tab. 62 below.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Natural Environment	Geographical objects	Toponyms	Official	Equivalence	36
				Explicitation	9
				Generalization	4
				Loan	24
				Omission	6
				Mistranslation	5
			F1	Equivalence	23
				Explicitation	20
				Generalization	3
				Literal translation	3
				Loan	22
				Omission	4
				Mistranslation	5
				/	4
			F2	Equivalence	31
				Explicitation	15
				Generalization	2
				Literal translation	4
				Loan	23
				Omission	3
				Mistranslation	6
			F3	Equivalence	29
				Explicitation	12
				Generalization	4
				Literal translation	2
				Loan	23
				Omission	9
				Mistranslation	5

			F4	Equivalence	10
				Explicitation	4
				Generalization	2
				Literal translation	3
				Loan	3
				Mistranslation	5
				/	57
			F5	Equivalence	33
				Explicitation	20
				Generalization	4
				Literal translation	3
				Loan	13
				Omission	9
				Mistranslation	2

Table 62. *Toponyms, Translation Strategies*

A series of observations are noteworthy:

- Equivalences dominate across all six versions. Out of 84 cases, 36 Equivalences have been retrieved in the Official version, 23 in F1, 31 in F2, 29 in F3, 10 in F4⁹², and 33 in F5.
- There is a significantly higher number of Explicitations in all non-professional versions compared to the Official one: they are 20 in F1, 15 in F2, 12 in F3, 4 in F4 and 20 in F5, whereas they are only 9 in the Official translation.
- Loans are highly adopted in all versions: 24 in Official, 22 in F1, 23 in F2, 23 in F3, 3 in F4, and 13 in F5.
- The number of Mistraslations is nearly the same across all versions, contrary to the expectations: 5 in Official, 5 in F1, 6 in F2, 5 in F3, 5 in F4 and 2 in F5. It is interesting to note that, although missing 57 cases, 5 Mistranslations have still been retrieved in F4.

The following subsections will outline some examples related to these observations.

4.1.17.1 *Ischia, Amalfi*

In this subsection I outline two examples of toponyms that have been mainly rendered via Equivalence. These are *Ischia* and *Amalfi*.

ST: Stammi a sentire, allora, facciamo così: io ho una cugina a *Ischia*, si chiama Nella.

EN: Listen, I have a cousin in Ischia, her name's Nella.

ZH:

Translators	TT	Translation Strategy
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⁹² It must be noted that F4, due to the non-availability of some episodes, misses the translation of 57 cases.

Official	听着 我在伊斯基亚有个表妹 叫奈拉	Equivalence
F1	我有位表姐住在伊斯基亚岛 她叫内拉	Equivalence
F2	我在伊斯基亚岛有个表姐 叫内拉	Equivalence
F3	听着 我在伊斯基亚有个亲戚 名字叫尼拉	Equivalence
F4	听着 我有一个堂姐妹在伊斯基尔 她叫 Nella	Mistranslation Not equivalent
F5	听着 我在伊斯基亚有个表妹 叫奈拉	Equivalence

Table 63. *Ischia*, Translation Strategies

As it can be noted, the toponym *Ischia* has been translated via its official equivalents *Yisijiya* 伊斯基亚 (Official, F3 and F5) and *Yisijiya dao* 伊斯基亚岛 (F1 and F2) in every version except for F4, in which the reference has been phonetically transliterated into *Yisijier* 伊斯基尔, which is however not the official Chinese equivalent of *Ischia*, thus it has been categorized under ‘not equivalent’ Mistranslations. Another case in which the given reference does have its official equivalent, adopted in each translation is *Amalfi*.

ST: Ma vanno ad *Amalfi*, non sono neanche due ore di macchina.

EN: But they’re only going to Amalfi, it’s not even two hours by car.

ZH:

Translators	TT	Translation Strategy
Official	但他们只去阿马尔菲 车程还不到两小时	Equivalence
F1	但他们只是去阿马尔菲 开车两个小时都不到	Equivalence
F2	但是他们就去趟阿马尔菲 开车两个小时都用不了	Equivalence
F3	可他们就是去阿马尔菲而已 连 2 小时车程都没有	Equivalence
F4	/	Missing episode
F5	但他们只是去阿马尔菲开车都要不了两小时	Equivalence

Table 64. *Amalfi*, Translation Strategies

The reference has been rendered via its official equivalent *Ama’erfei* 阿马尔菲 in each version, except for F4, whose translation of the correspondent episode has not been provided by the group.

4.1.17.2 Toledo

This subsection concerns the toponym *Toledo*, mentioned by Lila when referring to Elena that Rino, her brother, proposed to go and have a walk in Toledo to eat ice-cream. Toledo holds a distinct and symbolic significance within the narrative, embodying the affluent section of Naples, sharply contrasting with the impoverished and marginal outskirts where the protagonists originate. Lila’s reference to Toledo underscores this disparity, hinting at the socio-economic chasm that plays a critical role in the unfolding story. During the afternoon excursion that takes place in the following scene, Lila and Elena are confronted with the stark contrast between

their lives and those of the people in Toledo. This is well described by Elena in the novel (and partly repeated by her maintained narrative voice in the TV series):

It was like crossing a border. I remember a dense crowd and a sort of humiliating difference. I looked not at the boys but at the girls, the women: they were absolutely different from us. They seemed to have breathed another air, to have eaten other food, to have dressed on some other planet, to have learned to walk on wisps of wind. I was astonished. All the more so that, while I would have paused to examine at leisure dresses, shoes, the style of glasses if they wore glasses, they passed by without seeming to see me. They didn't see any of the five of us. We were not perceptible. Or not interesting. And in fact if at times their gaze fell on us, they immediately turned in another direction, as if irritated. They looked only at each other. (...) We felt uneasy and yet fascinated, ugly but also impelled to imagine what we would become if we had some way to re-educate ourselves and dress and put on makeup and adorn ourselves properly" (Ferrante 2012: 127).

This moment of realization highlights their feelings of alienation and marginality, as well as inadequacy, reinforcing the socio-economic divide that shapes their identities and experiences. Toledo, therefore, is not merely a geographical reference but a symbol of the socio-economic divide that is central to the protagonists' journey and thus bears significative meaning.

ST: Domenica vuole portarci a prendere il gelato a *Toledo*. Ho detto di no.

EN: He wants to take us to get ice cream in Via Toledo on Sunday. I said no.

ZH:

Translators	TT	Translation Strategy
Official	他星期天想带我们去托莱多街吃冰淇淋 我拒绝了他	Explicitation
F1	他想星期天带我们去托莱多街吃冰淇淋 我拒绝了 托莱多街: 一条古老的街道 意大利那不勒斯市最重要的购物大道之一	Explicitation (note)
F2	他想要在星期天带我们去托莱多吃冰淇淋 我拒绝了	Equivalence
F3	周日他想带我们去托莱多大街吃冰激凌 我拒绝了	Explicitation
F4	他想要周日带我们去托雷多大道吃冰淇淋 我拒绝了	Explicitation
F5	他星期天想带我们去托莱多街吃冰淇淋 我拒绝了他	Explicitation

Table 65. *Toledo*, Translation Strategies

It is interesting to notice how the reference was explicitated in most cases except for F2, in which it was translated with its official equivalent, phonetically transliterated, *Tuolaiduo* 托莱多. However, the recognized explicitations have different peculiarities. The Official version's and F5's ones only have the addition of *jie* 街 'street' to the transliteration *Tuolaiduo* 托莱多, probably influenced by the English version 'Via Toledo'. The same is done in F3 and F4, but with a subtle more accurate kind of Explicitation: F3 explicitates the reference with *dajie* 大街 'main street' and F4 with *dadao* 大道 'main road'. In this way, they highlight the importance

this street has, presumably making the audience grasp that Lila is not referring to an ordinary one, but to one of the main ones. This is even more evident in F1's solution, which is – in line with their internal guidelines (cfr. Subsection 4.3.2.3) – the adoption of an explicative note specifying: *Tuolaiduo jie: yi tiao gulao de jiedao Yidali Nabuleisishi zui zhongyao de gouwu dadao zhi yi* 托莱多街: 一条古老的街道 意大利那不勒斯市最重要的购物大道之一 ‘Toledo street: an ancient street, one of the most important shopping areas of Naples, Italy’. Although the use of explicative notes and their appreciation by the audience are highly debated in literature, this practice is however showing once again the great accuracy this group translated with. It may also indicate F1's familiarity with the plot and its main themes. Another example of how Explication was used is described in Subsection 4.1.17.3.

4.1.17.3 Poggioreale

Poggioreale refers to Naples' jail, where Alfredo Peluso is detained as the alleged murderer of Don Achille. In the source text, this location is simply referred to by its name, *Poggioreale*, without explicitly stating that it is a jail.

ST: C'è pure qualcosa per tuo marito, glielo porti a *Poggioreale*.

EN: There are things to take to your husband in jail, too.

ZH:

Translators	TT	Translation Strategy
Official	还有一些是给你监狱里的丈夫的	Explication
F1	还有一些给你丈夫的东西把这些带到波焦雷亚莱监狱里给他	Explication
F2	还有一些给你丈夫的 你给他带到波焦雷阿莱	Loan
F3	还有一些给你丈夫在监狱用的东西	Explication
F4	/	Episode missing
F5	有些东西你可以送去监狱给你丈夫	Explication

Table 66. *Poggioreale*, Translation Strategies

The reference is translated via Explication in almost every version, except for F4 (whose translation is missing) and F2, who adopts a Loan via phonetical transliteration: *Bojiaoleialai* 波焦雷阿莱. The official translation, F3 and F5 omit the proper name of the jail and explicates it into *jianyu* 监狱 ‘jail’, which may in fact be also considered a Generalization. In F1 both the solutions are combined, with the phonetical transliteration *Bojiaoleiyalai* 波焦雷亚莱 and its explication *jianyu* 监狱: *Bojiaoleialai jianyu* 波焦雷亚莱监狱 ‘Poggioreale jail’.

4.1.18 Toponyms, Mistranslations

Tab. 67 below reports the distribution of Mistranslations retrieved within the sub-subdomain of Toponyms.

Translators	Type of Mistranslation	Tot.
Official	Incomprehension	3

	Not equivalent	2
F1	Incomprehension	1
	Not equivalent	4
F2	Incomprehension	1
	Not equivalent	5
F3	Incomprehension	1
	Not equivalent	4
F4	Incomprehension	1
	Not equivalent	4
F5	Incomprehension	1
	Not equivalent	1

Table 67. *Toponyms, Mistranslations*

The main observation that can be made is the difference in the kind of errors recognized in the Official version and in the non-professional ones. Indeed, as previously mentioned, the number of mistranslations retrieved is pretty much the same in each version, except for F5: 5 in Official, 4 in F1, 6 in F2, 5 in F3, 5 in F4, and 2 in F5. What is different though, is the typology: while in the non-professional translations the most numerous ones are ‘not equivalent’ kind of mistranslations (4 in F1, 5 in F2, 4 in F3, 4 in F4 and 1 in F5) vs only 1 ‘Incomprehension’, in the Official translation there is the opposite situation, with 3 Incomprehensions and 2 Not equivalents. The point of this observation is that these Incomprehensions have significant importance in the cultural message transfer.

4.1.18.1 *Piazza Nazionale*

One of the most emblematic cases of translation error made in the Official version, which particularly reflects what emerged during the interview (cfr. Subsection 4.3.2.3.1), is the one presented in this subsection. It refers to the toponym *Piazza Nazionale* ‘National Plaza’ pronounced by Elena’s father when explaining her which bus to take to go to school.

ST: Mi raccomando, non sbagliare, non prendere il 12, perché il 12 va a finire a *piazza Nazionale*, hai capito?

EN: Don’t get it wrong, don’t take the 12 because that goes to Piazza Nazionale, got that?

ZH:

Translators	TT	Type of Mistranslation/ Tr. Strategy
Official	别搞错了 别坐 12 路车 因为那是去纳粹广场的 明白了吗	Mistranslation Incomprehension
F1	别坐错了 不要做成 12 线了 因为那趟线是去国民广场的 你明白了吗	Literal translation
F2	别弄错了 别坐 12 路 不然你就坐到国家广场去了 记住了吗	Literal translation
F3	别搞错了 不是 12 路 那是去国家广场的 知道了吗	Literal translation

F4	别搭错车 上了 12 路 因为那辆车到国家广场 知道了吧	Literal translation
F5	别记错了 别乘 12 号 那会把你载到国家广场的知道吗	Literal translation

Table 68. *Piazza Nazionale, Mistranslations*

All the non-professional translations adopt a Literal Translation solution: *Guomin guangchang* 国民广场 lit. ‘People’s Square’ (F1) and *Guojia guangchang* 国家广场 ‘National Plaza’ (F2, F3, F4, F5). The Official translation, instead, in what I assume is an attempt of phonetically transliterating the proper name of the plaza, ‘Nazionale’, conveys a totally wrong cultural message though, in that *Nacui* 纳粹 is in fact the official equivalent of Nazi. This translation is thus classified as wrong because of the improper choice of the characters through which the transliteration is made, as it is very unlikely that Naples could have a ‘Nazi Plaza’, especially in the second post-war. It is categorized as an Incomprehension in that the mistake may be due to the improper belief that the name of the plaza could be ‘Nazi’. This underlines and reflects what emerged clearly in the interview, i.e. the total lack of knowledge of Italian and its culture of the Official translation team. A similar example is illustrated in Subsection 4.1.18.2.

4.1.18.2 Piemonte

This reference indicates the name of an Italian region, in the north-west part of Italy.

ST: Me l’ha mandata Enzo. Sta in un posto sperduto in *Piemonte*.

EN: Enzo sent it, he’s in a remote place in Piedmont.

ZH:

Translators	TT	Type of Mistranslation/ Translation Strategy
Official	恩佐寄来的 他在山上一个很远的地方	Mistranslation Incomprehension
F1	恩佐寄了这个给我 他在皮埃蒙特的一个偏僻地方	Equivalence
F2	恩佐给我寄的 他在皮埃蒙特的一个小地方	Equivalence
F3	恩佐寄来的 他在皮埃蒙特一个很远的地方	Equivalence
F4	/	Missing episode
F5	是恩佐寄来的 他现在在皮埃蒙特一个偏远的地方	Equivalence

Table 69. *Piemonte, Mistranslations*

All the non-professional versions adopted the official equivalent *Pi’aimengte* 皮埃蒙特, whereas the Official translation presumably misinterpreted the reference and translated it into *shanshang* 山上, lit. ‘on the mountain’. It may also be a voluntary choice of generalizing ‘Piemonte’, but I believe that in this case this would also be an ‘over-interpretation’, in that Carmela – the character speaking – is talking about Enzo who is ‘somewhere in Piemonte region’. She does not mention the mountains. If the adopted solution aimed to

semantically translate the literal meaning of ‘Piemonte,’ the chosen translation would still be incorrect, as ‘Piemonte’ literally means ‘at the foot of the mountain’.

The most common typology of Mistranslation recognized within Toponyms is due to the adoption of ‘Not equivalent’ solutions, such as in the representative example described in the following Subsection 4.1.18.3.

4.1.18.3 *Forio*

The reference *Forio* indicates a small town in the island of Ischia, in front of Naples. It has an official equivalent translation, available on Baidu Maps⁹³, which is the phonetical transliteration *Fuli’ao* 福里奥. However, this solution is adopted only in one version, as shown by Tab. 70 below.

ST: A *Forio* ci dobbiamo andare lo stesso per telefonare a mio marito.

EN: We have to go to Forio anyway, I have to call my husband.

ZH:

Translators	TT	Type of Mistranslation/Tr. Strategy
Official	我们得去福廖一趟 我会打电话给我丈夫	Mistranslation Not equivalent
F1	我们本来也得去弗里奥 我要给我丈夫打电话	Mistranslation Not equivalent
F2	我们要去弗里奥 我要给我丈夫打电话	Mistranslation Not equivalent
F3	我们反正要去弗里奥的 我得给我丈夫打电话	Mistranslation Not equivalent
F4	/	Missing episode
F5	我们本来也要去福里奥 我得打个电话给我丈夫	Equivalence

Table 70. *Forio*, Mistranslations

As it can be observed, a phonetical transliteration has been adopted in each version, but via different characters: *Fuliao* 福廖 (Official) and *Fuli’ao* 弗里奥 (F1, F2, F4). As mentioned, these transliterations do not correspond, however, to the recognized official equivalent *Fuli’ao* 福里奥, adopted instead only in F5.

4.1.19 *Natural Environment, Geographical References, Proper Names of Geographical Objects*

This subdomain includes only two references, both related to the Italian river *Arno*. This reference is Explicated in every translation, in both cases, except for one case of Not Equivalent Mistranslation, reported in Tab. 71 below. The other case is reported in Appendix 1.

ST: Gli odori di primavera lungo l’*Arno*

EN: the springtime scents along the Arno River

⁹³ The Chinese equivalent of Google Maps.

ZH:

Translators	TT	Type of Mistranslation/Tr. Strategy
Official	春天的气息沿着阿尔诺河飘来	Explication
F1	阿尔诺河岸上春天的气息	Explication
F2	亚诺河岸上春天的气息	Mistranslation Not equivalent
F3	沿着阿诺河畔的春日芳香	Explication
F4	/	Missing episode
F5	阿诺河岸的春光	Explication

Table 71. *Arno*, Mistranslations

The official equivalent of *Arno* is the phonetical transliteration *A'ernuo* 阿尔诺, although *Anuo* 阿诺 can be found too. The first one is adopted in Official and F1, while the second in F3 and F5, all with the addition of an explication: *he* 河 ‘river’ in Official, *he'an* 河岸 ‘riverbank’ in F1 and F5, and *hepan* 河畔 ‘riverside’ in F3. In F2’s translation, instead, the official equivalent is not adopted and *Arno* is transliterated into *yanuo* 亚诺, thus considered a Not Equivalent kind of Mistranslation.

4.1.20 Rituals

This subdomain includes references to traditional Italian ceremonies and rituals. Tab. 72 below outlines the translation strategies adopted.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Conventions and Habits	Rituals	Official	Adaptation	1
				Equivalence	7
				Generalization	1
				Literal translation	1
			F1	Adaptation	2
				Equivalence	1
				Explication	1
				/	6
			F2	Adaptation	1
				Equivalence	5
				Generalization	2
				Mistranslation	2
			F3	Adaptation	2
				Equivalence	2
				Generalization	1
				Mistranslation	5
			F4	Adaptation	1

				Equivalence	5
				Generalization	1
				/	3
			F5	Adaptation	2
				Equivalence	1
				Explicitation	6
				Generalization	1

Table 72. *Rituals, Translation Strategies*

What can be noticed by observing the distribution of the translation strategies adopted is that: the Official translation adopts mainly Equivalences (7 cases out of 10); a great number of Equivalences can be recognized in F2 and F4 to (5 out of 10); Mistranslations are retrieved only in F2 (2 cases) and F3 (5 cases); F5 adopts mainly Explicitations (6 cases out of 10); F1 misses the translation of 6 cases due to the non-availability of some episodes. The most relevant reference is reported in the following Subsection 4.1.20.1.

4.1.20.1 *Compare di fazzoletto*

Compare di fazzoletto, which has 6 occurrences (out of the 10 cases retrieved within this sub-subdomain) refers to an ancient Italian tradition associated with weddings: the ‘compare di fazzoletto’, a southern Italy traditional concept, was not specifically the wedding witness, but held the responsibility of providing and bringing the wedding rings and witnessing the bride’s virginity (Ausilio 2020). This traditional role is still recognized in southern Italy today, and it is often conflated with the role of the wedding witness. Tab. 73 below reports one of the 6 cases as the representative one.

ST: Il *compare di fazzoletto* diventava una specie di parente e le famiglie si sarebbero legate per tutta la vita.

EN: The speech master became a sort of relative, and the families would be tied for all their lives.

ZH:

Translators	TT	Translation Strategy
Official	男傧相意味着某种意义上的亲戚 两家人会一辈子绑在一起	Equivalence
F1	/	Missing episode
F2	证婚人对新人意义重大 意味着从今后会和新人家紧紧相连	Equivalence
F3	谈判师变成了类似亲戚的存在 而整个家 还有每个人的生活 都与之紧密相关	Mistranslation Incomprehension
F4	证婚人意味着某种亲戚关系 他们的家族就会一辈子捆绑在一起	Equivalence
F5	婚礼持戒人意味着某种意义上的亲戚 他们的家族会一辈子绑在一起	Explicitation

Table 73. *Compare di fazzoletto, Translation Strategies*

The concept was rendered differently by the six groups of translators. The solution adopted in the official version is *nanbinxiang* 男傧相, which literally means ‘best man’ and which is thus categorized as an Equivalence. The same concerns F2’s and F4’s solution, *zhenghunren* 证婚人 ‘wedding witness’. F5’s is instead

an Explication, in that it describes specifically the role of the ‘compare di fazzoletto’, i.e. *hunli chijieren* 婚礼持戒人 ‘wedding rings bearer’. The solution adopted in F3, instead, is considered to be a Mistranslation due to the presumed incomprehension of the concept: *tanpanshi* 谈判师 refers to a ‘negotiator’, which is not specifically the role of the ‘compare di fazzoletto’. This reference is furtherly investigated through the focus groups’ study outlined in Subsection 4.6. Other cases are reported in Appendix 1.

4.1.21 Folklore

The sub-subdomain ‘folklore’ includes a total amount of 7 cases.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Conventions and Habits	Rituals	Official	Equivalence	2
				Generalization	2
				Explication	1
				Mistranslation	2
			F1	Adaptation	1
				Equivalence	1
				Explication	3 (2 notes)
				Generalization	2
			F2	Adaptation	1
				Equivalence	2
				Explication	1
				Generalization	3
			F3	Explication	2
				Generalization	3
				Mistranslation	2
			F4	Equivalence	2
				Generalization	1
				/	4
			F5	Equivalence	2
				Explication	2
				Generalization	2
				Mistranslation	1

Table 74. Folklore, Translation Strategies

The main used strategies to render folklore-related references are Equivalence, Generalization and Explication. Adaptation is instead adopted only once in both F1 and F2. Cases of translation errors were instead retrieved only in Official and F5. While 2 of the 7 cases are thoroughly described in the section concerning focus groups (see Section 4.6), in Subsection 4.1.21.1 I will describe another example representative of the whole sub-subdomain.

4.1.21.1 Asso piglia tutto

‘Asso piglia tutto’ refers to an Italian card game name.

ST: Giocano a carte, ad *asso piglia tutto*? Guardano la televisione tutta la sera?

EN: Do they play cards, watch television all night?

ZH:

Translators	TT	Translation Strategy
Official	他们整晚打牌 看电视吗	Generalization
F1	打牌斗个你输我赢吗 一整晚都看电视吗	Adaptation
F2	打牌吗 玩“赢者通吃”吗 还是一整晚都在看电视啊	Adaptation
F3	整晚打牌 看电视吗	Generalization
F4	/	
F5	他们是整晚都打牌 看电视吗	Generalization

Table 75. *Asso piglia tutto*, Translation Strategies

The reference is generalized in the Official version, F3 and F5 into *da pai* 打牌 ‘play cards’. It is instead adapted in F1: *da pai dou ge ni shu wo ying ma* 打牌斗个你输我赢吗 ‘playing you lose I win’. This solution introduces an adapted name of the card game, which is different from the source text one. Similarly, F2’s solution is *yingzhe tongchi* 赢者通吃 ‘the winner gets everything’: while this may look like a Literal Translation, I instead consider it an Adaptation as the correspondent Chinese expression to describe this kind of card game is adopted. Other examples are included in Appendix 1.

4.1.22 Weights and Measures

This subdomain contains only 5 references, translated via the strategies outlined in Tab. 76 below.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Conventions and Habits	Weights and Measures	Official	Equivalence	4
				Omission	1
			F1	Equivalence	1
				/	1
			F2	Equivalence	5
			F3	Equivalence	5
			F4	Equivalence	1
				Explicitation (note)	1
				Mistranslation	3
			F5	Equivalence	5

Table 76. *Weights and Measures*, Translation Strategies

As it can be noted, the 5 references – which all concern the Italian former currency *Lira* – are mostly rendered via Equivalences, with the exception of F4’s translations that in fact include also 3 Mistranslations and 1 Explicitation with extra notes. Tab. 77 in Subsection 4.1.22.1 below illustrates the Explicitation.

4.1.22.1 15.000 lire

ST: Dico...che possiamo fare 15.000 lire.

EN: I say... we can do 15,000 lire.

ZH:

Translators	TT	Translation Strategy
Official	我觉得 1.5 万里拉差不多	Equivalence
F1	/	
F2	一万五千里拉	Equivalence
F3	要我说...得要 15000 里拉	Equivalence
F4	我觉得可以卖 1 万 5 里拉 NOTE: 意大利里拉是意大利在 1861 年至 2002 年的货币单位 2002 年元月后意大利开始使用欧元	Explication (note)
F5	我觉得 1.5 万里拉差不多	Equivalence

Table 77. 15.000 lire, Translation Strategies

Lire is translated with its official equivalent *lira* 里拉 in each version. However, F4 adds an explicative note specifying: “The Italian lira was the currency of Italy from 1861 to 2002. After January 2002, Italy began using the euro”. F4 is the only group explicating this, as it is the only group in which 3 cases of Mistranslation have been retrieved. A representative case is reported in Subsection 4.1.23.

4.1.23 Weights and measures, Mistranslations

ST: Lo sapevo! Ho scommesso venti lire.

EN: I knew it! I bet twenty lire.

ZH:

Translators	TT	Translation Strategy/Type of Mistranslation
Official	我就知道 我们赌了 20 里拉	Equivalence
F1	我就知道 我赌了二十里拉	Equivalence
F2	我就知道 我赌了二十里拉	Equivalence
F3	我就知道 我赌了 20 里拉	Equivalence
F4	我就知道 我赌 20.5 个里拉	Mistranslation Over-interpretation
F5	我就知道 我赌了二十里拉	Equivalence

Table 78. Lire, Mistranslations

The Mistranslation retrieved in F4 is due to the fact that instead of *venti lire* ‘twenty lire’, F4 over-interprets the source text and translates it into 20.5 *ge lira* 20.5 个里拉 ‘20.5 lire’. The other versions all adopt an Equivalence.

4.1.24 Festivities

5 references have been recognized within this sub-subdomain. The correspondent translation strategies are summarized in Tab. 79.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Conventions and Habits	Festivities	Official	Adaptation	1
				Equivalence	2
				Explicitation	1
				Mistranslation	1
			F1	Equivalence	2
				Explicitation	2
				Mistranslation	1
			F2	Adaptation	1
				Equivalence	1
				Explicitation	1
				Mistranslation	2
			F3	Adaptation	1
				Explicitation	2
				Mistranslation	2
			F4	Adaptation	1
				Equivalence	2
				Explicitation	1
				Mistranslation	1
			F5	Equivalence	2
				Explicitation	2
				Mistranslation	1

Table 79. Festivities, Translation Strategies

‘Festivities’ references are translated mostly via Equivalence: 2 in Official, 2 in F1, 1 in F2, 2 in F4 and 2 in F5. It is not adopted in F3, where Explicitation is the most used solution (2 cases). Tab. 80 reports a case translated via Equivalence in some versions and mistranslated in some others. All the other cases are collected in Appendix 1.

ST: Alla festa che la madre di Gigliola aveva organizzato per il suo *onomastico*...

EN: At the party Gigliola’s mother threw for her name day...

ZH:

Translators	TT	Translation Strategy
Official	在吉廖拉母亲为她的命名日举办的聚会上	Equivalence
F1	在吉耀拉的母亲为她的命名日举办的派对上	Equivalence
F2	吉耀拉的母亲过生日的时候 在家里举行了一场聚会	Mistranslation Incomprehension

F3	在吉耀拉的生日会上	Mistranslation Incomprehension
F4	在那场 Gigliola 的妈妈为了庆祝他命名日的聚会上	Equivalence
F5	在吉耀拉妈妈为她办的命名日派对上	Equivalence

Table 80. *Onomastico, Translation Strategies*

The reference is *onomastico* ‘name day’. This is translated via its official equivalent ‘*mingming ri* 命名日 in the Official translation, F1, F4 and F5. It has been instead misinterpreted and translated into *shengri* 生日 ‘birthday’ in F2 and F3. This may also be a translator’s choice in attempting to provide the audience with a more “transcultural” (Pedersen 2011) reference; however, since the term do have an official equivalent, I categorized both F2 and F3 as Incomprehension Mistranslations.

4.1.25 Grading system

Educational references play an important role in the cultural specificity conveyed by the whole story, in that education is portrayed as a means of social grow and it is mark of distinction between social classes, a particularly underlined topic in *L'amica geniale*. Different typologies of Educational References were retrieved, namely Grading System, Classes subdivision, and generic School-related references. This subsection focuses on Grading System. Italy has a particular grading system which goes – potentially – from 0 to 10: 0-5 are insufficient grades, 6-7 are good ones, 8-10 are excellent. Tab. 81 reports the different strategies adopted.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Educational References	Grading System	Official	Adaptation	6
				Explicitation	2
				Retention	13
				Mistranslation	2
			F1	Adaptation	2
				Explicitation	3
				Retention	13
				Mistranslation	2
				/	3
			F2	Adaptation	3+1
				Explicitation	3+1
				Omission	1
				Retention	13
				Mistranslation	2
			F3	Adaptation	9
				Explicitation	4
				Generalization	1
				Retention	8
				Mistranslation	1
			F4	Adaptation	5

				Retention	6
				Mistranslation	1
				/	11
			F5	Adaptation	18
				Explicitation	2
				Retention	3

Table 81. Grading System, Translation Strategies

As it can be observed, Retention is the most adopted strategy, except for F5 in which the most used one is Adaptation. Tab. 82 illustrates an example in which mainly Retention is adopted.

ST: Come ha fatto ad avere *tutti dieci*?

EN: How did she get straight A's?

ZH:

Translators	TT	Translation Strategy
Official	她是怎么得到全 A 的	Retention (EN)
F1	为什么她能考全 A 呢	Retention (EN)
F2	她是怎么做到全优通过考试的	Adaptation + Explicitation
F3	她怎么拿全 A 的	Retention (EN)
F4	/	Missing episode
F5	她怎么可能全得优啊	Adaptation

Table 82. Tutti 10, Translation Strategies

The source text suggests that Elena, at the end of the school year, got full mark (10) in every subject. This, in the English version, is translated into 'A'. The Target Texts Official, F1, and F3 all reflect the English translation: *quan A* 全 A 'all A'. While this solution is certainly influenced by the pivot translation, it still sounds foreignizing and I thus categorized it as a Retention. F2's and F5's translations are instead Adaptations, in that they are adapted to a Chinese expression used to refer to a full grade: *quan you* 全优. Moreover, F2 adds also an Explicitation in specifying *tongguo kaoshi de* 通过考试的 'in the final exams'. An interesting example of Explicitation and Retention is outlined in Subsection 4.1.25.1.

4.1.25.1 110 e lode

110 e lode refers to graduation highest grade.

ST: A fine luglio mi laurea con 110 e lode

EN: I graduated at the end of July with the highest grades.

ZH:

Translators	TT	Translation Strategy
Official	我在七月底以最高分成绩毕业	Explicitation

F1	我是七月底以最高分毕业的	Explicitation
F2	七月末 我以满分 110 分的成绩毕业了	Retention
F3	7 月底我以最高分毕业了	Explicitation
F4	/	Missing episode
F5	我在七月底以最高分毕业了	Explicitation

Table 83. 110 e lode, Translation Strategies

First, it must be noted that the English version adopts an Explicitation in the first place. This may have influenced the translation of those who relied on this version as a pivot one, namely Official (*zui gao fen chengji biye* 最高分成绩毕业 ‘graduated with the highest grade’), F3, and F5, whose solution is, in both cases, *zui gao fen biye le* 最高分毕业了 ‘graduated with the highest grade’. As for F1, it must be reminded that the group, according to what explained in the interview, translated mainly from Italian – and used English as a sort of control version (cfr. Subsection 4.3.2.3.1). Their solution is, in this case, almost identical to that of F3 and F5: *zui gao fen biye de* 最高分毕业的. F2, instead, shows evidence of having translated only from the source text in Italian, in that this group’s solution reflects the Italian one: *wo yi manfen 110 fen de chengji biye le* 我以满分 110 分的成绩毕业了 ‘I graduated with the full grade of 110 points’. This solution has thus been categorized as a Retention, although it may still be considered an Explicitation.

One thing that must be uncovered within this sub-subdomain is the difficult categorization of what is a Retention and what is not. Indeed, given the adoption of English as pivot language in some of the Chinese target texts, there is the influence of the English grading system to which the Chinese solutions have been adapted. Nevertheless, given the foreignness of both the Italian and English grading systems, both cases are considered to be Retentions, as the example reported in Tab. 84 shows.

4.1.25.2 Media dell’8

This reference is related to the average grade 8 obtained at the end of one scholastic year. Indeed, some translations are Retentions of the Italian source text, and some are instead Retentions of the English one.

ST: Ti ricordi di essere promossa con la *media dell’otto*?

EN: Remember, you have to pass with an A average.

ZH:

Translators	TT	Translation Strategy
Official	记着 你的平均成绩必须达到 A	Retention (EN)
F1	你记不记得我们打的赌你每门考试平均不能低于八分	Retention (IT)
F2	你还记得你答应过我 你每门成绩都不能低于八分吗	Retention (IT)
F3	记住 你得以优的平均成绩通过考试	Adaptation

F4	/	Missing episode
F5	记住 你必须以「优良」的平均成绩毕业	Adaptation

Table 84. *Media dell'8, Translation Strategies*

In this case, the Official translation reflects clearly the influence of the English text: *ni de pingjun chengji bixu dadao A* 你的平均成绩必须达到 A ‘your average grade must reach A’. This is, besides, slightly misleading in that in the Italian grading system ‘8’ is not the highest grade, like an A. It would rather be a B. Anyway, this solution, being a foreignizing one, is considered to be a Retention. Similarly, F1’s and F2’s solutions are categorized as Retentions, although they retain instead the Italian source text: *ni mei men kaoshi pingjun bu neng di yu ba fen* 你每门考试平均不能低于八分 ‘your average grade in every exam must not be lower than 8’ (F1); *ni mei men chengji dou bu neng di yu ba fen* 你每门成绩都不能低于八分 ‘each of your grade can’t be lower than 8’.

This sub-subdomain is subject of a series of Mistranslations, too.

4.1.26 Grading System, Mistranslations

Tab. 85 summarizes the typologies of Mistranslations retrieved within ‘Grading System’.

Translators	Type of Mistranslation	Tot.
Official	Incomprehension – The message doesn’t get through	1
	Over-interpretation	1
F1	Incomprehension – The message doesn’t get through	1
	Over-interpretation	1
F2	Over-interpretation	2
F3	Incomprehension – The message doesn’t get through	1
F4	Over-interpretation	1
F5	/	No mistranslations

Table 85. *Grading System, Mistranslations*

The first thing to point out is that F5 is the only one in which no Mistranslations were retrieved. As for the others, Official, F1 and F2 all have 2 Mistranslations, whereas F3 and F4 only one. Among these, one case is particularly worth mentioning, which is the one categorized as Incomprehension and ‘the message doesn’t get through’ in most translations (Official, F1 and F2).

4.1.26.1 *Tutti nove e un otto in aritmetica*

This reference is significant in highlighting the difference between grades in the Italian system. By looking at the previously described examples, grades from ‘8’ to ‘10’ have been equally translated with a generic A. However, problems arise when 9 and 8 are referred to in the same sentence.

ST: Lila fece solo l'esame di licenza elementare e prese *tutti nove e un otto in aritmetica*.

EN: Lila only did the test for the elementary school diploma and got all A's and an A in arithmetic.

ZH:

Translators	TT	Type of Mistranslation/Tr. Strategy
Official	莱拉只参加了小学毕业考试 成绩全 A 数学是 A	Incomprehension – The message doesn't get through
F1	莉拉只参加了小学毕业考试 她除了算术是 A 其他的都是 A	Incomprehension – The message doesn't get through
F2	莉拉只参加了小学毕业考试 除了算术 其他科目 全部满分	Explication
F3	莉拉只参加了小学毕业考试 除了算术是 A 外 其他都是 A	Incomprehension – The message doesn't get through
F4	/	Missing episode
F5	莉拉只参加了小学文凭毕业考试 除了算术是优良 其他科目都是优	Adaptation

Table 86. *Tutti nove e un otto in aritmetica*, Mistranslations

The source text refers to the fact that Lila got 9 in every subject except for Arithmetic's, in which she got 8. However, the English text does not distinguish these two different grades, which are both translated into 'A'. This is an important piece of information for the plot, in that Lila is presented as one of the most brilliant students, mature for her age, who was good especially in Maths. Elena's narrative voice, when uttering the given sentence, sounds thus slightly puzzled in reporting that Lila took an inferior grade in Arithmetic.

However, some of the Chinese target texts, following the English one, do not manage to detect this in that they do not distinguish between 9 and 8. The Official version simply do not mention any distinction: *chengji quan A shuxue shi A* 成绩全 A 数学是 A 'all the grades were A; A in Maths'. This solution actually does not cause a comprehension mistake, or an improper logical connection, but it doesn't communicate Lila's unpredictable 'fail' in Maths, so it has been considered an 'Incomprehension – The message doesn't get through' kind of Mistranslation. This is even more evident in F1 and F3, where the *chule* 除了... *yiwai* 以外 exclusive construction is adopted: *chule suanshu shi A wai qita dou shi A* 除了算术是 A 外 其他都是 A 'apart from Maths in which she got A, she got A in all the other subjects'. In both F1 and F3 this has been categorized as an 'Incomprehension – The message doesn't get through' kind of Mistranslation⁹⁴.

⁹⁴ This example is part of the reception study conducted in this research.

F2's translation shows once again the groups' knowledge of Italian and their working method directly from the Italian source text: *chule suanshu qita kemu quanbu manfen* 除了算术 其他科目全部满分 'apart from Maths, she got full grade in all the other subjects'. This has been considered to be an Explication in that, without mentioning the grades (9 and 8), this solution manages to underline how she got excellent grades except for Maths.

F5's translation has instead been labelled as an Adaptation: *chule suanshu shi youliang qita kemu dou shi you* 除了算术是优良 其他科目都是优 'except for good in arithmetic, all the other subjects' grades were excellent'. This solution is adapted to the Chinese way of expressing the same concept: *youliang* 优良 and *you* 优 without mentioning neither the Italian grading system (9 and 8) nor the English one (A).

4.1.27 School-related references

Another sub-subdomain characterizing Educational References are generic School-related references. Tab. 87 summarizes the translation strategies adopted for the 18 retrieved cases.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Educational References	School-related references	Official	Adaptation	2
				Equivalence	4
				Explication	2
				Generalization	6
				Mistranslation	4
			F1	Adaptation	1
				Equivalence	1
				Explication	6
				Generalization	3
				Literal translation	1
				Omission	1
				/	1
				Mistranslation	3
			F2	Adaptation	3
				Equivalence	1
				Explication	6
				Generalization	2
				Mistranslation	4
			F3	Adaptation	1
				Equivalence	2
				Explication	5
				Generalization	6
				Mistranslation	4
			F4	Adaptation	1
				Equivalence	2

				Explicitation	1
				Generalization	1
				/	11
				Mistranslation	2
			F5	Adaptation	2
				Equivalence	2
				Explicitation	5
				Generalization	4
				Literal translation	1
				Mistranslation	4

Table 87. School-related references, Translation Strategies

As Tab. 87 illustrates, the most adopted strategies are mainly Explicitation and Generalization. A conspicuous number of Mistranslations have been recognized in each version, too (4 in Official, 3 in F1, 4 in F2, 4 in F3, 2 in F4⁹⁵, and 4 in F5). While the most relevant Mistranslations are illustrated in Section 4.6, as part of the focus-groups reception study, in this section different examples of both Explicitation, Generalization and Equivalence, too, will be described.

4.1.27.1 Il ritmo del Saturnio

The reference introduced in this subsection indicates the ancient Latin poetry verse *Saturnio*, mentioned by Elena's Latin teacher in class.

ST: Faccia sentire ai suoi compagni il ritmo del verso, il ritmo del *Saturnio*.

EN: Let your classmates hear the rhythm of the verse, the rhythm of Saturnian verse.

ZH:

Translators	TT	Translation Strategy
Official	让你的同学们都听听 这首诗的韵脚 古代拉丁诗体的韵脚	Generalization
F1	/	Missing episode
F2	让大家听听 诗歌的韵律 古拉丁诗歌的韵律	Generalization
F3	让同学们听听 这首诗的韵律 古拉丁诗的韵律	Generalization
F4	让你的同学们听听 这句诗的韵律 农神诗歌的韵律	Equivalence
F5	让你的同学们都听听 这首诗的韵脚 古代拉丁诗体的韵脚	Generalization

Table 88. Il ritmo del Saturnio, Translation Strategies

⁹⁵ This group misses the translation of 11 cases out of 18 due to the non-availability of the correspondent episodes, not translated by the group.

Bearing in mind that, as Díaz Cintas and Remael (2007) underline, Generalizations always have an explanatory function, it is interesting to observe how the reference is translated in most versions:

- *Gudai Lading shiti de yunjiao* 古代拉丁诗体的韵脚 ‘the rhyme of ancient Latin poetry’ (Official);
- *Gu Lading shige de yunlü* 古拉丁诗歌的韵律 ‘the rythm of ancient Latin poetry’ (F2);
- *Gu Lading shi de yunlü* 古拉丁诗的韵律 ‘the rythm of ancient Latin poetry’ (F3);
- *Gudai Lading shiti de yunjiao* 古代拉丁诗体的韵脚 ‘the rhyme of ancient Latin poetry’ (F5).

All of these do not mention the Saturnian verse, and substitute it with a generic, as well as explanatory, ‘ancient Latin poetry’: for this reason, Official, F2, F3, and F5 have all been categorized ‘Generalizations’.

It is noteworthy to examine the translation of F4, though: *nongshen shige de yunlü* 农神诗歌的韵律: this expression seems to refer specifically to the Latin Saturnian poetry, which is why I classified it as an Equivalence.

4.1.27.2 *La coniugazione del verbo eimi*

Another interesting example is the reference to the ancient Greek verb *eimi* εἰμί conjugation, mentioned by Elena’s teacher during one of his lessons.

ST: Carracci, ma come, siamo ad aprile e non ha ancora memorizzato *la coniugazione del verbo eimi*?

EN: Carracci, it’s April and you still haven’t memorized the verb conjugations?

ZH:

Translators	TT	Translation Strategy
Official	卡拉奇 已经是四月了 而 你还没记住动词的变形	Generalization
F1	已经四月了 卡拉奇 你居然还没记住动词变位	Generalization
F2	卡拉奇 现在都四月了 你还是没记住动词变位吗	Generalization
F3	卡拉奇 这都已经四月份了 你还没把动词变位记住	Generalization
F4	Carracci 已经是四月了 你还没有记住动词的变形吗	Equivalence
F5	卡拉奇 已经是四月了 而 你还没记住动词的变形	Generalization

Table 89. *La coniugazione del verbo eimi*, Translation Strategies

The reference is generalized in the English version in the first place. Similarly, it is generalized in all the Chinese target texts into *dongci de bianxing* 动词的变形 ‘verb form’ (Official, F4, F5) and *dongci bianwei* 动词变位 ‘verb conjugation’.

4.1.27.3 *È stata rimandata*

This subsection introduces a typical school-related colloquial Italian expression, referring to someone who has not reached a sufficient grade in one subject at the end of the scholastic year and has thus to take an extra exam before the beginning of the following year, in September.

ST: Marisa *è stata rimandata* in quattro materie.

EN: Marisa has to repeat four subjects.

ZH:

Translators	TT	Translation Strategy
Official	玛丽莎得重修四门课	Explicitation
F1	玛丽莎要补考四门功课	Adaptation
F2	玛丽莎要补考四门功课	Adaptation
F3	玛丽莎要重修四门课呢	Explicitation
F4	/	Missing episode
F5	玛丽莎有四门课都得重修	Explicitation

Table 90. È stata rimandata, Translation Strategies

The colloquial expression is explicitated in Official, F3 and F5: its meaning has been “described” into *Malisa dei chongxiu si men ke* 玛丽莎得重修四门课 ‘she has to repeat four classes’ (Official, F3) and *Malisa you si men ke dou dei chongxiu* 玛丽莎有四门课都得重修 ‘Marisa has four classes to repeat’. F1 and F2, instead, adopt a specific Chinese expression which conveys a similar concept: *bukao* 补考 ‘resit an exam’. Therefore, F1’s and F2’s solutions have been categorized ‘Adaptations’.

4.1.28 Classes subdivision

This sub-subdomain includes 11 references to the Italian school system. Tab. 91 reports the translation strategies adopted.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Educational References	Classes subdivision	Official	Adaptation	1
				Equivalence	4
				Explicitation	2
				Generalization	2
				Omission	2
			F1	Adaptation	5
				Equivalence	1
				Explicitation	2
				Generalization	2
				Omission	1
			F2	Equivalence	5
				Explicitation	2
				Generalization	3
				Mistranslation	1
			F3	Adaptation	1
				Equivalence	5
				Explicitation	2
				Generalization	2
				Omission	1
			F4	Adaptation	1

				Equivalence	1
				Explicitation	2
				Generalization	2
				/	5
			F5	Adaptation	1
				Equivalence	5
				Explicitation	2
				Generalization	2
				Omission	1

Table 91. Classes subdivision, Translation Strategies

What is noteworthy is the majority of Equivalences in the Official version (4), in F2, F3, F4, and F5 (5) compared instead to F1's majority of Adaptations (5). This is reflected in the representative case outlined in Subsection 4.1.28.1.

4.1.28.1 Scuole medie

4 references to *scuole medie* 'middle school' have been retrieved; Tab. 92 illustrates how one of those is translated.

ST: Alle *medie* tu non ci vai.

EN: You're not going to middle school.

ZH:

Translators	TT	Translation Strategy
Official	你不会去上中学的	Equivalence
F1	你不能去读初中	Adaptation
F2	你不能去上中学	Equivalence
F3	我们不会送你去读中学的	Equivalence
F4	/	Missing episode
F5	你不会去读中学了	Equivalence

Table 92. Scuole medie, Translation Strategies

Medie 'middle school' is indeed translated with its equivalent term *zhongxue* 中学 in Official, F2, F3, and F5. F2 adopts instead a domesticating solution, adapted to the Chinese school system's middle school: *chuzhong* 初中. Another interesting case refers to the Italian classical high school.

4.1.28.2 Ginnasio

Classical high school in Italy is divided into two years of what is known as *ginnasio* and three years of *liceo*.

ST: Tu devi continuare a studiare, devi andare al *ginnasio*.

EN: You have to go on to high school.

ZH:

Translators	TT	Translation Strategy
Official	你得继续上高中	Generalization
F1	你应该继续去上高中	Generalization
F2	你应该继续读书	Generalization
F3	你得去念高中	Generalization
F4	你一定要继续读高中	Generalization
F5	你必须继续上高中	Generalization

Table 93. *Ginnasio*, Translation Strategies

All the Chinese target texts adopt a Generalization: *gaozhong* 高中 ‘high school’ in Official, F1, F3, F4, and F5, whereas *dushu* 读书 ‘study’ is adopted in F2. In different ways, all versions do not make references to the type of high school mentioned in the source text – *ginnasio*. Instead, this is explicitated in the reference *liceo classico* ‘classical high school’.

4.1.28.3 *Liceo classico*

ST: È un *liceo classico*

EN: It’s for classical studies.

ZH:

Translators	TT	Translation Strategy
Official	我们学校主攻古典文学研究	Explicitation
F1	那是一所文科高中	Explicitation
F2	那是一所文科高中	Explicitation
F3	我们学的是经典文学	Explicitation
F4	我们学校主攻古典文学研究的	Explicitation
F5	我们学校主攻古典文学研究的	Explicitation

Table 94. *Liceo classico*, Translation Strategies

Liceo classico ‘classical high school’ is explicitated in every version, and its meaning is sort of described:

- *Women xuexiao zhugong gudian wenxue yanjiu* 我们学校主攻古典文学研究 ‘our high school is specialized into classical literature studies’ (Official);
- *na shi yi suo wenke gaozhong* 那是一所文科高中 ‘it’s a high school of classical humanities’ (F1, F2);
- *women xue de shi jingdian wenxue* 我们学的是经典文学 ‘we study classical literature’;
- *women xuexiao zhugong gudian wenxue yanjiu de* 我们学校主攻古典文学研究的 ‘our school is specialized into classical literature research’.

4.1.29 *Socio-political life*

Given the aim of the story to narrate the socio-political evolution of Italian society from the Fifties onwards, references to socio-political life play an important role within the plot. Their translation solutions are thus particularly relevant. Tab. 95 illustrates the translation strategies adopted in the six versions considered.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Ref. to Socio-cultural life	Socio-political life	Official	Adaptation	1
				Equivalence	8
				Explicitation	7
				Generalization	4
			F1	Equivalence	6
				Explicitation	6
				Generalization	2
				Literal Translation	2
				Mistranslation	3
				/	1
			F2	Equivalence	4
				Explicitation	7
				Generalization	2
				Literal Translation	3
				Omission	1
				Mistranslation	3
			F3	Equivalence	8
				Explicitation	6
				Generalization	4
				Literal Translation	2
			F4	Equivalence	5
				Explicitation	3
				Literal Translation	1
				/	11
			F5	Equivalence	7
				Explicitation	6
				Generalization	4
				Literal Translation	3

Table 95. Socio-political life, Translation Strategies

By examining the data reported in Tab. 95, some observations can be made:

The data reveal notable trends in translation strategies across different versions. Equivalence is the most frequently employed strategy in the Official subtitles (8 instances), as well as in F3 (8), F4 (5), and F5 (7). In contrast, F1 presents an equal distribution of Equivalences and Explicitations (6 each), indicating a balanced approach between preserving meaning and clarifying cultural references. Notably, Adaptation appears only once and exclusively in the Official subtitles, suggesting a minimal attempt to modify content to fit the target culture. Furthermore, Mistranslations are found solely in F1 and F2, with three instances each, highlighting

potential issues in these fan-translated versions that could affect accuracy and viewer comprehension. In the following subsections some relevant examples of each of the above-mentioned points will be analyzed.

4.1.29.1 *Democristiani*

The reference presented here is *Democristiani* ‘Christian Democrats’, mentioned by Prof. Galiani’s son when talking about the political situation of that time during a discussion with some schoolmates. He refers to the post-war leading party by saying *un cambiamento ce lo promettono i vecchi e cari democristiani*, lit. ‘the dear and old Christian Democrats promise us a change’. This sentence implies a fine criticism towards the Party, at the time often condemned – in brief – by different Italian political and social groups such as, above all, the Italian Communist Party and the students’ movement, because of inaction towards its political promises. It was thus seen – especially by the young – pretty conservative and incapable of taking care of social problems.

ST: Un cambiamento ce lo promettono *i vecchi e cari democristiani*...

EN: Our dear Christian Democrats promise change

ZH:

Translators	TT	Translation Strategy
Official	我们亲爱的基督教民主党承诺要改变	Equivalence
F1	我们"亲爱的"天主教民主党人承诺要变革	Equivalence
F2	*	Omission
F3	我们亲爱的基督教民主党承诺改变	
F4	/	Missing episode
F5	我们敬爱的基民党口口声声说会改变	Equivalence

Table 96. *Democristiani*, Translation Strategies

The reference is translated via its official equivalent *Jidujiao minzhutang* 基督教民主党 ‘Christian Democratic Party’ in Official and F3, in F1 and F5 with a slight different equivalent: *Tianzhujiao minzhutang* 天主教民主党 (F1) and *Jimin dang* 基民党.

The sentence is instead completely omitted in F2, for unknown reasons. Possibly, this may be due to an incomprehension of the political reference, or to a distraction of the translator who may have missed the line. In each version, the sarcastic adjectives *vecchi e cari* ‘dear and old’ is literally translated into *qin’ai* 亲爱 (Official, F1, F3) and *jing’ai* 敬爱 (F5), thus potentially equally conveying the subtle meaning of the original source text.

4.1.29.2 *Camorristi*

An example of Explicitation is represented by the reference *camorristi* ‘camorristi’.

ST: Il bar Solara è frequentato da *camorristi* e strozzini, lo sappiamo.

EN: The Solara’s bar is a hangout for camorristi and loan sharks.

ZH:

Translators	Target Text	Translation Strategy
Official	索拉拉酒吧就是流氓和放高利贷的鲨鱼去的地儿	Generalization
F1	索拉拉家酒吧是 "黑社会克莫拉" 的据点和放高利贷人的黑窝 + EXPLICATIVE GLOSS *	Explication
F2	索拉拉家的酒吧一直都是黑社会的据点 是放高利贷的人	Generalization
F3	索拉拉家的酒吧是秘密结社党和放高利贷人的巢穴	Generalization
F4	/	/
F5	索拉拉酒吧是黑帮和高利贷债主的据点	Generalization

Table 97. Explicative glosses

*F1's explicative gloss: 1820 年前后意大利那不勒斯组成的 一个秘密团体一度发展成颇有势力 的政治组织 后因从事诈骗抢劫等非法恐怖活动而被取缔

The reference is generalized in the Official version into *liumang he fang gaolidai de shayu* 流氓和放高利贷的鲨鱼 ‘thugs and loan sharks’, reflecting the English Generalization. It is generalized also in F3 (*mimi jieshe dang* 秘密结社党 ‘secret association party’), F5 (*heibang* 黑帮 ‘secret gang’) and F2 (*heishehui* 黑社会 ‘secret society’). F1, one of the two groups who translated from Italian, instead explicates the reference into *heishehui Kemola* 黑社会克莫拉 ‘Camorra secret society’. This group is the only one which phonetically transliterates the name of the reference ‘Camorra’ into *Kemola* 克莫拉. Moreover, they also add an explicative gloss explaining what Camorra is: ‘A secret society formed in Naples, Italy, around 1820, which grew into a powerful political organization before being banned for illegal terrorist activities such as fraud and robbery’. Another example of Explication adopted also in the Official version, instead, is described in Subsection 4.1.29.3.

4.1.29.3 *La cartolina*

The reference under analysis is a pretty colloquial expression indicating the formal convocation men used to receive when they were called to army, informally known as *la cartolina*, lit. ‘the postcard’. This is referred to in one episode:

ST: È arrivata *la cartolina*, Enzo e Antonio devono fare i soldati.

EN: The card arrived. Enzo and Antonio have to be soldiers.

ZH:

Translators	Target Text	Translation Strategy
Official	征兵卡送来了 恩佐和安东尼奥要去当兵了	Explication

F1	征兵通知来了 恩佐和安东尼奥要去当兵了	Explicitation
F2	兵役通知书下来了 恩佐和安东尼奥要去服兵役	Explicitation
F3	征兵通知来了 恩佐和安东尼奥要去当兵了	Explicitation
F4	/	/
F5	入伍通知书下来了 恩佐和安东尼奥必须去当兵	Explicitation

Table 98. *La cartolina*, Translation Strategies

As it can be noted, all the Chinese target texts explicitate the concept:

- *Zhengbing ka* 征兵卡 ‘military card’ (Official);
- *Zhengbing tongzhi* 征兵通知 ‘conscription notification’ (F1, F3);
- *Bingyi tongzhishu* 兵役通知书 ‘army notification’ (F2);
- *Ruwu tongzhishu* 入伍通知书 ‘conscription notification’ (F5).

I consider all of these Explicitations in that they all explicitate the fact that this is a conscription notification, which is not specified in the source text; Carmela only declares that “Enzo and Antonio have to be soldiers”, but the *cartolina* is not specifically referred to as an army notification, which is left implicit.

4.1.29.4 *Gli hanno assegnato una casa in Piazza Nazionale*

This subsection investigates on one case resolved through a particular kind of Adaptation in the Official version. The given sentence is uttered by one of the ladies living in the *rione* when talking with a neighbor about Donato Sarratore and his family moving. As a reason why the family is moving, this lady explains *Lui è ferroviere, gli hanno assegnato una casa in Piazza Nazionale* ‘He’s a railway worker, they assigned him a house in Piazza Nazionale’. During the Sixties, in the middle of Italian economic boom, the National Railways *Ferrovie dello Stato* launched a ten-year program of financial and insurance provisions for the construction and purchase of houses for railroad workers which were normally built close to the railway stations (cfr. Legge n. 605, 15/07/1966)⁹⁶. The lady, by saying *gli hanno assegnato una casa* ‘they assigned him a house’ thus means that Donato is provided with a house by *Ferrovie dello Stato*.

ST: *Lui è ferroviere, gli hanno assegnato una casa in Piazza Nazionale*.

EN: He’s a railway worker, they assigned him a house in Piazza Nazionale.

ZH:

Translators	Target Text	Translation Strategy
Official	单位给他 [纳齐奥内尔广场附近] 找了个房子	Adaptation
F1	他们给他分了一套国家广场的房子	Literal Translation
F2	他们在国家广场附近给他分了个房子	Literal Translation

⁹⁶ Accessible at: https://www.edizionieuropee.it/law/html/15/zn38_07_02a.html#_ART0004 (accessed 3.07.24).

F3	国家分了套纳扎诺广场的房子给他	Explication
F4	他们给他分了一套国家广场的房子	Literal Translation
F5	他们在国家广场给他分配了一套房子	Literal Translation

Table 99. *Gli hanno assegnato una casa, Translation Strategies*

F1, F2, F4 and F5 adopt a Literal Translation: *tamen gei ta* 他们给他 ‘they assigned him...’; F3 explicates the concept by specifying *guojia fen le* 国家分了... ‘the State provided him...’; The Official version adopts a peculiar kind of domesticating solution, adapted to the Chinese concept of *danwei* 单位: *danwei gei ta* 单位给他 ‘the working unit gave him...’. The *danwei* 单位 system was established in the 1950s during the Maoist era with the aim of reinforcing the social, political and ideological control of the Party over the population. In brief, it was a form of urban and social distribution that characterized China until the opening reforms of the 1980s. They were referred to as ‘working and residential units’: every Chinese was associated to a *danwei* and referred to it for work, school, neighborhood, etc.. In order to carry out certain activities (such as getting married, give birth, change job, etc.) it was necessary to ask for permission to the *danwei*. In sum, the working units controlled every form of activity of the population, and provided workers with resources such as accommodation, food, salary, etc. (Samarani 2004/2008). Given this brief overview, the Official version’s translation has been categorized as a form of Adaptation. This solution may in a way be misleading, in that it is quite unlikely for a *danwei* to be established in second post-war Naples. However, it is also true that it helps conveying a fairly similar concept of a State-controlled distribution of houses for workers. This may be interesting to be explored as part of future research on audience reception.

4.1.30 *Socio-political life, Mistranslations*

As mentioned among the observations made by looking at Tab. 95 in Subsection 4.1.29., Mistranslations have been recognized only in F1 and F2 (3 cases each). 2 of them regard the reference *fascisti* ‘fascists’, as exemplified by the example reported in section 4.1.30.1. The other 2 cases are reported in Appendix 1.

4.1.30.1 *Fascisti*

ST: Raccoglievano i voti per i monarchici e i *fascisti*.

EN: They gathered votes for the monarchists and fascists.

ZH:

Translators	Target Text	Translation Strategy
Official	他们为君主主义者和法西斯主义者收集选票	Equivalence
F1	他们为保皇党和纳粹法西斯收买选票	Mistranslation Over-interpretation
F2	那就是保皇党的基地 是纳粹法西斯的据点 是收买选票的地方	Mistranslation Over-interpretation
F3	他们为君主主义者和法西斯分子收集选票	Equivalence
F4	他们为保皇党和法西斯筹票	Equivalence

F5	他们为君主制主义者 和法西斯主义者 拉票	Equivalence
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Table 100. *Fascisti*, Translation Strategies

Fascisti ‘fascists’ is translated with its official equivalents *Faxisi zhuyizhe* 法西斯主义者 (Official, F5), *Faxisi fenzi* 法西斯分子 (F3) and *Faxisi* 法西斯 (F4). F1 and F2, instead, translate the reference into *Nacui faxisi* ‘Nazi-fascists’. Since the two terms reflect different ideological and social concepts, although historically interrelated, and considering that Nazism is not mentioned in the source text, I categorized these two solutions as two ‘Over-interpretation’ kind of Mistranslations.

4.1.31 Institutions and functions

The ‘Institutions and functions’ sub-subdomain includes only 3 references. These are translated via the translation strategies reported in Tab. 101.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Ref. to Socio-cultural life	Institutions and functions	Official	Equivalence	2
				Literal Translation	1
			F1	Generalization	1
				Literal Translation	1
				Mistranslation	1
			F2	Equivalence	1
				Generalization	1
				Mistranslation	1
			F3	Equivalence	1
				Literal translation	1
				Mistranslation	1
			F4	Equivalence	1
				Literal translation	1
				Mistranslation	1
			F5	Equivalence	2
				Literal Translation	1

Table 101. *Institutions and functions*, Translation Strategies

It is interesting to note that a Mistranslation has been recognized only in F1, F2, F3 and F4. It is presented in section 4.1.31.1 below as the most representative case of the given sub-subdomain.

4.1.31.1 Tribunale

The reference that has been mistranslated is *tribunale* ‘court’.

ST: Posso vedere se si libera un posto al *tribunale*.

EN: I could see if a job frees up at the courthouse.

ZH:

Translators	Target Text	Type of Mistranslation - Translation Strategy
Official	我可以看看法院有没有空出来的工作	Equivalence
F1	我看看能不能在市政府给她找到份工作	Mistranslation - The message doesn't get through
F2	我去问问 能不能在市政府给她谋一份好差事	Mistranslation - The message doesn't get through
F3	我看看县政府有没有职位空缺	Mistranslation - The message doesn't get through
F4	我看看市政府有没有空缺的职位	Mistranslation - The message doesn't get through
F5	我可以看看法院有没有空闲职位	Equivalence

Table 102. *Tribunale*, Mistranslations

The sentence is pronounced by Elena's father when talking about Elena's possible job, instead of continuing her education. *Tribunale* 'court' is translated with its official equivalent *fayuan* 法院 in the Official version and in F5. Unexpectedly, this is instead mistranslated in F1, F2, F3, and F4 and translated into *shi zhengfu* 市政府 'City Hall': this may be due to the fact that Elena's father works as the City Hall's doorkeeper. This kind of mistake does not cause an improper transfer of the plot though, in that the story does not follow this path and Elena goes to high school. It is nevertheless highlighted as an incorrect translation of the source text.

4.1.32 Military Institutions and functions

This sub-subdomain includes only one reference, which is an expression used in the military context.

4.1.32.1 L'hanno riformato

ST: *L'hanno riformato*, dicono che è un po' esaurito.

EN: He's been discharged, they say he had a breakdown.

ZH:

Translators	Target Text	Translation Strategy
Official	他被军队开除了 他们说他们崩溃了	Explicitation
F1	他提前退伍了 据说是因为他精神崩溃了	Generalization
F2	他们让他提前退伍了 说他有点精神崩溃	Generalization
F3	他已经退伍了 他们说他有过一次精神崩溃	Generalization
F4	/	Missing episode
F5	他被军队开除了 他们说他们精神崩溃了	Explicitation

Table 103. *L'hanno riformato*, Translation Strategies

The source text Italian expression is used to refer to someone being discharged from the army because of a physical disease – or any other reason that do not allow this person to pursue his military service. The expression is explicitated in the Official version and in F5 into *ta bei jundui kaichu le* 他被军队开除了 ‘he was fired from the army’. It is generalized in F1 (*ta tiqian tuiwule* 他提前退伍了 ‘he retired early’), F2 (*tamen rang ta tiqian tuiwu le* 他们让他提前退伍了 ‘they made him retire in advance’), and F3 *ta yijing tuiwule* 他已经退伍了 ‘he already retired’.

4.1.33 Idioms

This section examines the most frequent sub-subdomain identified within language-specific references: Idioms. Given the crucial role of language in the story and the cultural connotations it conveys, idiomatic expressions are particularly significant to the plot and its cultural specificity. A total of 77 instances of Idioms were identified.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Ref. to Socio-cultural life	Institutions and functions	Official	Adaptation	18
				Equivalence	4
				Explicitation	28
				Generalization	4
				Literal Translation	15
				Omission	1
				Mistranslation	7
			F1	Adaptation	21
				Equivalence	1
				Explicitation	30
				Generalization	3
				Literal Translation	11
				Omission	1
				/	5
				Mistranslation	5
			F2	Adaptation	14
				Equivalence	2
				Explicitation	44
				Generalization	2
				Literal Translation	8
				Omission	2
				Mistranslation	5
			F3	Adaptation	17
				Equivalence	2
				Explicitation	40

				Generalization	3
				Literal Translation	8
				Mistranslation	7
			F4	Adaptation	12
				Equivalence	1
				Explicitation	19+1
				Generalization	2
				Literal Translation	5+1
				Mistranslation	4
				/	33
			F5	Adaptation	18
				Equivalence	1
				Explicitation	38
				Generalization	3
				Literal Translation	13
				Mistranslation	4

Table 104. Idioms, Translation Strategies

Out of 77 cases, Tab. 104 highlights that:

- Explicitation is the most adopted strategy in the Official version (28 cases), in F1 (30), F2 (44), F3 (40), F4 (19+1)⁹⁷, and F5 (38);
- Adaptation is the second most adopted strategy in every version: 18 cases in the Official version, 21 in F1, 14 in F2, 17 in F3, 12 in F4, 18 in F5.
- A number of Mistranslation has been recognized in each version, which is greater in the Official version and in F3 rather than in the other non-professional ones: 7 cases in Official, 4 in F1, 5 in F2, 7 in F3, 4 in F4, 4 in F5.

The most relevant cases will be illustrated in the following subsections.

4.1.33.1 *Pure le pulci hanno la tosse?*

The idiomatic expression *pure le pulci hanno la tosse?* is pronounced by Lila's father towards her brother Rino when he insists on paying Lila's school for allowing her to study.

ST: Che c'è, *pure le pulci hanno la tosse?*

EN: What was that?

ZH:

Translators	Target Text	Translation Strategy
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⁹⁷ F4 misses the translation of 33 cases due to the non-availability of the correspondent episodes, not translated by the group.

Official	你说什么	Generalization
F1	这是在干什么	Generalization
F2	你在说什么胡话	Explicitation
F3	他在说些什么	Generalization
F4	/	Missing episode
F5	怎么回事	Generalization

Table 105. *Pure le pulci hanno la tosse?*, Translation Strategies

The expression is a dialectal one, used when someone, such as a child, says something judged irrelevant. It is translated into English with a generic ‘what was that?’. It is interesting to observe the different solutions and notice how F2, which again is the group that translated the episodes entirely from Italian⁹⁸, is the only one who clearly explicates and describes the implicit meaning of the idiom: *ni zai shuo shenme huhua* 你在说什么胡话 ‘what nonsense are you saying?’. The other five versions, instead, adopt what I have thus categorized as Generalizations, in that they reflect the generic and somehow neutral English translation: *ni shuo shenme* 你说什么 ‘what did you say?’ (Official), *ni shi zai gan shenme* 你是在干什么 ‘what are you doing?’ (F1), *ni zai shuo xie shenme* 你在说些什么 ‘what are you saying?’ (F3), *zenme huishi* 怎么回事 ‘what’s it all about?’ (F5). Another example of Explicitation is outlined in subsection 4.1.33.2.

4.1.33.2 *Le è venuto il marchese*

Le è venuto il marchese is a Neapolitan traditional expression used when a woman gets her period, which literally means ‘the marquis arrived’. It is pronounced by Carmela when Elena gets her period for the first time and asks for explanations.

ST: *Le è venuto il marchese*

EN: Aunt Flo’s paid her a visit.

ZH:

Translators	Target Text	Translation Strategy
Official	月经造访	Explicitation
F1	大姨妈到访	Adaptation
F2	她来月经了	Explicitation
F3	大姨妈来拜访她了	Adaptation
F4	她大姨妈来了	Adaptation
F5	大姨妈上门了啊	Adaptation

Table 106. *Le è venuto il marchese*, Translation Strategies

As it can be noticed, the expression is adapted in the first place in the English version, in which the similar idiomatic expression ‘Aunt Flo’s paid her a visit’ is adopted. The same happens in F1, F3, F4 and F5, in which

⁹⁸ The group translated the episodes of Season 2 entirely from Italian, whereas they made use of English as control language for Season 1.

the non-professional translators opted for the similar Chinese archaic and traditional euphemism used to refer to menstruations *da yima* 大姨妈, lit. ‘big aunt’ (Li 2020):

- *Da yima daofang* 大姨妈到访 ‘big aunt came to visit’ (F1);
- *Da yima lai baifang ta le* 大姨妈来拜访她了 ‘big aunt came to visit her’ (F3);
- *Ta da yima lai le* 她大姨妈来了 ‘her big aunt arrived’ (F4);
- *Ta da yima shangmen le a* 大姨妈上门了啊 ‘her big aunt got home’ (F5).

Given Lila’s line that follows – *chi?* ‘who?’ – it may be reasonable to say that adaptation is the best working solution, considering that this is maintained identical in every Chinese target texts into *shei* 谁 ‘who?’. The Italian dialogue voluntarily makes Lila puzzled by what Carmela says, and leads her to believe that *il marchese* ‘the marquis’ is a physical person, which is why she asks *chi?* ‘who?’.

The Official version and F2, instead, overtly explicitate the meaning of the idiom into *yuejing* 月经, which is the official equivalent of ‘menstrual period’. I categorized both as – although possibly infelicitous – Explicitations and not Mistranslations though, in that the message still gets across because Lila may sound like not recognizing the term anyway.

As mentioned, the most adopted strategy to render idiomatic expressions is Explicitation. Subsection 4.1.33.3 provides a representative example of this tendency.

4.1.33.3 *Tratteniamo il carro in discesa*

Tratteniamo il carro in discesa, which may be literally back-translated into English into ‘we are holding the carriage down the hill’, is a Neapolitan dialectal expression used to indicate the difficulties workers used to face when leading a carriage down a hill (Gaviglia 2016). It is pronounced by Giuseppina Peluso when Elena asks her *come stai?* ‘how are you?’ regarding her husband being imprisoned.

ST: E: come stai? G: come devo stare... bene, *tratteniamo il carro in discesa*

EN: we get the best we can

ZH:

Translators	Target Text	Translation Strategy
Official	我们已经尽力了	Explicitation
F1	我们在尽力把日子过好	Explicitation
F2	就是忙着养活自己呢	Explicitation
F3	我们已经尽我们所能了	Explicitation
F4	/	Missing episode
F5	我们尽力熬下去	Explicitation

Table 107. *Tratteniamo il carro in discesa*, Translation Strategies

First of all, the idiom is somehow explicitated in the English version with the similarly idiomatic expression ‘we get the best we can’. In the Chinese target texts, it is ‘described’ in its meaning into *women yijing jinli le* 我们已经尽力了 ‘we tried our best’ in the Official version, into *women zai jinli ba rizi guohao* 我们在尽力

把日子过好 ‘we do our best to let the days pass by’ in F2 *jiushi mangzhe yanghuo ziji ne* 就是忙着养活自己呢 ‘I am just busy holding myself’, in F3 *women yijing jin women suoneng le* 我们已经尽我们所能了 ‘we already did our best’, in F5 *women jinli ao xiaqu* 我们尽力熬下去 ‘we try to hold on’. All the solutions have thus been categorized as Explications in that, although evidentially influenced by the English version, they anyway describe the meaning of the source text expression.

4.1.34 Idioms, Mistranslations

As for what concerns Mistranslations, Tab. 108 summarizes the different typologies of Mistranslations recognized within the sub-subdomain ‘Idioms’.

Domain	Subdomain	Translators	Tot. Mistr.	Type	Tot.
Lexical references	Idioms	Official	7	Incomprehension	7
		F1	5	Incomprehension	4
				Over-interpretation	1
		F2	5	Incomprehension	5
		F3	7	Incomprehension	7
		F4	4	Incomprehension	3
				Over-interpretation	1
		F5	4	Incomprehension	3
				Over-interpretation	1

Table 108. Idioms, Mistranslations

As Tab. 108 shows and as already mentioned, Official and F3 present the most numerous cases of Mistranslations (7 each), compared to the other non-professional versions. In each version the majority of them are all Incomprehensions, except for one case of ‘Over-interpretation’ retrieved in F1, F4 and F5. The majority of these is thoroughly described in Section 4.6 as part of the reception study carried out within this research design. A different case, illustrating an Incomprehension, is instead presented in the following subsection 4.1.34.1.

4.1.34.1 Fatele un’attenzione

The expression is a para-dialectal one, which can be literally translated in English into ‘give her an attention’. While working in the butcher’s shop, Stefano tells his mother, who takes care of payments, to *fare un attenzione* to a lady. It implies to give her a discount, to treat her well.

ST: Mammà, a questa signora *fatele un’attenzione*

EN: Mamma, make sure you treat her well.

ZH:

Translators	Target Text	Translation Strategy
Official	女士 好好享用哦	Mistranslation - Incomprehension
F1	妈妈 关照一下这位女士	Literal Translation
F2	妈妈 好好招呼下这位太太	Literal Translation
F3	妈妈 对她好点儿	Literal Translation
F4	/	Missing episode
F5	老夫人 可别糟蹋了这好东西	Mistranslation - Incomprehension

Table 109. Fatele un'attenzione, Mistranslations

As the translation solutions show, the meaning of the given expression seems not to have been completely understood by Official, F2 and F5. Indeed, the Official translation is: *nǚshi hao hao xiangyong o* 女士 好好享用哦, which literally means ‘enjoy it, ma’am’ and which is used as a greeting expression. Similarly, F5’s solution seems to be the result of an incomprehension: *laofuren ke bie zaota le zhe hao dongxi* 老夫人 可别糟蹋了这好东西 ‘old lady, be sure of not ruining this precious things’.

F1’s, F2’s and F3’s versions are instead Literal Translations: *mama guangzhao yixia zhe wei nǚshi* 妈妈 关照一下这位女士 ‘mum, take care of this lady’ (F1), *mama hao hao zhao hu xia zhe wei taitai* 妈妈 好好招呼下这位太太 ‘mum, take care of this lady’, *妈妈 对她好点儿* ‘mum, be nice with her’.

4.1.35 Sayings

38 cases of ‘Sayings’ have been recognized and translated via the translation strategies outlined in Tab. 110.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Social References	Ref. to Socio-cultural life	Institutions and functions	Official	Adaptation	6
				Explicitation	11
				Literal Translation	11
				Omission	2
				Mistranslation	8
			F1	Adaptation	8
				Equivalence	1
				Explicitation	13
				Generalization	1
				Literal Translation	7
				/	4
				Mistranslation	4
			F2	Adaptation	10
				Explicitation	15
				Literal Translation	3
				Omission	4

				Mistranslation	6
			F3	Adaptation	10
				Equivalence	1
				Explicitation	18
				Literal Translation	7
				Mistranslation	2
			F4	Adaptation	5
				Equivalence	1
				Explicitation	6
				Literal Translation	7
				/	15
				Mistranslation	4
			F5	Adaptation	8
				Equivalence	1
				Explicitation	15
				Literal Translation	10
				Mistranslation	4

Table 110. Sayings, Translation Strategies

By observing Tab. 110, some observations can be made. In the Official translation a majority of Literal Translations and Explicitations (11 each) was recognized. There is a higher quantity of Explicitations in the non-professional versions compared to that of the Official version: 13 in F1, 15 in F2, 18 in F3, 15 in F5. F4 misses 15 references due to the non-availability of the translation of the correspondent episodes and adopts a majority of Literal Translations (7). There is a higher number of Mistranslations retrieved in the Official version if compared to the non-professional ones: 8 in Official, 4 in F1, 6 in F2, 2 in F3, 4 in F4, 4 in F5. Relevant examples are provided in the following subsections.

4.1.35.1 *Mandalo al camposanto*

The reference *mandalo al camposanto* literally means ‘send him to the graveyard’, which is a way to say ‘kill him’. It is pronounced by Silvio Solara to his son Marcello while he is beating Alfredo Peluso.

ST: *Mandalo al camposanto*.

EN: Send him to the graveyard.

ZH:

Translators	Target Text	Translation Strategy
Official	送他进坟墓	Literal Translation
F1	送他去死	Explicitation
F2	好好收拾他一顿	Adaptation
F3	弄死他	Explicitation
F4	/	/

F5	弄死他	Explication
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Table 111. *Mandalo al camposanto, Translation Strategies*

This case illustrates a Literal Translation adopted in the Official version and the Explications adopted instead in most of the fansubs. Indeed, in the Official version the reference has been translated into *song ta jin fenmu* 送他进坟墓; it has been explicited in F1, F3 and F5: *song ta qu si* 送他去死 ‘kill him’ (F1), *nong si ta* 弄死他 ‘kill him’ (F3, F5); it is instead somehow adapted in F2 *hao hao shoushi ta yi dun* 好好收拾他一顿 ‘give him a good beating’. F2’s solution does not explicitly mention neither the graveyard nor killing him, and it may sound “lighter” in its meaning. However, it may also be read as an implicit way to express the source text meaning, which is why it has been categorized as an Adaptation.

4.1.36 Sayings, Mistranslations

As mentioned, another observation that can be made is the higher number of Mistranslations retrieved in the official version. Tab. 112 illustrates the typologies of errors recognized in each version.

Domain	Subdomain	Translators	Tot. Mistr.	Type	Tot.
Lexical references	Sayings	Official	8	Incomprehension	6
				Over-interpretation	2
		F1	4	Incomprehension	3
				Over-interpretation	1
		F2	6	Incomprehension	4
				Over-interpretation	2
		F3	2	Incomprehension	1
				Over-interpretation	1
		F4	4	Incomprehension	3
				Over-interpretation	1
		F5	4	Incomprehension	3
				Over-interpretation	1

Table 112. *Sayings, Mistranslations*

The data reported in Table 112 highlight the differences in error types between the Official and non-professional translations. The Official translations predominantly feature Incomprehensions of the key English text, with 6 out of 8 errors being of this type. In contrast, while non-professional translations also have a significant number of Incomprehensions, the overall count is lower: 3 in F1, 4 in F2, 1 in F3, 3 in F4, and 3 in F5. A relevant example is described in Subsection 4.1.36.1.

4.1.36.1 *Viviamo con la bottega di mio marito*

Viviamo con la bottega di mio marito ‘we live off my husband’s shop’ is pronounced by Lila’s mother referring to their family poor economic situation, dependent solely on the earnings from Lila’s father’s shop. However, the Official translation conveys a different message, as Tab. 113 illustrates.

ST: *Viviamo con la bottega di mio marito*

EN: We live off my husband’s shop

ZH:

Translators	Target Text	Type of Mistranslation - Translation Strategy
Official	我们住在丈夫的店里	Mistranslation - Incomprehension
F1	都指着我丈夫的店养家糊口	Explicitation
F2	全靠我丈夫的鞋铺养着	Explicitation
F3	全靠我丈夫的商铺吃饭	Explicitation
F4	/	Missing episode
F5	靠我丈夫的店为生	Literal Translation

Table 113. *Viviamo con la bottega di mio marito*, Mistranslations

The Official translation is indeed *women zhu zai zhanfu de dian li* 我们住在丈夫的店里 ‘we live in my husband’s shop’. This seems to be the result of a misunderstanding, and it may be misleading as the viewers are familiar with Lila’s family house, which is a small flat in a residential building. Instead, the reference is explicitated in F1, F2 and F3: *dou zhizhe wo zhanfu de dian yangjia hukou* 都指着我丈夫的店养家糊口 ‘we all rely on my husband’s shop to sustain our family’ (F1), *quan kao wo zhanfu de xie pu yangzhe* 全靠我丈夫的鞋铺养着 ‘we rely on my husband’s shoe shop to live’ (F2), *quan kao wo zhanfu de shangpu chifan* 全靠我丈夫的商铺吃饭 ‘we rely on my husband’s shop to eat’ (F3). It is literally translated in F5: *kao wo zhanfu de dian wei sheng* 靠我丈夫的店为生 ‘we live off my husband’s shop’. The other cases are listed in Appendix 1.

4.1.37 Exclamations

20 cases of Exclamations have been retrieved, translated according to the translation strategies reported in Tab. 114.

Domain	Subdomain	Translators	Translation Strategy	Tot.
Lexical References	Exclamations	Official	Adaptation	16
			Explicitation	3
			Omission	1
		F1	Adaptation	15
			Literal Translation	1
			Omission	1

			Retention	1
			/	1
			Mistranslation	1
		F2	Adaptation	13
			Explicitation	4
			Omission	1
			Mistranslation	2
		F3	Adaptation	15
			Explicitation	3
			Literal Translation	1
			Omission	1
		F4	Adaptation	5
			Explicitation	1
			Mistranslation	1
			/	13
		F5	Adaptation	18
			Explicitation	1
			Omission	1

Table 114. Exclamations, Translation Strategies

Tab. 114 shows that the most adopted strategy, in each version, is Adaptation. Mistranslations have instead been retrieved only in F1 (1 case), F2 (2 cases) and F4 (1 case). The most emblematic cases are described in Subsections 4.1.37.1 and 4.1.37.2.

4.1.37.1 *Per l'amor di Dio*

The reference *per l'amor di Dio*, lit. ‘for God’s love’ exemplifies the adoption of Adaptation in most versions (Official, F1, F4 and F5).

ST: *Per l'amor di Dio*, se si sveglia vostro padre, vi uccide.

EN: For the love of God! If you wake your father he'll kill you.

ZH:

Translators	Target Text	Translation Strategy
Official	老天爷啊 你吵醒你爸的话 他会杀了你的	Adaptation
F1	看在老天份上 别吵了 如果吵醒了你们爸爸 他会杀了你们的	Adaptation
F2	别闹了 把爸爸吵醒了 他会很生气的	Explicitation
F3	求你们了 要是把你爸吵醒了 他会杀了你们的	Explicitation
F4	老天爷啊 若是吵醒你的父亲 他会杀了你的	Adaptation
F5	老天爷啊 你吵醒你爸的话 他会杀了你的	Adaptation

Table 115. *Per l'amor di Dio*, Translation Strategies

The exclamation, which in Italian expresses surprise, shock or concern, is adapted in the Official version, F4 and F5 into the Chinese exclamation *laotianye a* 老天爷啊, which may be back-translated into ‘oh my god’; similarly, it has been adapted in F1: *kan zai laotian fen shang* 看在老天份上 ‘for god’s sake’. It has instead been explicitated in F2 into *bie nao le* 别闹了 ‘don’t make noise’ and in F3 into *qiu nimen le* 求你们了 ‘please’.

4.1.38 Exclamations, Mistranslations

Among the above-mentioned Mistranslations, the most relevant example is outlined in Subsection 4.1.38.1.

4.1.38.1 Mannaggia la colonna

Mannaggia la colonna, lit. ‘blast the column’ is a Neapolitan dialectal exclamation that has its origins in an ancient tradition: according to the popular belief, in 1500, in Piazza Ottocalli in Naples, there was a magnificent marble column which was venerated because of its magical power of controlling the weather in favor of good harvest; for this reason, it became subject of superstitious rituals. In 1590, Archbishop Annibale di Capua abruptly ended this tradition by demolishing the column. This decision deeply saddened the people, who relied on it for comfort and support. Over time, the phrase *mannaggia ‘a culonna* emerged, referencing the column’s destruction and symbolizing disappointment or frustration. Today, this expression is used more casually to avoid directing insults at others (Giannetti 2019). In one episode of *L’amica geniale*, this expression is used by Antonio Cappuccio – Elena’s boyfriend – during an angry discussion with Elena, who is showing disinterest in him because of, as he assumes, his lack of education.

ST: È vero, a volte non le capisco⁹⁹. Ma *mannaggia la colonna*!

EN: It’s true, sometimes I don’t get them... Blast it!

ZH:

Translators	Target Text	Translation Strategy
Official	没错 有时我是听不懂的 该死的	Adaptation
F1	是的 有时候我是不懂 真该死	Adaptation
F2	这是真的 有时候我是听不懂 该死的学校	Mistranslation Incomprehension
F3	的确 我有时候不明白... 该死	Adaptation
F4	/	Missing episode
F5	是这样没错 有时候我是不懂 该死的	Adaptation

Table 116. *Mannaggia la colonna*, Mistranslations

In the Official version, F1, F3 and F5 the exclamation was adapted into the Chinese expression *gai si (de)* 该死(的), which can be back-translated into ‘damn it!’. However, the expression was misinterpreted in F2 and translated into *gai si de xuexiao* 该死的学校 ‘damn school!’”, which I categorized as an Incomprehension kind of Mistranslation which leads also to an Over-Interpretation, in that the misunderstanding seems to be related

⁹⁹ He refers to the conversations Elena has with her schoolmates.

to the fact that Antonio feels inferior to Elena and her schoolmates because of his lack of education. The mistake might also be due to the fact that this group translated the episode directly from Italian with no help from the English pivotal text like the other translators did.

4.1.39 *Metaphors*

The sub-subdomain of Metaphors includes 6 references. These have been translated via the translation strategies summarized in Tab. 117.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Lexical References	Figures of speech	Metaphors	Official	Explicitation	5
				Literal Translation	1
			F1	Explicitation	6
			F2	Explicitation	6
			F3	Explicitation	6
			F4	Explicitation	6
			F5	Explicitation	6

Table 117. *Metaphors, Translation Strategies*

Tab. 117. shows that the 6 cases have been translated almost in every case via an Explicitation, except for a Literal Translation in the Official version. An explicative case is outlined in Subsection 4.1.39.1. All the other analyzed references are reported in Appendix 1.

4.1.39.1 *Guardate, questo è un asino*

The metaphor conveyed in the expression *guardate, questo è un asino* ‘look, this is a donkey’ is used by Teacher Ferraro to Enzo, to indicate his bad grades and behavior.

ST: Guardate, questo è *un asino*!

EN: Look, this is a dunce!

ZH:

Translators	Target Text	Translation Strategy
Official	看哪 这个笨蛋	Explicitation
F1	都看看这个蠢货	Explicitation
F2	看 这是一个傻瓜	Explicitation
F3	快看 看看这傻瓜	Explicitation
F4	看看 这是个笨蛋	Explicitation
F5	看看 这是个傻瓜	Explicitation

Table 118. *Questo è un asino, Translation Strategies*

Probably influenced by the explicitation of the metaphor in the English version – dunce – all the Chinese target text adopted an Explicitation too:

- *Bendan* 笨蛋 ‘fool’ (Official, F4);
- *Chunhuo* 蠢货 ‘dunce’; (F1)
- *Shaghua* 傻瓜 ‘fool’ (F2, F3, F5).

4.1.40 *Similitudes*

Only 2 cases of similitudes were retrieved among the subdomain ‘Figures of speech’. These are translated via the strategies illustrated in Tab. 119.

Domain	Subdomain	Sub-subdomain	Translators	Translation Strategy	Tot.
Lexical References	Figures of speech	Similitudes	Official	Explicitation	1
				Mistranslation	1
			F1	Adaptation	1
				Literal Translation	1
			F2	Explicitation	1
			F3	Literal Translation	1
				Adaptation	1
				Literal Translation	1
				Literal Translation	1
			F4	Literal Translation	1
				/	1
			F5	Explicitation	1
				Literal Translation	1

Table 119. *Similitudes, Translation Strategies*

One interesting reflection that can be made by observing Tab. 119 is that only one case of Mistranslation is retrieved in the Official translation, whereas no translation errors are recognized in the non-professional ones. This is described in Subsection 4.1.40.1., and the other case of Similitudes is reported in Appendix 1.

4.1.40.1 *Come un ragno*

The similitude *come un ragno* ‘like a spider’ is pronounced by Lila when talking about Don Achille.

ST: [Quando fa buio, viene qui sotto], *come un ragno*

EN: [When it gets dark, he comes down here] like a spider

ZH:

Translators	Target Text	Translation Strategy
Official	像毒蛇	Mistranslation Incomprehension
F1	他会像个蜘蛛一样爬到这里来	Literal Translation
F2	天黑时他会像蜘蛛一样爬进来	Literal Translation

F3	他就会像蜘蛛一样来到这里	Literal Translation
F4	他会像个蜘蛛一样爬到这里来	Literal Translation
F5	他会像蜘蛛一样到这儿来	Literal Translation

Table 120. *Come un ragno*, Translation Strategies

As Tab. 120 shows, all the non-professional translations adopt a Literal Translation of *come un ragno* ‘like a spider’ into *xiang zhizhu yiyang* 像蜘蛛一样. For some reason, be it either a misunderstanding of the English pivot text or a voluntary choice, the Official translation is a substitution of the reference into ‘a poisonous snake’: *xiang dushe* 像毒蛇. Since no cultural issues related to spiders, to the extent of my knowledge, seem to exist within Chinese culture, I categorized this solution as an ‘Incomprehension’ kind of Mistranslation rather than a motivated voluntary choice. It must be underlined, though, that this kind of mistake does not seem to influence neither the transfer of the plot nor the cultural specificity of the product.

4.1.41 Proverbs

Within Lexical references, an interesting subdomain is represented by ‘Proverbs’ and its 2 correspondent cases.

Domain	Subdomain	Translators	Translation Strategy	Tot.
Lexical References	Proverbs	Official	Literal Translation (EN)	1
			Mistranslation	1
		F1	Literal Translation	2 (1 from EN)
		F2	Adaptation	1
			Mistranslation	1
		F3	Adaptation	1
			Literal Translation	1
		F4	Literal Translation	1 (from EN)
			Mistranslation	1
		F5	Literal Translation	1 (from EN)
			Mistranslation	1

Table 121. *Proverbs*, Translation Strategies

An inevitable observation on Tab. 121 is that most versions adopt one Literal Translation, which is however – except for F2 and F3 – clearly coming from the English pivotal text. Similarly, one Mistranslation is recognized almost in each version. The two cases are described in subsections 4.1.41.1 and 4.1.41.2.

4.1.41.1 *A lavare la testa al ciuccio si perde acqua e sapone*

The proverb *A lavare la testa al ciuccio si perde acqua e sapone*, lit. ‘washing the donkey’s head is a waste of water and soap’, comes from the Neapolitan dialect and it is used to indicate that doing something is pointless because it will not have any effect. It thus suggests that someone’s efforts are futile and unlikely to bring about

any change or improvement, no matter how much time or resources are invested. In the story, it is pronounced to Teacher Ferraro when being angry to Enzo Scanno's bad results at school.

ST: *A lavare la testa al ciuccio si perde acqua e sapone.*

EN: you can lead a donkey to water but you can't make him drink.

ZH:

Translators	Target Text	Translation Strategy
Official	你可以把驴牵到水边 但是无法逼它饮水	Literal Translation (EN)
F1	你能把驴引去水边 但你永远教不会他喝水	Literal Translation (EN)
F2	真是饮驴容易教驴难	Adaptation
F3	孺子不可教	Adaptation
F4	你能把驴带去水边 但你永远也教不会驴喝水	Literal Translation (EN)
F5	你可以把一头驴牵到水边 却无法强迫它喝水	Literal Translation (EN)

Table 122. *A lavare la testa al ciuccio si perde acqua e sapone*, Translation Strategies

The translation solutions of this proverb particularly show the influence of the English version on most the Chinese target texts. Official, F1, F4 and F5, indeed, literally translated the English adaptation of the proverb into 'you can lead a donkey to water but you can't make it drink', which conveys pretty much the same meaning of the original Italian one:

- *Ni keyi ba lü qian dao shuibian danshi wufa bi ta yinshui* 你可以把驴牵到水边 但是无法逼它饮水 'you can lead a donkey to water but you can't make it drink' (Official);
- *Ni neng ba lü yin qu shuibian dan ni yongyuan jiao bu hui ta he shui* 你能把驴引去水边 但你永远教不会他喝水 'you can lead a donkey to water but you can't teach him how to drink it' (F1);
- *Ni neng ba lü dai qu shuibian dan ni yongyuan ye jiao bu hui lü he shui* 你能把驴带去水边 但你永远也教不会驴喝水 'you can lead a donkey to water but you can't teach him how to drink it' (F3);
- *Ni keyi ba yi tou lü dao shuibian que wufa qiangpo ta he shui* 你可以把一头驴牵到水边 却无法强迫它喝水 'you can lead a donkey to water but you can't force him to drink' (F5).

F2's and F3's solutions are instead two Adaptations, in that they adopt a Chinese expression reflecting the same meaning:

- *Zhenshi yin lü rongyi jiao lü nan* 真是饮驴容易教驴难 'it is easy to water the donkey but hard to teach it' seems to be a Chinese saying, conveying the idea that it is simple to provide basic needs but challenging to impart knowledge or change behavior, especially in someone who is stubborn, which reflects the original Italian expression's meaning (F2);
- *Ruzi bu je jiao* 孺子不可教 'the boy is not worth teaching' is a Chinese idiom used to describe someone who is seen as hopelessly unteachable or unable to learn and which may evoke frustration with the person's inability or unwillingness to understand or improve (F3).

4.1.41.2 *Se la scoreggia è allegra...*

The proverb is pronounced by Donato Sarratore at dinner, who makes reference of a funny episode happened to his wife who is accused of having farted in a public place. He thus quotes the first sentence of what seems to be a proverb and asks for the second part because he doesn't remember it, but the conversation is interrupted by people's laughs and his wife asking him to stop. There seems to be not much evidence on the origins of the proverb but, to the extent of my knowledge, it may be *se la scoreggia è allegra 'o purgatorio è festa*; in any case, *se la scoreggia è allegra* literally means 'if the fart is happy...'. This seems not to have been fully understood in each of the Chinese target texts.

ST: Come si dice, Nella: se la scoreggia è allegra...

EN: How does it go, Nella: if it's jolly fart...?

ZH:

Translators	Target Text	Translation Strategy
Official	怎么说的来着 内拉 开心屁吗	Mistranslation Incomprehension
F1	接下来会怎么样 内拉 如果是个响屁...	Literal Translation
F2	感觉怎么样 内拉 这是不是个让人愉快的屁	Mistranslation Incomprehension
F3	你觉得接下来会怎么样 内拉 如果这是个玩笑屁...	Literal Translation
F4	怎么可能 Nella 如果真的是个屁	Mistranslation Incomprehension
F5	怎么说的来着 奈拉 是开心屁吗	Mistranslation Incomprehension

Table 123. *Se la scoreggia è allegra, Mistranslations*

The analysis of the original meaning of the proverb and the translations' one is quite subtle. To the extent of my interpretation, the focus of the proverb is on the second tense, in that the proverb begins with "if...". This is literally translated in F1 and F3:

- *ruguo shi ge xiang pi* 如果是个响屁... 'if it's a loud fart...' (F1);
- *ruguo zhe shi ge wanxiao pi* 如果这是个玩笑屁... 'if it's a joking fart...' (F3).

The focus of the question seems instead to be misinterpreted in the Official translation, F2, F4 and F5:

- the Official version and F5 seem to be asking 'is the fart happy?': *kaixin pi ma* 开心屁吗;
- similarly, F2's translation seems to have neglected the 'if' clause,: *zhe shi bu shi ge rang ren yukuai de pi* 这是不是个让人愉快的屁 'is this a fart that makes people happy?';
- F4, although maintaining the 'if' clause, does not focus on the adjective describing the fart: *ruguo zhende shi ge pi* 如果真的是个屁 'if it's really a fart';

Although the difficult and multiple interpretations this line may generate, I have categorized the above-mentioned versions as Incomprehensions Mistranslations.

4.1.42 *Courtesy Expressions*

This subdomain includes only one relevant reference: the expression of condolences pronounced by Elena's mother towards Melina when her husband dies.

ST: Condoglianze, Meli.

EN: My condolences, Melina.

ZH:

Translators	Target Text	Translation Strategy
Official	我深表哀悼 梅丽娜	Equivalence
F1	节哀顺变 梅丽娜	Adaptation
F2	深感不幸 梅林娜	Explicitation
F3	请节哀 梅丽娜	Adaptation
F4	节哀 Melina	Adaptation
F5	节哀顺变 梅丽娜	Equivalence

Table 124. *Condoglianze, Translation Strategies*

It is interesting to notice that the given expression is translated via a Chinese equivalent expression in the Official version and adapted to a fixed phrase pronounced to express sympathy for someone's loss in most fansubs except for F2, in which it is explicitated:

- *Wo shen biao aidao* 我深表哀悼 'my deepest condolences' (Official);
- *Jie'ai (shunbian)* 节哀(顺变) is an expression that imply restrain one's grief and accept the inevitable loss which has been adopted in F1, F3, F4 and F5.
- F2's translation is an explicitation of the meaning of 'condolences': *shen gan buxing* 深感不幸 'I am deeply sorry'.

4.1.43 *Grammar-related issues*

The domain 'morphological references' includes those linguistic references based on the morphological structure of a/some expression(s). These are divided into the subdomains of 'grammar-related issues' and 'Latin-related issues'. 'Grammar-relates issues' include 4 cases, translated as summarized in Tab. 125.

Domain	Subdomain	Translators	Translation Strategy	Tot.
Morphological References	Grammar-related issues	Official	Adaptation	2
			Equivalence	1
			Mistranslation	1
		F1	Adaptation	2+1
			Explicitation (note)	0+1

		F2	Mistranslation	1
			Adaptation	1
			Mistranslation	3
		F3	Adaptation	3
			Equivalence	1
		F4	Adaptation	1
			/	3
		F5	Adaptation	2
			Explication	1
			Equivalence	1

Table 125. Grammar-related issues, Translation Strategies

Tab. 125 illustrates that the most adopted strategy is Adaptation; it is worth underlying also the presence of Mistranslations in Official (1), F1 (1), and most predominantly in F2 (3). One of the most relevant cases is illustrated in subsection 4.1.43.1, while the others are reported in Appendix 1.

4.1.43.1 Essi piangettero

The reference described in this subsection is one of the most emblematic of the whole analysis, given also the importance of language and education within the narrative.

The scene in which it is pronounced takes place at Teacher Oliviero's house, where Elena and her schoolmate Gigliola are taking Italian grammar lessons to prepare the middle school entrance exam. The teacher asks Gigliola the past tense *passato remoto* of the verb 'to cry'. The girl makes a grammatical mistake when uttering the first plural person: instead of saying *essi piansero*, she says *essi piangettero*. She then corrects herself when the teacher asks 'what?' and says it correctly.

ST: - *Noi piangemmo, voi piangeste, essi...* - *Essi?* - *Piangettero.* - *Che cosa?* - *Piansero.*

EN: - We cried, you cried, they... - They? - Crieded. - What? - Cried.

ZH:

Translators	Target Text		Translation Strategy
Official	我们哭了 你们哭了 他们 -他们 哭了 什么 哭了		Mistranslation The message doesn't get through
F1	我们哭了 你哭了 他们... -他们 曾哭了*	*NOTE: "此处考察意大利语的 动词变位 即动词词尾的屈折变化 用以表达不同的时 态语态"	Adaptation + Explication (note)

	什么 哭了		
F2	我们哭了 你们哭了 他们 -他们怎么了 哭了 -你说什么 哭了	Mistranslation The message doesn't get through	
F3	我们哭了 你们哭了 他们... -他们 哭了了 -什么 他们哭了	Adaptation	
F4	/	Missing episode	
F5	我们当时哭了 你们当时哭了 他们... -他们什么 哭过了的 -什么 哭了	Adaptation	

Table 126. *Essi piangettero*, Translation Strategies

The reference in itself is made by the mistake Gigliola makes, reflected in the English text through ‘they crieded’ and ‘they cried’. This is however not reproduced neither in the Official version nor in F2, who translate both *piangettero* ‘they crieded’ and *piansero* ‘they cried’ into *ku le* 哭了 ‘cried’. For this reason, they both have been categorized as ‘The message does not get through’ kind of Incomprehensions. The other versions, instead, adapt their translation solution to the Chinese language:

- F1 distinguishes *piangettero* ‘they crieded’ and *piansero* ‘they cried’ making use of the adverb, indicating past, *ceng* 曾 (Adaptation) and adding an explicative note on Italian verb conjugations: *Cichu kaocha Yidaliyu de dongci bianwei ji dongci ciwei de quzhe bianhua yong yi biaoda butong de shitai yutai* 此处考察意大利语的动词变位即动词词尾的屈折变化 用以表达不同的时态语态 ‘Here we examine the Italian verb conjugation and the inflection at the end of the verb to express different tenses and persons’.
- F3 distinguishes *piangettero* ‘they crieded’ and *piansero* ‘they cried’ making double use of the temporal particle *le* 了 to refer to *piangettero*, creating a grammatical mistake;
- Similarly, F5 makes double use of both the particle *guo* 过 and *le* 了 to reproduce the grammatical mistake.

This case is part of the reception study conducted via the focus groups and therefore included in Section 4.6.

4.1.43.2 L'oracolo

Another interesting grammar-related reference is represented again by a grammatical mistake. This is committed by Elena when reading out loud a short text in class, as she pronounces the word *oracolo* (o-rà-co-lo) ‘oracle’ putting the accent in the wrong place: *oracólo*. She then gets corrected by the teacher.

ST: [E: *I troiani lasciano la Tracia e si recano a Delo, dove consultano*] *l'oracòlo* di Apollo.

Teacher: *Si dice oràcolo, mh?*

EN: [E: The Trojans leave Thrace and go to Delos, where they consult] the orocle of Apollo.

Teacher: It's pronounced “oracle”.

ZH:

Translators	Target Text	Translation Strategy
Official	E:在那里他们咨询阿波罗的“圣渣” T:发音错了 是“圣者”	Adaptation
F1	E:他们在那儿聆听了阿波罗的“神语” T:那个词读作“神谕”	Adaptation
F2	E:在那 他们向阿波罗神的祭司请示神谕 T:这个词发音是 oracle	Mistranslation - The message doesn't get through
F3	E:在那请示了阿波罗的神语 T:是“神谕”	Adaptation
F4	E:他们在那里请求了阿波罗的神语 T:那叫神谕	Adaptation
F5	E:在那里他们向阿波罗的神鱼请教 T:那个词读“神谕”	Adaptation

Table 127. *Oracolo*, Translation Strategies

The solution adopted are particularly interesting. Except for F2's, all the others – included the English one – are Adaptations. The accent mistake is reproduced either through different characters with a similar pronunciation or through different characters with the same pronunciation but a different tone:

- *Sheng zha* 圣渣 lit. ‘holy slag’/ *shengzhe* 圣者 ‘saint’ (Official);
- *Shén yǔ* (3rd tone) 神语 lit. ‘divine language’/ *Shényù* (4th tone) 神谕 ‘oracle’ (F1, F3, F4);
- *Shén yú* (2nd tone) 神鱼 lit. ‘divine fish’/ *Shényù* (4th tone) 神谕 ‘oracle’ (F5).

As it can be noted, the Official solution is based on different characters with a slight difference in the pronunciation, whereas the non-professional ones play with the wrong tone but identical “pronunciation”, somehow reproducing the wrong accent in the source text's word *oracolo*. They are all categorized as Adaptations.

F2's solution falls into the category of a ‘the message doesn't get through’ type of Mistranslation. While the translator seems to have understood the issue, the chosen target text does not effectively convey the intended meaning to the audience: when Elena commits the mistake, the target text's word adopted is *shenyu* 神谕 ‘oracle’, which is in fact the correct Chinese translation of ‘oracle’. But when the teacher corrects her, she specifies *zhe ge ci fayin shi* oracle 这个词发音是 oracle: this solution does not seem to make any sense,

in that the word ‘oracle’ is retained in its Latin letters and it is not clear why *shenyu* 神谕 would be read as ‘oracle’.

4.1.44 *Latin-related issues*

Similar to ‘grammatical-related issues’ is the sub-subdomain ‘Latin-related issues’, which in turn encompasses all those references to Latin language related to Elena’s studies. A total amount of 4 cases has been retrieved, translated via the strategies outlined in Tab. 128.

Domain	Subdomain	Translators	Translation Strategy	Tot.
Morphological References	Latin-related issues	Official	Omission	2
			Retention	0+1
			Explicitation	0+1
			Mistranslation	1
		F1	Retention	3
			Omission	1
		F2	Retention	4
		F3	Retention	2
			Adaptation	1
			Loan	1
		F4	Retention	4
		F5	Retention	2
			Adaptation	2

Table 128. *Latin-related issues, Translation Strategies*

Tab. 128 illustrates that the most adopted strategy is Retention. Only one case of Mistranslation has been retrieved, and this belongs to the Official version. The most representative ones are described in subsections 4.1.44.1 and 4.1.44.2.

4.1.44.1 *Fecit facere*

This reference is related to the conjugation of the Latin verb *facere* ‘to do’. It is mentioned by Elena’s teacher in class.

ST: Così non andiamo da nessuna parte, “*fecit*” è il perfetto del verbo “*facere*”.

EN: We’re not getting anywhere like this. “Fecit” is the perfect tense of “facere”.

ZH:

Translators	Target Text	Translation Strategy
Official	这样什么时候能学会啊 动词的时态都没弄懂	Omission
F1	像这样可不行 “fecit”是“facere”的完成式	Retention
F2	你们这样 根本什么都学不到 Fecit 是 Facere 的完成时态	Retention
F3	这样下去我们毫无进展 “fecit”是“facere”的完成时	Retention

F4	看来大家学的毫无进展 “Fecit” 是 “facere” 的完成时	Retention
F5	像这样是学不好的 “做了” 是 “做” 的完成时态	Adaptation

Table 129. *Fecit facere*, Translation Strategies

The reference is retained in its latin letters in F1, F2, F3 and F4. It is adapted in F5, in that it has been rendered via its meaning – *zuo le* 做了 ‘fecit’ and *zuo* 做 ‘facere’ – and omitted in the Official version, where it is rather substituted by a generic *dongci de shitai dou mei nong dong* 动词的时态都没弄懂 ‘you don’t understand any verb tense’.

4.1.44.2 *Otia*

This reference is related to the Mistranslation retrieved in the Official translation. It concerns a grammatical mistake committed by Elena in reading the accent of the Latin word *otia* (òtia), which is erroneously put on the *i* instead of on the *o*.

ST: *Otia*, Greco? “*Otia*”! *Ti ricordi cosa significa otia*?

EN: Ozia, Greco? “*Otia*”! Do you remember what “*otia*” means?

ZH:

Translators	Target Text	Translation Strategy
Official	“该” “此” “缓解” “做” 重音读错了 应该 这样读	Mistranslation Incomprehension/The message doesn’t get through
F1	“Ozia” 格雷科 是 “Otia” 你还记得“otia”是什么意思吗	Retention
F2	是 Ozia 吗 格雷科 应该是 Otia 你还记得 Otia 是什么意思吗	Retention
F3	“Ozia” 格雷科 是 “Otia” 你还记得 “otia” 什么意思吗	Retention
F4	是 “Ozia” 吗 Greco 是 “Otia” 你知道 “otia” 什么意思吗	Retention
F5	“Ozia” 吗 格雷科 是 “Otia” 你还记得它是什么意思吗	Retention

Table 130. *Otia*, Translation Strategies

The reference is retained in its Latin letters in F1, F2, F3, F4 and F5. The Official translation, instead, seems to be showing a lack of understanding of the original text, or, anyway, an improper translation solution that do

not seems to be allowing the audience to understand the scene properly. A series of apparently unrelated words is listed in the Official subtitles: *gai* 该 ‘should’, *ci* 此 ‘this’, *huanjie* 缓解 ‘to solve’, *zuo* 做 ‘to do’. These are followed by an explanation: *zhongyin du cuo le yinggai zheyang du* 重音读错了 应该 这样读 ‘The accent is wrong. You should read it ‘yinggai’. While the second part of the line allows to understand that there is a mistake in reading the accent of a word, the first part seems instead to be misleading, and it has been thus categorized as an ‘Incomprehension/The message doesn’t get through’ kind of Mistranslation. This case is also part of the focus groups-based reception study conducted within this research (see Section 4.6).

4.2 Discussion of the results of the comparative study

By looking at the data altogether, several observations can be made to provide preliminary answers to RQ1 and RQ2:

RQ1: Through which translation strategies are culture-specific references translated by both the official translators and the amateur ones?

RQ2: What kind of translation mistakes can be recognized in the official translation? Do they occur in the amateur versions as well?.

Tab. 131 illustrates the total amount of strategies retrieved in each version.

Strategy	Translator	TOT.
Adaptation	Official	56+16
	F1	64+7
	F2	53+4
	F3	67+16
	F4	37+6
	F5	75+21
Equivalence	Official	139+1
	F1	79+1
	F2	116+1
	F3	119+1
	F4	54
	F5	129
Explicitation	Official	97+2
	F1	159+2
	F2	152+2
	F3	131+1
	F4	61+1
	F5	133+1
Generalization	Official	59+16

	F1	43+6
	F2	48+3
	F3	61+17
	F4	16+6
	F5	54+21
Literal Translation	Official	34
	F1	32
	F2	23
	F3	28
	F4	21+1
	F5	38
Loan	Official	30
	F1	26
	F2	33
	F3	28
	F4	6
	F5	20
Omission	Official	20+1
	F1	12
	F2	19
	F3	14+1
	F4	3
	F5	15
Retention	Official	13+1
	F1	17
	F2	17
	F3	10
	F4	15
	F5	4

Table 131. Translation Strategies, total amounts

By looking at the data reported in Tab. 131, which do not include translation errors, the following reflections can be made:

- F4 misses the translation of 261 references and F1 of 41, due to the non-availability of the translation of the correspondent episodes by the two groups. This is taken into consideration in the discussion of the results;

- Adaptation is most adopted in F5, with 75 cases + 21 hybrid ones (made up of Adaptation + another strategy). Several cases of Adaptation are retrieved in F3 (67+16) and F1 (64+7), too, whereas they are inferior in Official (56+16) and F2 (53+4), and even less in F4 (37+6), although F4, as highlighted, misses the translation of 261 references.
- Equivalence is most adopted in the Official translation, with 139 cases + 1 hybrid. It is much used in F5 too (129 cases), F3 (119+1) and F2 (116+1), whereas it is way less embraced in F1 (79+1) and, of course, in F4 (54).
- Explication is evidently more used in F1 and F2, with 159+2 and 152+2 cases each. This is in line with the contents emerged in the interviews (see Subsection 4.3.2.3) and with the groups' intention of transferring cultural references in the most appropriate way possible, making use of explicative glosses; it also reflects the fact that these two groups are made up by members who study and know Italian, which underlines their attention to details and cultural specificity in the translation solutions chosen. Explication is often adopted in F5 (133+1) and F3 (131+1), too, but evidently less in the Official version (97+2). This is not to say that fansubbers' explicited solutions are always more effective than the Official translation's ones, but it is for sure a proof of their strong will of introducing Italy and its culture to Chinese people.
- Generalization is primarily adopted in F3 (61+17 cases), Official (59+16) and F5 (54+21), while it is less used in F2 (48+3), F1 (43+6) and of course F4 (16+6);
- Literal Translation is mostly adopted in F5 with 38 cases, and in the Official version (34 cases); it is used 32 times in F1, and less in F3 (28), F2 (23) and F4 (21+1);
- Loan is most adopted in F2 (33 cases) and in the Official translation (30 cases), whereas less cases of Loan have been retrieved in F3 (28), F1 (26), F5 (20) and F4 (6);
- Omission is most adopted in the Official version, with 20+1 cases, possibly showing the difficulties encountered by the official translations' team in addressing these references. The same can be said for F2, in which 19 cases have been retrieved. 15 cases have been recognized in F5, 14+1 in F3 and 12 in F1. Only 3 in F4, but again F4 misses the translation of several references. Since Omission implies the non-translation of the given references, I believe it is emblematic that the most numerous cases are retrieved in the Official one.
- Finally, Retention is not much used by none of the six translations compared, but anyway the most numerous ones are F1 and F2 (17 cases each), followed by 15 cases in F4 – which is quite a lot, given that the group misses several references – and Official (13+1). 10 cases are retrieved in F3, and only 4 in F5.

Interesting reflections must be made in relation to translation errors. Tab. 132 indicates the total number of Mistranslations retrieved in each version.

Mistranslations	
Translator	Total number

Official	44
F1	32
F2	47
F3	37
F4	31
F5	23+1

Table 132. Mistranslations, total amounts

Overall, the highest number of Mistranslations has been collected, arguably surprising, in F2 rather than in the Official version as the hypothesis of this research suggested. 47 cases of Mistranslation are indeed retrieved in F2 and 44 in the Official translation. Quite less are instead recognized in the other non-professional versions: 37 in F3, 32 in F1, 31 in F4 – which is a pretty high number considering that the group misses 261 references – and 23+1 in F5.

It is relevant to notice, though, the typology of errors recognized and the domains and subdomains in which these are retrieved. It must be considered that F2 is the group who translated primarily from Italian (season 2 entirely) and that the Official translation is instead made from a pivot language – presumably better known than Italian, which is not known at all. Tab. 133 outlines the different errors typologies retrieved in each domain and subdomain considered.

Sub-subdomain	Translators	Mistranslation typology	Tot.	Tot. Mistranslations
Food and Beverages	Official	Mismatch video-subtitle	1	2
		Incomprehension	1	
	F1	Mismatch video-subtitle	1	1
	F2	Mismatch video-subtitle	1	1
	F3	Mismatch video-subtitle	1	2
		Incomprehension	1	
	F4	Mismatch video-subtitle	1	2
		Incomprehension	1	
	F5	Mismatch video-subtitle	4	4
Shops, Bars and Restaurants	Official	Over-interpretation	1	1
	F1	/	/	0
	F2	/	/	0
	F3	/	/	0
	F4	Incomprehension	3	3
	F5	/	/	0

Objects from daily life	Official	Mismatch video-subtitle	1	1
	F1	Incomprehension	1	1
	F2	Incomprehension	1	1
	F3	/	/	0
	F4	/	/	0
	F5	/	/	0
Real/fictional characters	Official	Incomprehension	2	4
		Not equivalent	2	
	F1	Not equivalent	1	1
	F2	Incomprehension	1	3
		Not equivalent	2	
	F3	Incomprehension	2	4
		Not equivalent	1	
		Typos	1	
	F4	/	/	0
	F5	/	/	0
Books, films, songs	Official	Incomprehension	2	2 (1EN Mistr.)
	F1	Incomprehension	1	3 (1 EN Mistr.)
		Not equivalent	2	
	F2	Not equivalent	3	3
	F3	Incomprehension	1	3 (1EN Mistr.)
		Not equivalent	2	
	F4	Incomprehension	1	2 (1EN Mistr.)
		Not equivalent	1	
	F5	Incomprehension	1	2 (1EN Mistr.)
		Not equivalent	1	
Historical references	Official	Not equivalent	2	2
	F1	/	/	0
	F2	/	/	0
	F3	/	/	0
	F4	/	/	0
	F5	/	/	0

Toponyms	Official	Incomprehension	3	5
		Not equivalent	2	
	F1	Incomprehension	1	5
		Not equivalent	4	
	F2	Incomprehension	1	6
		Not equivalent	5	
	F3	Incomprehension	1	5
		Not equivalent	4	
	F4	Incomprehension	1	5
		Not equivalent	4	
	F5	Incomprehension	1	2
		Not equivalent	1	
Rituals	Official	/	/	0
	F1	/	/	0
	F2	Over-interpretation	1	2
		Incomprehension	1	
	F3	Over-interpretation	1	5
		Incomprehension	4	
	F4	/	/	0
	F5	/	/	0
Folklore	Official	Incomprehension	1	2
		Mismatch video-subtitle	1	
	F1	/	/	0
	F2	/	/	0
	F3	Incomprehension	2	2
	F4	/	/	0
	F5	Incomprehension	1	1
Weights and Measures	Official	/	/	0
	F1	/	/	0
	F2	/	/	0
	F3	/	/	0
	F3	Over-interpretation	3	3
	F5	/	/	0
Festivities	Official	Incomprehension	1	1

	F1	Incomprehension	1	1
	F2	Incomprehension	2	2
	F3	Incomprehension	2	2
	F4	Incomprehension	1	1
	F5	Incomprehension	1	1
Grading System	Official	Incomprehension/The message doesn't get through	1	2
		Over-interpretation	1	
	F1	Incomprehension/The message doesn't get through	1	2
		Over-interpretation	1	
	F2	Over-interpretation	2	2
	F3	Incomprehension/The message doesn't get through	1	1
	F4	Over-interpretation	1	1
	F5	/	/	0
School-related references	Official	Incomprehension	3	4
		Over-interpretation	1	
	F1	Incomprehension	2	3
		Over-interpretation	1	
	F2	Incomprehension	3	4
		Over-interpretation	1	
	F3	Incomprehension	4	4
	F4	Incomprehension	2	2
	F5	Incomprehension	3	4
		Over-interpretation	1	
Classes subdivision	Official	/	/	0
	F1	/	/	0
	F2	Over-interpretation	1	1
	F3	/	/	0

	F4	/	/	0
	F5	/	/	0
Socio-political life	Official	/	/	0
	F1	Incomprehension	1	3
		Over-interpretation	2	
	F2	Incomprehension	1	3
		Over-interpretation	2	
	F3	/	/	0
	F4	/	/	0
	F5	/	/	0
Institutions and functions	Official	/	/	0
	F1	The message doesn't get through	1	1
	F2	The message doesn't get through	1	1
	F3	The message doesn't get through	1	1
	F4	The message doesn't get through	1	1
	F5	/	/	0
Idioms	Official	Incomprehension	7	7
	F1	Incomprehension	4	5
		Over-interpretation	1	
	F2	Incomprehension	5	5
	F3	Incomprehension	7	7
	F4	Incomprehension	3	4
		Over-interpretation	1	
	F5	Incomprehension	3	4
		Over-interpretation	1	
Sayings	Official	Incomprehension	6	8
		Over-interpretation	2	
	F1	Incomprehension	3	4
		Over-interpretation	1	
	F2	Incomprehension	4	6
		Over-interpretation	2	

	F3	Incomprehension	1	2
		Over-interpretation	1	
	F4	Incomprehension	3	4
		Over-interpretation	1	
	F5	Incomprehension	3	4
		Over-interpretation	1	
Exclamations	Official	/	/	0
	F1	Incomprehension	1	1
	F2	Incomprehension	2	2
	F3	/	/	0
	F4	Over-interpretation	1	1
	F5	/	/	0
Similitudes	Official	Incomprehension	1	1
	F1	/	/	0
	F2	/	/	0
	F3	/	/	0
	F4	/	/	0
	F5	/	/	0
Proverbs	Official	Incomprehension	1	1
	F1	/	/	0
	F2	Incomprehension	1	1
	F3	/	/	0
	F4	Incomprehension	1	1
	F5	Incomprehension	1	1
Grammar-related issues	Official	The message doesn't get through	2	2
	F1	Typos	1	1
	F2	The message doesn't get through	3	3
	F3	/	/	0
	F4	/	/	0
	F5	/	/	0

Latin-related issues	Official	Incomprehension/The message doesn't get through	1	1
	F1	/	/	0
	F2	/	/	0
	F3	/	/	0
	F4	/	/	0
	F5	/	/	0

Table 133. Number of Mistranslations by domain and typology in each version

First, it must be underlined that Mistranslations, regardless of who made them, have not been found in every sub-subdomain. In fact, in several sub-subdomains, no errors have been detected at all, specifically: Brand Names, References to work, Symbolic works and monuments, Religious references, Proper names of geographical objects, Military institutions and functions, Metaphors, and Courtesy expressions.

By observing the Mistranslations retrieved in the Official translation first, the majority of them concerns Sayings (8 cases), Idioms (7 cases) and Toponyms (5 cases). This highlights not so much the challenge of understanding Italian language-specific expressions, such as sayings and idioms, but rather the difficulty in comprehending the English text itself. This, in turn, suggests a lower-than-expected proficiency in the very language being used as the primary medium. While Sayings and Idioms are the most mistranslated subdomains in the Official version, this is not the case for all the fansubbing groups. Idioms are cause of 5 Mistranslations in F1, 5 in F2, 7 in F3, and 4 in both F4 and F5. It is interesting to notice the different typologies of errors between the two sides though: in the Official translation, the 7 Mistranslations are all due to Incomprehensions. Instead, F1 shows only 4 Incomprehensions and 1 Over-interpretation, F2 5 Incomprehensions – which are anyway less than the Official's 7 cases – F4 and F5 3 Incomprehensions and 1 Over-interpretation; in F3, instead, 7 Incomprehensions have been recognized too. As for what concerns Sayings, the Official translation has the highest number: 8. They are less numerous in the non-professional versions: 4 in F1, 6 in F2, 2 in F3, 4 both in F4 and in F5. Similarly, the number of Incomprehensions is higher in Sayings too, if compared to the typology of errors recognized in the non-professional translations. Incomprehensions are indeed 6 (out of 8 cases) in the Official version, 3 in F1, 4 in F2, 1 in F3, 3 in F4 and 3 in F5. Considering the inferior total number of errors retrieved in the fansubs, it may be argued that the number of Incomprehensions is – proportionally – higher in those rather than in the Official subtitles. Overall, however, the number of Incomprehensions is nevertheless higher in the Official version than in the fansubbed ones, showing more difficulties in understanding and thus in rendering the original meaning of the given sayings.

As for Toponyms, instead, the retrieved errors are presumably the concrete result of the basically non-existent knowledge of Italian culture and geography: given the great amount of “infra-cultural” (Pedersen 2011) references within the sub-subdomain ‘Toponyms’, it may be expectable for these errors to be mainly ‘Not equivalent’ ones. However, among the 5 cases committed in the Official version, 3 of them are actually ‘Incomprehension’ ones (see, for example, the case of *Piazza Nazionale* in Subsection 4.1.18.1), confirming

the total lack of knowledge mentioned by the member of the translation team interviewed. By contrast, although F2 shows the highest number of Mistranslations of Toponyms (6 cases), followed by 5 cases in F1, 5 in F3, 5 in F4 and 2 in F5, these are all mainly due to ‘Not equivalent’ solutions (in each fansubbed version, only 1 case of Incomprehension is recognized, while the remaining cases are all Not equivalents). This difference between the two “sides” may thus underline the difference in knowledge of both culture, geography and language. This is highlighted also by the total amount of Incomprehensions recognized in the Official version if compared to those retrieved in the fansubs, as Tab. 134 illustrates.

Incomprehensions	
Official	30
F1	16
2	22
F3	26
F4	16
F5	14

Table 134. Incomprehensions, total cases

As it can be noticed, the highest number of Incomprehensions has been retrieved in the Official translation: 30 cases out of the 44 total errors, compared to only 16 in F1 (out of 32), 22 in F2 (out of 47), 26 in F3 (out of 37), 16 in F4 (out of 31), and 14 in F5 (out of 23+1). These data highlight also the particularly elevated number of errors retrieved in F4, and in particular of Incomprehensions – given that this group misses the translation of several references.

Another category of errors that shows a lack of understanding, resulting in a poor solution that does not seem to allow the audience to grasp the message of a given scene, is that of ‘The message doesn’t get through’. This, as Tab. 135 illustrates, has been retrieved predominantly in the Official version, too.

The message doesn’t get through	
Official	4
F1	2
F2	4
F3	2
F4	2
F5	0

Table 135. The message doesn’t get through, total cases

In fact, Tab. 135 shows that the same number of cases are retrieved in F2, too. They are nevertheless less in the other fansubbed versions compared to the Official one.

Similarly, it is interesting to observe another typology of errors that is cause of a stumble in the misunderstanding of a given reference and its correspondent scene, which is ‘Mismatch video-subtitle’. As Tab. 136 reports, this typology has been recognized mainly in F5 and in the Official translation.

Mismatch video-subtitle	
Official	3
F1	1
F2	1
F3	1
F4	1
F5	4

Table 136. Mismatch video-subtitle, total cases

While F5 and Official are the most numerous ones, with 4 and 3 cases respectively, the other fansubbed versions show instead only one case each.

‘Incomprehension’, ‘The message doesn’t get through’ and ‘Mismatch video-subtitle’ are considered the most influential kind of errors on the audience reception of both cultural specificity and the plot, and they are, as expected, the most numerous ones that have been retrieved in the Official translation.

As for the other kind of Mistranslations, it comes as no surprise that, compared to the Official translation, F1 and F2 in particular, as well as F4, show a higher number of ‘Over-interpretations’. Considering fansubbing’s prerogative of explicating every cultural reference, often with the help of additional glosses, this may be in turn the other side of the coin: some of these references have indeed been “too” explicated, in an improper way. Tab. 137 reports the total cases of Over-interpretations retrieved.

Over-interpretation	
Official	4
F1	6
F2	9
F3	2
F4	7
F5	3

Table 137. Over-interpretation, total cases

Although the numbers are totally inferior to Incomprehensions, it is nevertheless possible to notice that 9 cases of Over-interpretation have been retrieved in F2, 7 in F4 and 6 in F. They are instead only 4 in the Official version, 3 in F5 and 2 in F3.

Another notable observation, which aligns with the fact that F2 did not rely on the English version at all, is the higher number of ‘Not equivalents’ identified within this group. Tab. 138 illustrates the total cases of Not equivalents recognized in each version.

Not equivalent	
Official	6
F1	7

F2	10
F3	7
F4	5
F5	2

Table 138. Not equivalent, total cases

As observed, the highest number of ‘Not equivalent’ mistranslations appear in F2. This can likely be attributed to the fact that, at least throughout Season 2, the group did not reference the English version. As a result, they lacked pre-existing translation ‘suggestions’, which may have introduced additional challenges. The same may have happened in F1 too, which has 7 cases. As for F3, F4, F5 and the Official version, they instead adopted the English version as their pivot language source text. These Mistranslations may thus be the result of a poor encyclopedic research. The last typology of Mistranslations is that of Typos, retrieved only in F1 and F3, 1 case each.

Although limited only to one single product, on 2 seasons out 4, and taking into consideration that it is exposed to subjectivity, the comparative study outlined in this section aim to show evidence of the actual deficiencies recognizable in the Chinese official AVT market for what concerns Italian products, here represented by the current case study on *L'amica geniale*.

The shortcomings highlighted by interviewing one person of the team who took care of the official subtitles are indeed reflected by the results emerged from the comparative analysis, in which impactful errors on the translation of specific cultural meanings, as well as errors due to a lack of understanding even of English linguistic expressions, have been retrieved. On the other hand, fansubbers show a more accurate knowledge of Italian language and culture and a precise and intentional care towards the plot. Moreover, through their creative although subversive and possible debatable practices of addition of extra information via explicative glosses, these groups show their in-depth understanding of Italian cultural specificity and their strong will of disseminating it into China.

This study does not aim to merely point out the translation errors recognized in one side or the other, but, given the existing weaknesses of the Chinese official AVT market, it rather aims to bring up the potential represented by the parallel and marginal alternatives offered by fansubbing. It investigates on whether it may compensate for those deficiencies and become thus a valid chance for Italian products to properly circulate in a country where otherwise they would hardly receive any proper exposure.

4.3 Archival data and thematic analysis of interviews

This Section outlines the results of the archival data collection and of the thematic analysis of interviews carried out according to the methodological procedures described in Chapter 3.

4.3.1 Archival data

Archival data, as explained in Subsection 3.5.2.6, are made up of screenshots taken from, mainly, the fansubbing groups’ websites and social networks. These are the pieces of information I had free access to at the very beginning of this study and constitute the foundation of the subsequent development of my

investigation. As outlined in Subsection 3.5.5, for data protection measurements these archival data won't be overtly showed in this thesis. Rather, they will be described in their content without referring neither to the real name of the groups nor to the pseudonymized adopted one (F1, F2, F3, etc.).

It must be specified that the online available material was not much, thus the archival data collected are quite scarce. Nevertheless, they allowed me to first familiarize with the field and to develop further hints for investigation.

The archival data are made up of five screenshots – one for each group – from which I acknowledged that:

- One group lists *L'amica geniale* among its translated products, specifying it is an Italian one. Judging from the great number of other products listed on the website, it seems to be a big and particularly active group.
- One group lists *L'amica geniale* among its translated products on its website, among very few other products. It seems to be the only Italian product translated, and the group seems apparently to be a pretty small and not so active one.
- One group has no website, but the subtitles are available online on SubHD;
- One group lists *L'amica geniale* among the U.S.A. translated products; no other indications are retrievable on the website. No other Italian products seem to be included within their products.
- One group has an Italian translation team, indicated on the website along with the instructions on how to apply to become a member. *L'amica geniale* is one of the several Italian films and TV series translated by the group.

These preliminary observations lead to believe that at least three groups may have translated the subtitles from the source text in Italian and that one group has a translation team working specifically on Italian products, open to new membership applications. No other insightful information can be retrieved from the websites investigated.

As for what concerns the social networks, only four groups have been retrieved on two different platforms, i.e. a chat-based one, and a blog-based one. On these platforms, I have primarily been tracking the release of new episodes but haven't come across any additional relevant information that I wasn't already aware of. Therefore, conducting interviews proved to be fundamental for the aim of the present research.

4.3.2 Thematic analysis of interviews

The thematic analysis has been conducted following the steps previously outlined in Chapter 3.

4.3.2.1 Familiarization with the data

After an initial phase of familiarization with the data, that has been carried out first via transcription and, secondly, by reiteratively reading the transcripts while listening to their recordings, I came up with some unstructured and primary observations, summarized in Tab. 139. These formed the basilar foundation on which I then developed my analysis.

Familiarization with the data: unstructured preliminary observations
F2: very communicative; very confident and enthusiast; hard worker; deep knowledge of Italian culture and language, love for translation; huge fan of <i>L'amica geniale</i> ; groups' dynamics very strict and demanding; no issues in talking about sensitive topics.
F1: not so communicative; medium level of Italian language proficiency; strong interest in Italian culture; previous knowledge of the product; curious; good internal groups' dynamics although less structured than F2's; no issues in talking about sensitive topics.
Official: very talkative; no knowledge of neither Italy, Italian language, nor Italian culture; no previous knowledge of the product; audiovisual translation job is given lack of attention in China; unexpected strategies in translating cultural references; influence of no knowledge of Italian on the translation.

Table 139. Familiarization with the data: unstructured preliminary observations

These preliminary observations, reported in Tab. 139 in a summarized form, represent primarily the inner, unstructured thoughts I wrote down immediately after I finished interviewing the three participants. These primary reflections, in a way, find evidence in the coding and in the process of analysis conducted thereafter.

4.3.2.2 Coding

33 codes were recognized throughout the first stage of analysis of the three interviews under investigation. Fig. 16 and 17 illustrate the Nvivo 'codes' window, screenshotted at the end of the analysis process.

Name	Files	Refe...
<input type="radio"/> Translation workflow	3	104
<input checked="" type="radio"/> Fansubbing	2	67
<input type="radio"/> (Previous) knowledge of It...	3	40
<input type="radio"/> Becoming members	2	39
<input type="radio"/> Difficulties	3	37
<input type="radio"/> Education	3	28
<input type="radio"/> Motivations	2	24
<input type="radio"/> L'amica geniale	3	23
<input type="radio"/> Guidelines	3	20
<input type="radio"/> Translation experience	3	18
<input type="radio"/> Previous working experien...	3	17
<input type="radio"/> Cultural references	3	16
<input type="radio"/> Effects, notes, fonts	3	16
<input type="radio"/> Experience in Italy	2	15
<input type="radio"/> Flaws	1	13
<input type="radio"/> References to the novel	3	12
<input type="radio"/> Censorship	3	9
<input type="radio"/> Demography	3	9
<input type="radio"/> Revision	3	9
<input type="radio"/> Translation job	1	8
<input type="radio"/> Becoming translator	1	7
<input type="radio"/> Source language	3	5
<input type="radio"/> AVT in China	1	4
<input type="radio"/> Cf. Official	2	4
<input type="radio"/> Translation strategies	1	4
<input type="radio"/> English knowledge	1	3
<input type="radio"/> Reception	2	3
<input type="radio"/> Proper names	1	2
<input type="radio"/> Requirements	1	2
<input type="radio"/> School grades	1	2
<input type="radio"/> Translated products	1	2
<input type="radio"/> Working languages	1	2

Figure 16. Codes, part 1

<input type="radio"/> Translated products	1	2
<input type="radio"/> Working languages	1	2
<input type="radio"/> Copyright stealing	1	1

Figure 17. Codes, part 2

The columns represent, from left to right: the name given to the code, the number of files coded to it, and the number of extracts coded under that specific code. All the codes are created with the broad goal of addressing

my research questions. It is interesting to notice that the most numerous code is ‘translation workflow’, which, as Chart 1 below shows, is predominantly made up of extracts from F2.

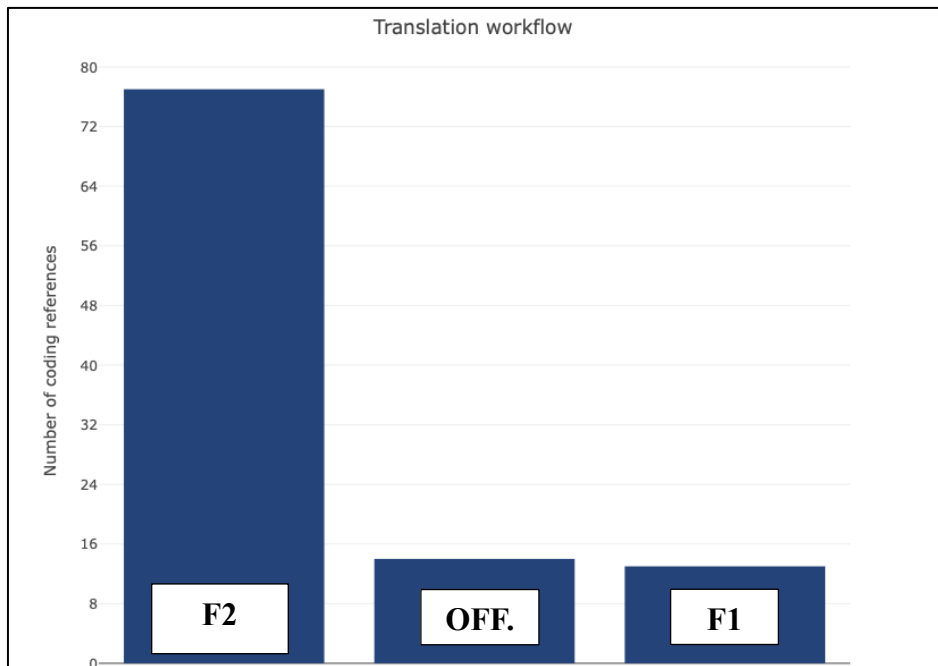


Chart 1. Translation workflow, code chart

On the axis data, it is possible to notice the number of references coded for each file: specifically, they are 77 from F2, 14 from Official and 13 from F1.

The dominance of extracts from F2 somehow reflects the initial observations I made, according to which the participant of F2 turned out to be very communicative and enthusiast, providing a rich interview content.

Another relevant and ‘dense’ code is ‘fansubbing’, to which I coded every reference to the fansubbing activity. It contains 67 extracts, distributed according to Chart 2.

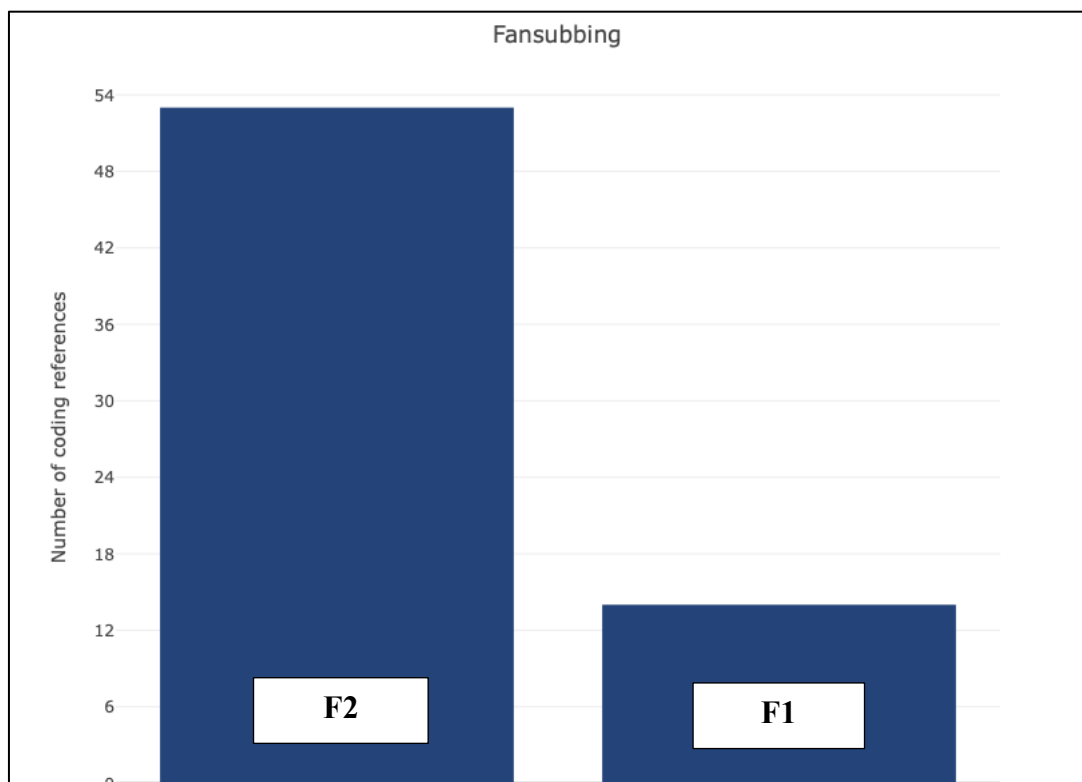


Chart 2. Fansubbing, code chart

On the whole, 53 extracts belong to F2, and 14 to F1. Similarly significant is the code ‘previous knowledge of Italy/Italian’, illustrated in Chart 3 below.

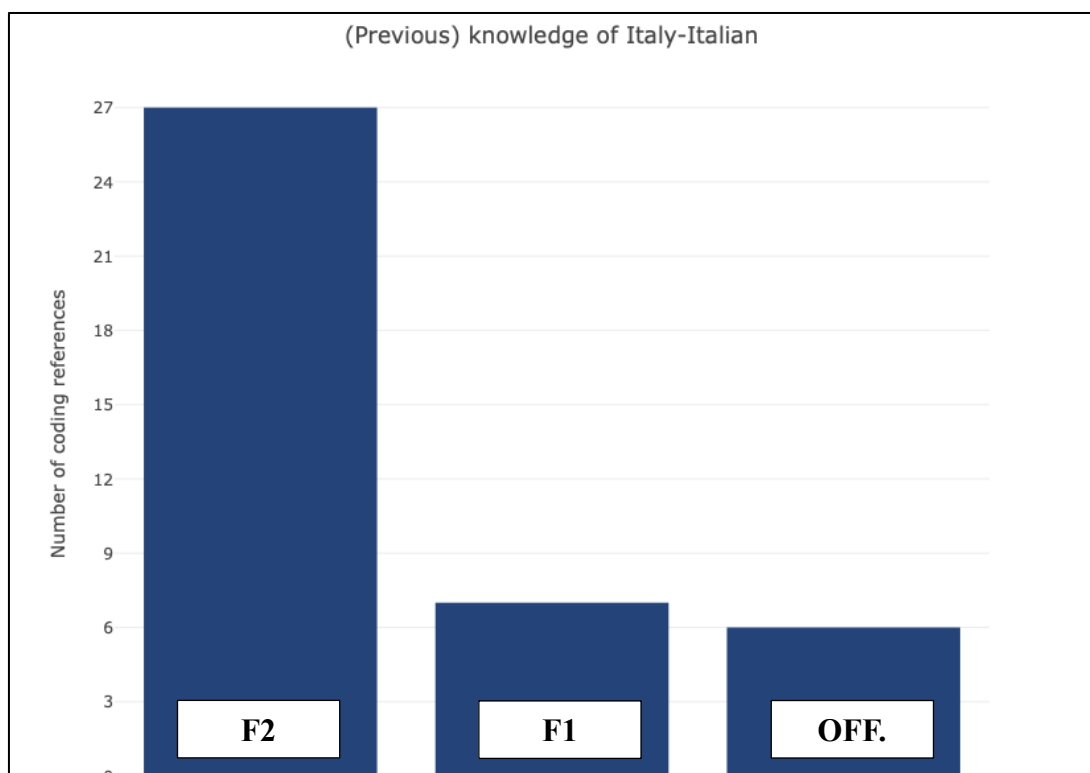


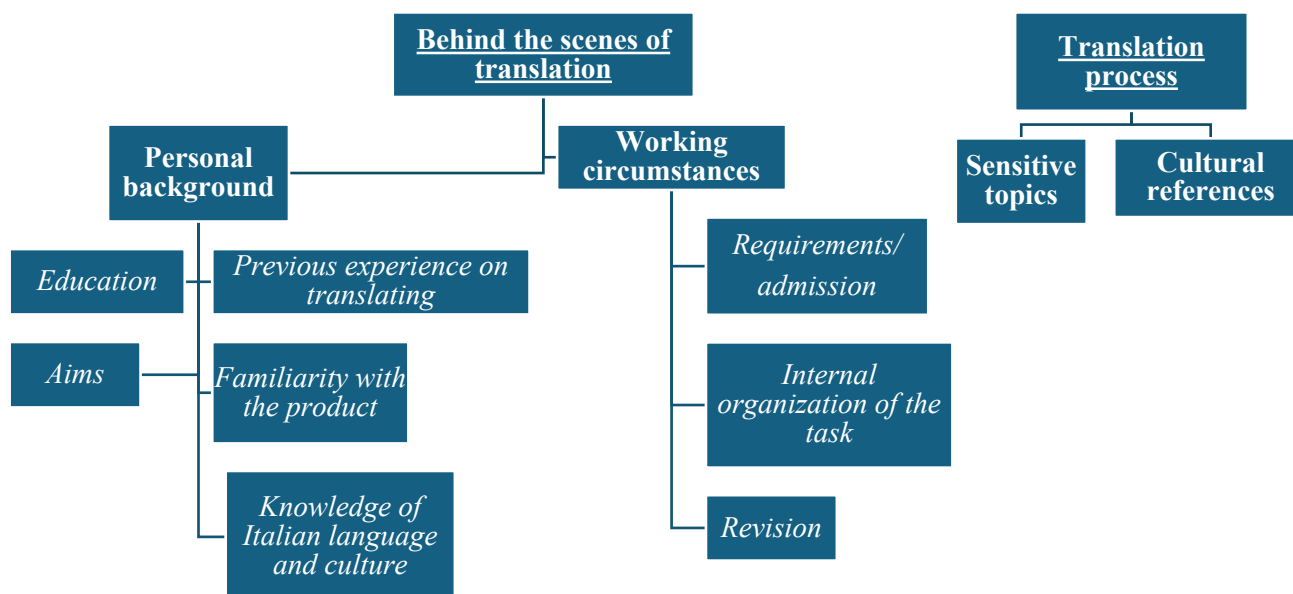
Chart 3. Previous knowledge of Italy/Italian, code chart

It can be interestingly noted that the extracts coded to this code are again predominantly coming from F2, while the topic is way less addressed in F1 and in Official.

Starting from the coding process, I developed a hierarchical structure of ‘overarching themes’, themes and subthemes (Braun and Clarke 2013) from which I subsequently developed my interpretation of the data.

4.3.2.3 Themes identification

Graph 1 illustrates the hierarchical structures of themes and subthemes recognized.



Graph 1. Themes' hierarchical structure

As it can be noted, two main overarching themes have been recognized, i.e. ‘behind the scenes of translation’ and ‘translation process’: with their correlated themes and subthemes, these two main broad topics aim to provide powerful insights to answer my research questions.

What I mean by ‘behind the scenes of translation’ concerns the ‘engine’ of the final, tangible product, i.e. everything that may have influenced the translation. This overarching theme is divided into the two themes ‘personal background’ and ‘working circumstances’; the former is in turn subdivided into the subthemes ‘education’, ‘previous experience on translating’, ‘aims’, ‘familiarity with the product’, ‘knowledge of Italian language and culture’ and the latter into ‘requirements/admission’, ‘internal organization of the task’, and ‘revision’. These subthemes represent, I believe, the fundamental issues that may influence a translation and which are thus addressed in the here presented analysis.

‘Translation process’ is the second overarching theme retrieved, which instead covers the ‘nitty-gritty’ of the translation itself; it is made up of the themes ‘sensitive topics’ and ‘cultural references’.

In the following subsections I will outline every theme through the comparison of the coded extracts from each interview in the attempt of answering in particular RQ3¹⁰⁰ and to provide, as previously forwarded,

¹⁰⁰ RQ3: What are the differences, in terms of translation production workflow and guidelines, between the professional context and the amateur one?

valuable supportive insights to RQ1¹⁰¹ and RQ2¹⁰². Direct quotes from the interviews are reported in italics in the text.

4.3.2.3.1 *Theme 1: Behind the scenes of translation*

While this theme covers the unseen, my aim is however to disclose it: this is done by investigating on both what belongs to the ‘personal background’ of the translators and on what the ‘working circumstances’ of the three interviewed ‘realities’ are. One of the issues that constitute the background of a translator is education.

- *Personal background. Education*

While being careful not to expose the interviewees personal information and identities, I nevertheless find it interesting to observe the differences in their educational roots. Tab. 140 compares the extracts coded under ‘education’, divided by participant¹⁰³.

F1	F2	Official
<p>M: Are you in your Master’s? I: Yes yes erm I will...</p> <p>M: ((in overlap)) What Master? I: ((in overlap)) I will graduate in June</p> <p>M: And what is your major now? I: Italian Literature</p> <p>M: I see I see and what in particular? What is your thesis about? I: About literature ((laughing)) M: All of it...? I: On... [Italian author] [specific work of Italian author] ---</p> <p>M: So before this Master’s was your Bachelor in Italian Language or...what did you study? I: ((in overlap)) Yes Italian language</p> <p>M: So... What courses did you attend or what are you attending now? I: Before or now?</p>	<p>M: I know that you’re in your Bachelor’s I: Yeah</p> <p>M: And erm could you tell me more about your previous studies er experience like what subjects do you did you study... or ... I: ((smiles)) Yeah because I study Italian well Italian culture and literature in China in University but I studied erm the do- the classical subjects in my high school like politics history and geography</p> <p>M: Oh anything about Italy in high school no? I: No actually er I er I met Italy occasionally randomly because not my first how to say? My first choice is Germany actually Germany French Japanese Italian and Spanish but when I met Italy Italian it felt like a how to say <i>xiangjian henwan</i> 相见恨晚¹⁰⁴ just my God why why I met you</p>	<p>M: I wanted to ask you about your cultural educational background. So what did you study at university? I: English ((laughing)) English is my major I am like a bachelor degree from 2020 er 2008 to 2012 I studied four years in [University] as an English major student</p> <p>I: ((in overlap)) My English major is like more about education like education I received in the university is to be a teacher to be an English teacher yes that is my major direction M: So did you study just lang-just English or also other languages? I: (.) Erm... in the second year of the university there is another like mand- how do I say that... <i>xiaoyuzhong</i> 小语种 like apart from English you can learn some erm another language which is not like have so many people</p>

¹⁰¹ RQ1: Through which translation strategies are culture-specific references translated by both the official translators and the amateur ones?

¹⁰² RQ2: What kind of translation mistakes can be recognized in the official translation? Do they occur in the amateur versions as well?

¹⁰³ In each table, I identify myself as the interview moderator (M), with questions formatted in bold. Since the interview with F1 has been conducted in Italian, in this Chapter I will personally translate its quoted contents into English, for the sake of readability. See the original transcript in Appendix 2.

¹⁰⁴ *xiangjian henwan* 相见恨晚: regret not having met sooner.

<p>M: Both. Can you tell me your university career?</p> <p>I: Before I have... studied Italian language for 4 years there are courses such as erm (.) oral Italian language written Italian then erm there are two paths we can choose one is translation and the other is business I chose translation so there are courses on translation</p> <p>M: Ok and audiovisual translation too?</p> <p>I: (.) erm it is not... erm (.)...specific ((smiles))</p> <p>M: Ok I see so there are not specific courses on for example subtitling right?</p> <p>I: ((in overlap)) No ((laughing))</p> <p>M: ((in overlap)) Or dubbing?</p> <p>I: ((in overlap)) They are a bit superficial</p> <p>---</p> <p>M: You said you've been studying Italian for 4 years right... I am not sure I got this straight</p> <p>I: Two... erm since 2016</p> <p>M: Ok which was your first year in University right</p> <p>I: Yes so 4 years and then 3 years</p> <p>M: Yes ok. But how come you decided to study Italian in particular?</p> <p>I: This question ((laughing)) the Italian teacher is always asking</p> <p>M: Yes and how come you chose Italian and not say French?</p> <p>I: Yes because in high school I loved Italian culture and also football I follow Italian football ((laughing))</p> <p>M: (laughing) oh you're a supporter</p> <p>I: ((laughing)) I'd like to learn Italian to know it...well</p> <p>---</p>	<p>at this time why didn't I met Italian earlier? Yeah so I ... before I study Italian I know nothing about Italy or Italian ((smiles)) actually erm (.) so I do some like previous study online studying on myself and I found Italian was a very beautiful language and I have actually (.) erm many contacts with Ital- with Italy</p> <p>---</p> <p>M: So you happen to be studying Italian just by chance</p> <p>I: Yeah and then fell in love with it and then I found it is still most beautiful language in the world and (.) I'm sorry I've (studied) Germany or French because...because studying French (in this so) ((laughing))</p> <p>M: so so how long have you been studying Italian today?</p> <p>I: erm two years and a half</p> <p>M: yeah wow erm an- and so since you studied studying Italian what kind of courses did you attend?</p> <p>I: I ...</p> <p>M: ((in overlap)) What kind of course do you attend at Uni since it's your major</p> <p>I: er I took the basic courses er for the pas- for the first two years like er grammar erm just we we use some textbook and we just study the textbook in the textbook we have passages very simple passages and the grammar and <i>lessico</i> oh my go- vocabulary and also er...we have courses to train our... listening and er oral speaking we have start from the third year we have some cultural (lesson) like introducing the geography or the basic information of Italian of Italy and also we have er the the news we will study Italian paper and</p>	<p>learning and there are two options Japanese or Russian and I chosed I chose Russian ((laughing)) but I erm I can't say I don't think like it is good to say bad things about your teacher but I really don't think my Russian teacher is a good teacher and so I didn't learn much about Russian only maybe a few words ((laughing)) (inaudible) I could</p> <p>M: ((laughing)) For how many years did you study Russian?</p> <p>Study let's say study</p> <p>I: I don't think... too long maybe only a semester not so long not so long and Russian is also very difficult I can't pronounce the 'huh'</p> <p>((general laughter))</p> <p>I: You know my tongue can't go like that so I didn't learn Russian very well and then I self-studied another language Korean I self-studied Korean</p> <p>M: mm mm interesting... so you mentioned English as your major. How long have you been studying it since bachelor and then...?</p> <p>I: Yes I am only a Bachelor in English degree student so you know I studied the English the four years of the Bachelor</p> <p>M: And did you have the chance to deepen your knowledge of English going abroad?</p> <p>I: No I came from a very small city and not a rich family so I think it is erm (.) and I think... bachelor is my s- I can get better but I think a bachelor is good enough so after graduation I started working</p> <p>M: mm mm okay and after graduation what kind of work did you start doing? Teacher?</p>
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<p>M: But you were in [City] right? Last time you've been in Italy you said you were in [City]</p> <p>I: The second time</p> <p>M: Yes yes in [City] you lived in [City]?</p> <p>I: (.)</p> <p>M: Were you living in [City]?</p> <p>I: Yes yes</p> <p>M: Ok can you tell me a little bit what courses you attended at the University of [City]?</p> <p>I: Ok we can choose by ourselves I chose er... one is contemporary Italian literature erm... there is another I am interested in on the linguistic journalistic technique? Journalistic and then Italian as... as... ((laughing)) L2 the language... ((laughing)) ok</p> <p>M: I see and nothing more?</p> <p>I: There is another one ((laughing)) let me think think erm ((long pause)) I can't remember ((laughing))</p> <p>M: But was it on Italian language as well?</p> <p>I: Yes yes (my translation)</p>	<p>Italian news and er Italian literature but is not is our faculty faculty? <i>Facultativa</i></p> <p>M: mm mm not compulsory</p> <p>I: Yeah not compulsory</p> <p>M: And are these subjects taught in Italian or...</p> <p>I: No they are except for the oral speaking because is taught by an Italian professor the rest of them are all in Chinese and the... the basic course are obligatory and they are (well) I don't know just relatively hmm (.) they are not well taught I mean teachers are so not that brilliant ((smiles)) erm (accident) so the basic courses are somehow boring it's very sad because I have to use YouTube and Bilibili¹⁰⁵ to ... study by myself.</p>	<p>I: mm even during even during the university study I worked like on the weekends as an English teacher like a whole (state) of English teacher like a pre- prim- middle school student or like elementary school students and I I teach students erm like only on the summer holiday or the winter holiday I went to a... er... like institute to teach a class of students to teach them about the new concept English which is a very classic ((laughing)) English material in China ((laughing))</p> <p>I didn't work as an English student er teacher for a long time. After graduation I only st- I only worked as a teacher for a very short time and then (.) because I am not official I'm not like official teacher so the salary the benefits the welfare is not so good so I gave up and I started working in a [Institution]</p> <p>---</p> <p>M: I was just asking if you could give me some more details about the courses that you attended at university. Anything related to translation?</p> <p>I: Erm the courses I take I took at the university is like the same as every other university in China ((smiles)) you know reading intensive reading and reading carefully and elaborately reading and listening listening to all kinds of materials news talk shows and reading listening and <i>kouyu</i> 口语 speaking we have foreign er foreign teachers who will show us and she is a I think she's from like [Country] but she speaks very good English she has</p>
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¹⁰⁵ Bilibili, born as a community of fans of anime, comics and games, is today a Chinese video streaming platform, like YouTube: <https://www.bilibili.tv/en/about> (accessed 10.10.2024).

		studied in America so her English is okay and is very good she's speaking reading listening and translation.
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Table 140. Personal background, Education

By looking at the extracts related to educational background, it can easily be noticed a huge difference between the non-professional and the professional translators interviewed. Both non-professional ones are indeed student of Italian language, one pursuing a Master's degree and one working towards a Bachelor's, both having studied in Italy for at least one semester (F1 two) and having a learning experience of 5 years (F1) and 2 years and a half (F2). It is interesting to highlight in particular the passion for learning both language and culture expressed by F2: *when I met Italy Italian it felt like a how to say xiangjian henwan 相见恨晚 just my God why why I met you at this time why didn't I met Italian earlier?; I found Italian was a very beautiful language and I have actually (.) erm many contacts with Ital- with Italy; ...fell in love with it; the most beautiful language in the world*. Both F1 and F2 showed also a strong will to learn the language through a variety of university-level courses, implemented even by self-learning activities by F2 out of disappointment towards some of the classes offered at University. If we take this apparently solid cultural and linguistic background foundation emerged from the non-professional interviewees and compare it with the Official's one, some observations can in fact be made.

First of all, the major difference between the two sides is that the Official translator I managed to interview has no knowledge of Italian. This, in my view, is in itself already an answer to my research questions. The interviewed official translator holds only a Bachelor's in English language teaching, as *I think a bachelor is good enough so after graduation I started working as an English language teacher*.

Another crucial aspect of the translators' background is, in my view, their prior experience in translation and the foundational skills they initially acquired.

- *Personal background. Previous experience in translating*

Tab. 141 illustrates what I have coded under 'previous experience in translating', which is somehow strictly linked to education too.

F1	F2	Official
<p>I: I'm doing an internship now M: Ok where? I mean what is your activity? I: It's a company... [Type of business] M: Nice and what do you do? What is your role? I: Erm I write articles [topic] erm sometimes I look for information on Italian [topic] then I translate and rewrite and it becomes a new article in Chinese</p>	<p>M: Have you ever studied translation? I: I didn't erm take a course officially in the university but I studied by myself using the online course but is in Ital- erm Chinese English M: Can you tell me a little bit more about this this course that you take? I: ((in overlap)) This course is called I mean is for the CATTI C-</p>	<p>I: Translation there is there is a course about translation but only I think only in the third year in the third year or fourth year I think maybe for one year. I think it's for one year. I can't be sure but not very long time not like for maybe two or for years no only one year I think. The translation yeah general the general rules of the translation don't have lot of practice</p>

<p>M: Oh interesting so only articles on Italian [topic]?</p> <p>I: No no no erm... also...</p> <p>M: In general?</p> <p>I: Also on Chinese [topic] because we do interviews on ... [topic]</p> <p>M: I see nice and is this your first working experience?</p> <p>I: Yes the other experience erm only on translation erm...</p> <p>M: Ok on translation... before studying did you work as a translator?</p> <p>I: ((long pause)) erm... Yes yes</p> <p>M: And what did you translate?</p> <p>I: Erm... some official documents</p> <p>M: I see... and who were you translating for?</p> <p>I: Because I have a... it is a part-time erm... they sent me erm... translation tasks and then if I was free I translated these documents</p> <p>M: I see. So was it for a translation agency?</p> <p>I: Yes yes</p> <p>M: What languages?</p> <p>I: (.) From Italian into Chinese</p> <p>M: I see so only written translations I mean not subtitles or audiovisual translations?</p> <p>I: No no it is official documents for example some Italians erm come to China and they need to apply and some documents are required</p> <p>M: Ok so documents for example for border crossing and visa?</p> <p>I: Yes yes</p> <p>---</p> <p>M: Can you tell me your university career?</p> <p>I: Before I have... studied Italian language for 4 years there are courses such as erm (.) oral Italian language written Italian then erm there are two paths we can choose one is translation and the other is</p>	<p>A-T-T-I it's like mm a national test national certificate in China to those who has professional skills but</p> <p>M: ((in overlap)) in translation?</p> <p>I: yeah have it- in translation and interpretation we have two part and is in... it has Chinese English Chinese Russia French Japan Japanese but it don't have it doesn't has it doesn't Italy Italian so I followed this course online but I've caught up with it so I recorded the rest of the class and gave up because ((smiles)) it the (fact) is not good and get in touch with the professor and the cos- the course are all recorded so I just watch the video and I can practice without any feedback it doesn't work well so I give up and... except for that...mm no I don't take I didn't take any translation course no</p> <p>---</p> <p>I: Yeah I was translating ju- translating simple article of <i>L'amica geniale</i></p> <p>---</p> <p>M: You said that you didn't know how to use this Aegisub software before studying and you had to... you were instructed for the entrance test</p> <p>I: For for passing you wanted to pass in the entrance exam I have to learn how to use the... how to say?</p> <p>M: Aegisub</p> <p>I: I only have to learn the basic... how do you say...funct- operations like how to how to modificate the timecode and how to just to ins- just insert the video and this basic things. So it's actually very simple because I can find a Chinese teaching video on Bilibili. This is not this is not hard I just need to grasp the basic</p>	<p>M: Okay was it about specifically audio-visual translation or just general translation?</p> <p>I: (.) erm now let me think... ((long pause)) I think it's just a general translation maybe like the teacher would show us study video clip and we we we translate it but not very much mostly general translation words... words translation written translation.</p> <p>---</p> <p>M: Where did you learn your translation skills? Since you said that at uni you just attended one course how did you learn? Just by practicing I guess?</p> <p>I: I think like... I did not work like a specifically on translation for... during university but all those courses I think they are like the basis for my translation skills you know I learned grammar I learned the meaning of the literature work and so I guess the meaning I guess the meaning and my En- my Chinese is good enough so I can organize the language ((smiles)) so... I also erm I also watched TV series for a few years at the university so the accumulation is also helping me with my translation in the future.</p>
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<p>business I chose translation so there are courses on translation</p> <p>M: Ok and audiovisual translation too?</p> <p>I: (.) erm it is not... erm (.)...specific ((smiles))</p> <p>M: Ok I see so there are not specific courses on for example subtitling?</p> <p>I: ((in overlap)) No ((laughing))</p> <p>M: ((in overlap)) Or dubbing?</p> <p>I: ((in overlap)) They are a bit superficial</p> <p>M: I see and so you translation skills...did you learn it at university or did you have external experiences maybe?</p> <p>I: (.) erm at University</p> <p>M: So your first approach with translation was at University?</p> <p>I: Yes yes</p> <p>---</p> <p>M: Did you learn by yourself how to work on these files when you entered the group or did they teach you?</p> <p>I: By myself I learnt by myself.</p>	<p>skills for the harder for the more complicated part like transform the... like a change the words position the subtitles position or the subtitles color it's not my job</p> <p>M: And this is done on Aegisub?</p> <p>I: Yeah.</p> <p>M: So you learned to use the technical things by yourself. No one told you anything</p> <p>I: Yeah but if you if you want to ask I think they will told you how to do it but...</p> <p>M: ((in overlap)) so you had to do it by yourself.</p> <p>I: I prefer to do it by myself. Just it's my own character. I prefer to do it by myself. And if I have no idea I really can't find any solution I will turn to others and also I also because the teaching video is also was just included with the test video so you can just see the teaching video of Aegisub so if you didn't if you don't understand the teaching video we can ask to others.</p>	
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Table 141. Previous experience in translating

One of the aspects investigated is the translators' approach to translation, i.e. whether they had a specific training for it. It turns out that all of them attended some basic courses either at university or externally, but it is interesting to notice the differences among the three in terms of experience prior to the task of *L'amica geniale*. F1 explained having attended a general and *a bit superficial* translation path during Bachelor's degree; by the time the interview took place, they were an intern for a company where their task was to translate, from Italian into Chinese, articles on a specific topic related to Italian culture¹⁰⁶, and they also had a previous experience as a translator, again from Italian into Chinese, focusing on the translation of technical documents. They also specified that, after being admitted in the non-professional subtitling group, no instructions on how to handle the working files have been provided, which meant learning how to do it autonomously.

A similar background belongs to F2, who did not seem to attend translation courses at university but, in line with the strong passion towards learning already mentioned, explained that they attended an external course aimed at obtaining the CATTI Chinese certificate of professional translation skills. On a second stance, the participant talked about working voluntarily for a company where their task was to translate simple articles on *L'amica geniale*. This, in itself, is a strong point in the cultural background of F2 that may show solid

¹⁰⁶ Omitted for the sake of data protection.

foundations to develop good translation skills, as well as an evident interest and passion towards the product. However, the interviewee was not satisfied with the quality of the course and turned to self-learning instead – confirming nevertheless a strong will to learn and to practice translation, in line with the motivations commonly recognized among fansubbers (see, among the others, Massidda 2015).

Moreover, it is worth underlying another aspect concerning F2's translation skills' learning process: this has to do with the technical skills required in a non-professional subtitling group. Although not attending any course on audiovisual translation, and on subtitling in particular, F2 had to autonomously learn how to use the subtitling software Aegisub, which happens to be one of the group's entrance requirements. This, in my view, underlines a particularly sophisticated level of professionalism within a fansubbing group, as it will be better outlined throughout the description of the other themes.

If we look at the Official side, no specific courses on translation seem to have been attended except for a very general one: this trait is somehow common to all the three interviewees, with the exception of F2 who seem to have taken on a course – although unsatisfying – specific for translation skills. What may sound a little different from the fansubbers – F2 in particular – is the attitude towards translation. According to the Official translators' words, translation seems not to require a particular training except from knowing the source and the target language: *all those courses I think they are like the basis for my translation skills you know I learned grammar I learned the meaning of the literature work and so I guess the meaning I guess the meaning and my En- my Chinese is good enough so I can organize the language ((smiles)) so... I also erm I also watched TV series for a few years at the university so the accumulation is also helping me with my translation in the future.* This approach, which is further explored through the other themes, appears to be a common ground in the Chinese official audiovisual translation industry and I believe it significantly influenced the translation output.

Another factor that plays a relevant role in the cultural background of the interviewed translator is, in my view, their previous knowledge of Italian language and culture.

- *Personal background. Knowledge of Italian language and culture*

While some clues on the translators' knowledge of Italian language already emerged by exploring their educational background, further observations concerning their general knowledge and understanding of Italy can also be made by reflecting on the extracts reported in Tab. 142.

F1	F2	Official
<p>M: So before studying Italian what did you know about Italy?</p> <p>Did you already know something about Italy and its culture?</p> <p>I: Yes</p> <p>M: What?</p> <p>I: Cities such as Firenze because I really like a writer a poet called</p>	<p>I: My favorite movie is <i>Novecento</i></p> <p>---</p> <p>M: So before starting studying you said you knew nothing about Italy at all or did you have like some</p> <p>I: ((in overlap)) mm yeah I've heard something like I know Rome is the capital and I know</p>	<p>I: I don't know any Italian</p> <p>---</p> <p>I: I have never I can say I have never watched any Italian ((laughing)) entertainment program or TV or like movies before that and after that ((laughing)) also no</p> <p>M: Okay. So did you have any knowledge of Italian culture</p>

<p><i>Xu Zhimo</i> 徐志摩 I don't know if you know him or not ((laughing)) he wrote an article on Firenze¹⁰⁷</p> <p>M: I see. So you already knew something about Firenze and... before deciding to study Italian did you. Know something else about Italy?</p> <p>I: Apart from cities I also knew the Italian cuisine very famous ((laughing))</p> <p>M: Had you already tasted it?</p> <p>I: Erm you can find it in China</p> <p>M: ((in overlap)) I know ((laughing))</p> <p>I: ((laughing)) It's very typical</p> <p>M: So you already knew a little bit</p> <p>I: Yes yes</p> <p>M: Ok so I know you have just been in Italy the last semester right?</p> <p>I: Yes</p> <p>M: But I don't remember whether that was your first time in Italy... or not?</p> <p>I: The second time</p> <p>M: Could you tell me a little bit more on your experience in Italy this time and also last time where you have been what did you do...what did you like or don't like just tell me a little a bit what you saw and ate</p> <p>I: Erm the first time I was in [City] to study (.) erm I was an exchange student in that period I visited many Italian cities with my friends</p> <p>M: Such as?</p>	<p>Venice Milan and I know Albs er Albi</p> <p>M: mm?</p> <p>I: erm <i>il monte di alpi</i></p> <p>M: Ah okay <i>le Alpi</i> ((general laughter))</p> <p>I: ((laughing)) <i>Sì le Alpi</i> and I know pizza spaghetti but I know nothing about be Italian, the Italian language and the people and also I don't know the (character) of this country of this nation so... kind of know nothing</p> <p>M: Yeah yeah yeah and so now you're here but I don't remember if this is your first time</p> <p>I: Yeah</p> <p>M: is it your first time okay so bu- but before coming here since you have already studied you had some expectations some ideas of Italy? what was your idea of Italy like 'ok I'm studying Italian now I know something I'm going there' what did you expect? Were your expectations fulfilled?</p> <p>I: Erm (.) the ... liberal atmosphere in the... I mean the atmosphere full of art, literature and and everything and also the mmm I know that you the Italians were very welcomed were very hos- hospital? but I don't know... they're so <i>gentile</i></p> <p>M: how is your experience in Italy going? Where did you go if you travelled you where did you go what did you see</p>	<p>before starting translating this series?</p> <p>I: mm food. I have watched some documents about noodles you know ((smiling)) and so they say Italian noodles and Chinese noodles that is like we have the same cultural diet between Chinese and Italian we both you know eat noodles a lot and in that documents okay the various noodles that you eat Italian wow, it's amazing ((laughing)) and I have also watched some TV programs in China about you know the... touring in Italy to see the scenes, to taste the food. I have only done that.</p> <p>And that movie... that movie... si-si-li? I think I have also watched a movie you know... let me read it. An Italian movie?</p> <p>I: <i>Beluci</i>... that beautiful Italian woman who is super beautiful like around the world. What's her name?</p> <p>M: Monica Bellucci?</p> <p>I: Yeah yeah yeah she's Italian right?</p> <p>M: Yes.</p> <p>I: ((laughing)) I have seen some of her movies and maybe... and the movie Sici- The Princess of... Sicily?. Sicily yes Sicily the Princess of Sicily. There is also a very classic movie but maybe that's all the knowledge I have and some super basic geological knowledge about Italian like the shape of the whole country is like a boot ((laughing)).</p>
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¹⁰⁷ Xu Zhimo 徐志摩 (1895 – 1931) is a key figure in Chinese literature, known for his lyrical and romantic poetry deeply influenced, thanks to his studies conducted abroad, by Western Romanticism and, in particular, Shelley and D'Annunzio. In 1924 he had the chance to meet the Indian poet Tagore (1861 – 1941): together, in 1925, they travelled in Italy and Xu Zhimo's memories of their journey are depicted in a poem entitled *Feilencui de yi ye* 翡冷翠的一夜 'One Night in Florence' (1925). The poem is characterized by a fragmented, dialogical style with intermittent pauses. Notably, the landscape of Florence is absent, and without the title, there would be no indication that the scene takes place there. The poem does not reveal the identity of the woman who inspired it, though it is speculated to be a Chinese student Xu Zhimo met in Berlin (Lanciotti 2007; Bertuccioli 2013).

<p>I: Er...such as ((laughing)) Venezia Milano Torino Roma those ((laughing)) big cities especially in the north part</p> <p>M: And this time instead?</p> <p>I: This time... ((laughing)) [personal statement]</p> <p>I: ((laughing)) [personal statement] went around small places</p> <p>M: [on personal statement] So you know many things about Italy</p> <p>I: Yes ((laughing))</p> <p>M: And you were in [City] right? Last time you were studying in [City]</p> <p>I: Yes yes</p> <p>---</p> <p>M: So tell me a little bit where you have been. I saw some pictures but just tell me</p> <p>I: Erm I went to... lake er lake...</p> <p>M: Lake?</p> <p>I: Como Lake. Yes, also Garda Lake. There are natural landscapes ((laughing))</p> <p>M: Oh yes yes. And did you go to the south too?</p> <p>I: Yes, in Sicily. I went with a friend of mine. I visited Palermo</p> <p>M: What about Naples?</p> <p>I: Naples I went the first time.</p> <p>M: Did you like it?</p> <p>I: Yes even though this city is a little bit dirty ((laughing)) but the people...they're really nice and warmer than northern people</p> <p>---</p> <p>M: Tell me a little bit what you ate...typical food</p> <p>I: (.)</p> <p>M: Something that you really liked...</p> <p>I: (.) I like fried fish ((long pause))</p> <p>M: And did you try any other typical dish?</p>	<p>I: ((in overlap)) Yeah I went to Padova Bologna Firenze (.) ((smiles)) no er yeah Oh! And also Genova Cinque Terre</p> <p>M: Oh yeah yeah you told me you told me</p> <p>I: Yeah I think er everyone is very kind er they're willing to help a foreigner and also (everything) every city is very different every city has their unique character it's very different from China and also the their aspect every city's aspect is different like er Firenze is obviously very very (.) Renaissance and Bologna is like very Medioevo</p> <p>---</p> <p>M: What food did you taste and what food did you want you wanted to taste before coming here I mean you had some plans about that</p> <p>I: I most eat (.) pizza the real pizza tiramisu and (.) the (.) dolce like <i>cannoli cannoli siciliani</i></p> <p>M: Did you have the chance to go to Naples?</p> <p>I: I wish but I don't have money I mean it's <i>costoso</i> and I plan to go to there during my magister and I'll pay myself ((laughing)).</p>	
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<p>I: When I was in Rome there was a typical dish Carbonara</p> <p>M: Carbonara yes</p> <p>I: Erm in Sicily there are erm... erm I am not sure <i>arancini</i>...?</p> <p>M: Yes yes yes and what about Naples?</p> <p>I: Naples pizza ((laughing))</p> <p>M: Sure anything else?</p> <p>I: (.)</p> <p>M: What is the most delicious thing you ate in Italy?</p> <p>I: Everything ((laughing)) I like everything</p>		
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Table 142. Knowledge of Italian language and culture

This theme was explored through some of the ice-breaking questions I asked in particular to F1 and F2, related to their experience in Italy. Before doing the interviews, I already knew that F1 had been in Italy in the six months before our encounter and I had met F2 several times in person, in Italy, before the interview. This was already a meaningful starting point for my analysis. During the interview I asked them both to tell me, in what I believed could sound as an informal chitchat, their experience in Italy concerning visiting places, food, general impressions, etc. Through these questions, my aim was to understand the participants' level of experience on Italian culture which may have contributed to their translation approach.

The most expert one seems to be F1, who spent two semesters in Italy and who had the chance to travel around the country, visiting several places including Naples. Although the conversation on this did not happen to be particularly inspiring – *M: What about Naples? I: Naples I went the first time. M: Did you like it? I: Yes even though this city is a little bit dirty ((laughing)) but the people...they're really nice and warmer than northern people* – I believe that visiting a place naturally impacts the perception one has towards a country and its culture.

Similarly, F2 – interviewed in Italy – shows a good understanding of Italy. The interviewee had the chance to travel a little around the country and seemed to have developed a pretty broad vision of Italy and its cultural environment made up of art, architecture and food: *the atmosphere full of art, literature and and everything; every city has their unique character it's very different from China and also the their aspect every city's aspect is different like er Firenze is obviously very very (.) Renaissance and Bologna is like very Medioevo; I most eat (.) pizza the real pizza tiramisù and (.) the (.) dolce like cannoli cannoli siciliani.*

The circumstances of the Official side are instead totally different. By presenting key excerpts from the interviews, my intention is not to criticize other people's job, but rather to highlight the systemic issues in the Chinese audiovisual translation market that have emerged through this study. The official translator interviewed explained indeed *I don't know any Italian; I have and some super basic geological knowledge about Italian like the shape of the whole country is like a boot ((laughing))*. These statements are emblematic of the issue and highlight the official side's little or none understanding of Italy, limited only to an elementary geographic notion about the country and to a vague knowledge of some Italian movies and food: *I think I have*

also watched a movie you know... let me read it. An Italian movie? I: Beluci... that beautiful Italian woman who is super beautiful like around the world; there is also a very classic movie but maybe that's all the knowledge I have; I have also watched some TV programs in China about you know the... touring in Italy to see the scenes, to taste the food. I have only done that, I have watched some documents about noodles you know ((smiling)) and so they say Italian noodles and Chinese noodles that is like we have the same cultural diet between Chinese and Italian we both you know eat noodles a lot and in that documents okay the various noodles that you eat Italian wow, it's amazing ((laughing)). These circumstances must have impacted the outcome of the translation, resulting in a series of translation mistakes that are most probably due to this lack of understanding. However, the translator manifested no difficulties because of this. Tab. 143 illustrates some of the extracts coded under the code 'flaws' that contribute to the definition of the theme analyzed in this subsection.

Official – 'flaws'
<p>---</p> <p>M: So talking about again My Brilliant Friend... of course you told me that you translated from English...</p> <p>I: Yes I tra- for the first season they gave me the ti- the gave me cont- they gave me the text of English and Italian. They gave me the English and the Italian and I don't know any Italian but I understand English so I organized the subtitle first you know two lines English first then Italian in the lower bottom in the one one line one subtitle two lines. The first is English the second is Italian and I organized the subtitle first then I translated I changed the English into Chinese. Finally the subtitle would be Chinese and Italian for the first season.</p> <p>---</p> <p>M: Of course all the subtitles are filtered from English. Did your lack of knowledge of Italian cause you any problems any difficulties, you think...?</p> <p>I: Yes. ((laughing)) yes.</p> <p>M: In what way? Can you explain it?</p> <p>I: Yes you know when translating English to Chinese it's okay it's no problem I can do that and... I can also organize the subtitle while based on the text they gave me because the text they gave me is English and Italian in a line so... so I can like paste I can paste one English sentence then one Italian sentence it's okay it still has like some difficulties I have to maybe turn to the internet for help. If I don't I can't tell because you know the context the text is a lot. Sometimes maybe I would get a lot in English and Italian so for some Italian sentences I would input them into the internet translation website to know what they mean then I can put the English and Italian together sometimes. And the most difficult part is when I'm giving the subtitles a timeline in another app you know translation is only the first step. The second step is use like an app to give the subtitles a timeline to make sure the subtitles are in accordance with the video that's the difficult part because when I'm giving them a time I can only paste on the Italian words because the characters are saying it in Italian ((laughing)) so this is the most difficult part and... I'm only... I'm almost only guessing you know I hear what they say and then I see the Italian subtitle. Okay the first word is this. It's okay. I mainly focus on the first and the last words of the Italian and make sure they are in accordance with the characters' voice then I give the subtitle a timeline. As I said earlier the (rhythm) of the TV series <i>My Brilliant Girlfriend</i> is relatively slow so it's not a... it's not very difficult for me to give them give the subtitle a timeline in general but when people are speaking one after another and very quickly oh my God ((laughing)) it will be super difficult because they are speaking so quickly and I have to make sure the subtitle is in align with the characters' voice and I remember that there is a scene like... I was asked to do it again because the work I did first is not qualified and that scene was... I believe it's like</p>

Happy New Year moment like the characters many of them they are setting fireworks they are celebration they are singing and maybe some bad things happen later maybe they are quarrelling or fighting you know the scene you can imagine the scene and people are saying so many things together and the subtitle making them a few minutes is like ((laughing)) a nightmare for me I will do it many times and still the agency is not satisfied do they asked me to do it one more time ((laughing)) but lastly the second time is okay the second time I finished they say it's okay.

M: Did you have the feeling that this small knowledge of Italy impacted your job? I mean did you have difficulties in understanding something related to culture because you of course did not know? And how did you solve this problem if it happened?

I: (.) I think like it... I don't have a lot of knowledge about Italian but I don't think it ed my translation because I only focus on the plot of the TV series and I can understand the plot understand how did the TV series going in and how did the characters change how did their relationship change what are they talking about that's the focus I am working on when I'm translating so my short knowledge of Italian I think did not affect a lot about the translation. But I do feel like (.) it is so different. It's so different. ((smiles)) I can see that the Italian culture is so strange to me because I don't know it like the living community of the characters like the buildings they are living in like their living methods their life methods is so different and (.) the figure the character figure I mean the physical figure and the dress is (.) ((laughing)) I think I like that I love seeing different cultures so it's not difficult for me it's more like interesting for me. I love to see the different living status the different hairstyles clothes and the way they are doing business and the way they are like starting a relationship ((laughing)) you know the boys and the girls and how they do things and the way they are like making their decisions and it's different it's not strange or difficult. I think it's more like interesting for me. I love to see that I love to guessing why they are doing that and I find that interesting.

Table 143. Flaws

Considering the statements reported in Tab. 143, the translator seems to show no particular difficulties in understanding cultural issues even with no knowledge of Italian culture and language: *I don't have a lot of knowledge about Italian but I don't think it affected my translation because I only focus on the plot of the TV series and I can understand the plot and how did the characters change how did their relationship change what are they talking about that's the focus I am working on when I'm translating so my short knowledge of Italian I think did not affect a lot about the translation.*

Apparently having no issues in understanding the plot and its features, the translator nevertheless perceives, in a sort of amusement, the cultural differences between Italy and China: *But I do feel like (.) it is so different. It's so different. I can see that the Italian culture is so strange to me because I don't know it like the living community of the characters like the buildings they are living in like their living methods their life methods is so different and (.) the figure the character figure I mean the physical figure and the dress is (.) ((laughing)) I think I like that I love seeing different cultures so it's not difficult for me it's more like interesting for me; I love to see that I love to guessing why they are doing that and I find that interesting.* Since I find it extremely relevant to my whole analysis, I insisted at least three times on this particular issue. At some point, the interviewee 'admitted' that knowing no Italian had in fact caused some problems. These, however, do not seem to concern translating but rather timing, i.e. aligning the translated fragment with the proper video frame: *I don't know any Italian but I understand English so I organized the subtitle first you know two lines English first then Italian in the lower bottom in the one one line one subtitle two lines; Yes you know when translating*

English to Chinese it's okay it's no problem I can do that ... I can also organize the subtitle while based on the text they gave me because the text they gave me is English and Italian in a line so; okay it still has like some difficulties I have to maybe turn to the internet for help. If I don't I can't tell because you know the context the text is a lot. Sometimes maybe I would get a lot in English and Italian so for some Italian sentences I would input them into the internet translation website to know what they mean then I can put the English and Italian together sometimes. And the most difficult part is when I'm giving the subtitles a timeline in another app you know translation is only the first step; the second step is use like an app to give the subtitles a timeline to make sure the subtitles are in accordance with the video that's the difficult part because when I'm giving them a time I can only paste on the Italian words because the characters are saying it in Italian; I'm almost only guessing you know I hear what they say and then I see the Italian subtitle. Okay the first word is this. It's okay. I mainly focus on the first and the last words of the Italian and make sure they are in accordance with the characters' voice then I give the subtitle a timeline; My Brilliant Girlfriend it's not very difficult for me to give them give the subtitle a timeline in general but when people are speaking one after another and very quickly oh my God.

These statements lead my reflection towards another aspect which I consider to be relevant to 'above the scenes of translation', which is the familiarity of the translators with *L'amica geniale* – in English 'My Brilliant Friend'. During the interview with the Official side, several times the name of the TV series was mentioned improperly – “My Brilliant Girlfriend” – as it can be noticed in the above reported conversation. While this lapse does not constitute a serious mistake – given that the task was completed years before the interview and may have simply been forgotten – I believe it also highlights a lack of prior familiarity with the material, which may have influenced the final translation as well.

- *Personal background. Familiarity with the product*

Tab. 144 illustrates some excerpts that proved to be useful to get an idea of the translators' familiarity with *L'amica geniale* before they started working at its subtitles. Although translators don't always know the topic in advance, I believe that in this case, prior knowledge – or the lack of it – may have influenced key aspects of the translation, particularly the rendering of character and place names, as well as certain plot elements.

F1	F2	Official
<p>M: Before translating you already knew the story had you already read the novel right?</p> <p>I: Yes I read it</p> <p>M: Have you read it in Italian or Chinese?</p> <p>I: In Chinese</p> <p>M: All of the four books?</p> <p>I: The first two in particular</p> <p>M: Did you like it?</p> <p>I: Yes.</p> <p>---</p>	<p>M: Okay. Erm just going back to the translation of My Brilliant Friend erm you said you read the novel before translating?</p> <p>I: Yeah I read the whole series of the whole... the whole book M: in Chinese?</p> <p>I: In Chinese</p> <p>M: Okay. So you already knew about the story and so that you said that this is why you decided to become a fansubber because you wanted to</p>	<p>M: And related to this did you have any previous knowledge about the story? about My Brilliant Friend? Did you read the novel before?</p> <p>I: No I don't know about this novel I started to read news and other information articles about this brilliant novel after I translated the TV series. When I'm doing... when I'm translating the TV series I realized that it's really great it's very inspiring</p>

<p>M: How did reading the novel helped you (or not) before translating?</p> <p>I: It helped (.) because when we translate our boss wants us to find the correspondent piece in the book (.) because some... dialogues are almost similar to those in the book and this helps us translating. Before translating I read again the book to understand it better.</p>	<p>translate <i>My Brilliant Friend</i> right?</p> <p>I: Yeah. I want to spread <i>My Brilliant Friend</i>.</p> <p>M: Why?</p> <p>I: ((smiles)) Because it's great. That's why. Simplest reason.</p> <p>---</p> <p>I love this show</p> <p>---</p>	<p>and... But before that no I don't know if this good book existed.</p>
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Table 144. Familiarity with the product

Tab. 144 shows a clear distinction between the non-professional side and the official one. Both F1 and F2 manifested a good familiarity with the novel from which the TV series is taken, and both approached the translation of the series after reading the novel which served as a reference for their translation. In particular, it is interesting to underline the enthusiasm expressed by F2 towards *L'amica geniale*, which happened to be the triggering factor to become a non-professional subtitler: *I want to spread My Brilliant Friend; because it's great. That's why. Simplest reason; I love this show.*

In contrast, the official side showed no previous acquaintance whatsoever towards the novel: *No I don't know about this novel I started to read news and other information articles about this brilliant novel after I translated the TV series; but before that no I don't know if this good book existed.*

As I mentioned, while reading the book may not have been a prerequisite to fulfil the translation, I nevertheless believe that prior familiarity with it, or the lack thereof, likely influenced the final outcome of the subtitles. As previously outlined in this thesis, one of the critics put forward to the official translation is indeed the lack of consistency with the translation of the novel. This, in turn, has been adopted as a ground rule by both F1 and F2.

In addition to prior familiarity with the product, the objectives of each translator also play a significant role, forming part of what remains hidden 'behind the scenes'.

- *Personal background. Aims*

F1	F2	Official
<p>M: How come did you want to do this how come you wanted to become a fansubber?</p> <p>I: (.) Before...in that period I was free. I was waiting for the results of the Master's (.) I wanted to improve my Italian language through this activity (.) then I chose to translate videos out of interest.</p> <p>---</p>	<p>I: I am editor part-time editor submit two articles very simple articles just transcript s- write some articles about grammar every week but actually the... salary is very low is poor so I just do it voluntarily cause I it's meaningful and you can help people to (.) help some beginners to understand italian</p> <p>---</p>	<p>M: So how did you then become a translator?</p> <p>I: Mm okay as I said right now you know after being a teacher for a short time I started working at a [Institution] and the work time here is special it's not like every Monday to Friday more erm 9 o'clock a.m. to 5 er 9 am to 5 pm not like that no worktime there is special the work time there is like</p>

<p>M: Talking about <i>L'amica geniale</i> in particular which is what I am working on...so how come did you decide to translate this series since there is an official Chinese version?</p> <p>I: But we did it before the official one I guess yes the official version was released late.</p> <p>---</p> <p>M: What is the reason why in China there are so many fansubbing groups? In your opinion</p> <p>I: For love for ((laughing)) translation. It is for free.</p> <p>M: Yes I am very fascinated by your activity.</p> <p>I: I'm not sure it will exist any longer ((laughing))</p> <p>M: Why?</p> <p>I: Because it is not official. There are many problems</p> <p>M: Because it is illegal you mean?</p> <p>I: No, it is not legal.</p> <p>M: Yes I know. You mean this is the reason?</p> <p>I: Yes.</p>	<p>M: What made you decide 'ok I want to become one of them'?</p> <p>I: Because ((smiles)) actually we- the first motive is that I know the third season <i>L'amica geniale</i> was about to publish so I think is maybe a chance because I wan- I love this show I love this how to say <i>telefilm</i>?</p> <p>---</p> <p>I: I want to spread the series to more people because this is Italian ((smiles)) and so- some- may not understand or someone may w- may not see it because it's in italian so I want to spread it to an- er to more people as many as I can ((smiles)) er (.) and also I love translation so with <i>L'amica geniale</i> and translation I decided ((smiles)) to post my CV maybe I can join the this glorious task ((smiles)) this glorious mission</p> <p>M: So you decided to become a fansubber because of <i>L'amica geniale</i> I mean</p> <p>I: ((in overlap)) it's the it's the dire- direct motive if there is er if <i>L'amica geniale</i> the third season er (.) wasn't so wasn't in the March this year maybe I will drag for few months or a year (.) like that... I will be a fansubber sooner or later but <i>L'amica geniale</i> is the chance is the yeah really ((smiles))</p> <p>---</p> <p>M: And also I want I wanted to ask I mean <i>L'amica geniale</i> already has an official translation in Chinese</p> <p>I: Yeah</p> <p>M: So erm why did you decide to translate it non-professionally as well? Why did you decide to give your translation as well?</p>	<p>7 a.m. to 2 p.m. and then I got off work and the second day 2 p.m. to 10 p.m. and the third day I got to take the whole day off so I have a lot of time and... actually I started working as a part-time translator but the trans- the part-time translation job actually started I think like half months before the work at the [Institution]. I was searching on the internet and as an English major student I love seeing I love watching the TV series I love watching them and it's a way to improve English it's also a way to like entertainment so I love watching that and I think when I was watching the American TV series which is called like I think it's like <i>Young Daddy</i> ((laughing)) or like <i>Baby Daddy</i> I think maybe it's an American TV series like that and then I see some subtitles on the s- on the screen which was like 'If you want to be a translator of the TV series join us in the [Chat App] group' then I joined a group and I passed the test passed the test and I interned as a translator for a month. For a month I became a member of their part-time translator.</p>
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	<p>I: Erm I don't know just my personal point of view I think because it takes more time for the official website to introduce <i>L'amica geniale</i> and translate and censor it maybe and of course of course erm at first when the the episode just published by the Italian in Italy and the fansubber will get the resource and we will translate immediately so I think one reason is that we are more... we're faster and we can guarantee the how to say it we can guarantee that audience will see it as fast as they can maybe just after a few days yeah so that's one reason and I think erm erm we we are more free I mean we can translate I mean we do the videos we translate the whole video which is not censored just erm I I'm according to my experience of the [season] we will translate everything and we can show the audience the the most whole story and erm I don't know but I think the the boss is responsible and the reviser people are high skilled so I think our quality of translation is guaranteed</p>	
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Table 145. Aims

The aims and the motivations to become either fansubbers or professional subtitlers, according to the interviews conducted, differ a little bit. Of course, it comes as no surprise that carrying out a non-paid activity implies a lot of (more) enthusiasm. By observing the extracts from the interview with the official side it can be noticed that the translator started working part-time out of passion for TV series and as a mean to improve English learning. This trait is in fact in common in particular to what F1 told me – *I wanted to improve my Italian language through this activity (.) then I chose to translate videos out of interest* – with the only exception that the former wanted to improve English, and the latter wanted to practice Italian for free, *for the love for translation*.

Way more inspiring is the conversation I had with F2. As previously mentioned, the participant from F2 is characterized by a great passion for both translation, Italian language and *L'amica geniale*. This is demonstrated first by the fact that the interviewee, as well as studying and dedicating to the fansubbing activity, had also a voluntary part-time role as editor, in charge of writing short articles on Italian grammar *to help some*

beginners to understand Italian. Moreover, great enthusiasm in the series and in translating it is shown by statements such as *I love this show; I want to spread the series to more people because this is Italian ((smiles)) and so- som- may not understand or someone may w- may not see it because it's in italian so I want to spread it to an- er to more people as many as I can ((smiles)) er (.) and also I love translation.* This motivation reflects the common trait of ‘fansubbers’, i.e. their will to spread foreign products to their fellow citizens. What is striking is that F2’s interviewee defines the activity as a *glorious task*, a *glorious mission* and *L’amica geniale* has been, for this fansubber, the go-ahead to join a fansubbing group: *I will be a fansubber sooner or later but L’amica geniale is the chance.* The conversation with F2 raised also some fundamental issues concerning the motivations that lie under fansubbing groups as to why they carry out this activity: as the interviewee underlined, these regards time – *I think because it takes more time for the official website to introduce L’amica geniale and translate; when the the episode just published by the Italian in Italy and the fansubber will get the resource and we will translate immediately so I think one reason is that we are more... we’re faster we can guarantee the how to say it we can guarantee that audience will see it as fast as they can maybe just after a few days* – and completeness of the product: *and I think erm erm we we are more free I mean we can translate I mean we do the videos we translate the whole video which is not censored; we will translate everything and we can show the audience the the most whole story.* This sheds light on one of those aspects that received the audience’s criticism, and which will be addressed in the following subsections. Similarly, another issue that emerged at this point of the conversation is that of quality. The participant underlined that *the reviser people are high skilled so I think our quality of translation is guaranteed.* Given that this statement may somehow be biased, it nevertheless introduces the second main theme lying ‘behind the scenes of translation’, i.e. the ‘working circumstances’ under which the translations are carried out.

- *Working circumstances. Requirements/admission*

This subtheme, which I consider one of the most significant within the hierarchical theme “Behind the Scenes of Translation” examines the admission process for both fansubbers and professional translators – how the former joined translation groups and how the latter secured their roles. Moreover, it focuses on the requirements, in terms of language proficiency and skills, of both the fansubbing groups and of the official agency to accept new members. Tab. 146 contains the excerpts coded according to these two topics.

F1	F2	Official
<p>M: When did you decide to become a fansubber?</p> <p>I: Erm... I joined by the beginning of 2020</p> <p>M: Ok and are you still a member?</p> <p>I: [personal statement on the Group]</p> <p>M: So how long had you been doing it?</p> <p>I: Erm... more than... six... months</p>	<p>M: I would start by asking you just when and why did you decide to become a fansubber actually let's start with when</p> <p>I: I er I don't have... precise idea actually because I know the existence of fansubber er but is not in Italian it's English or Japanese but my first er lo- watch di <i>L'amica geniale</i> the tal- the TV show er I know there's a group who is doing the fan subtitles of</p>	<p>M: Alright and were you paid for this or was it volunt-</p> <p>I: ((in overlap)) Yes yes I was paid I was paid the wage was really low ((laughing)) but I was paid</p> <p>M: Right so it was like an official agency that posted the...</p> <p>I: ((in overlap)) Yes that er erm it's [personal name] ... can I say this? ((laughing)) erm ok I... it's an official translation agency like</p>

<p>M: Ok and how did you get to know about the group?</p> <p>I: Erm...because I first wanted to find... this job I searched on [blog]... there is much information then I saw our group posted (.) an advertisement to er (.) looking for new members (.)</p> <p>M: And how come you chose this particular group? Was it the first you saw or you chose among other groups you knew?</p> <p>I: (.) Actually there are not so many groups that translate... Italian TV series</p> <p>M: True</p> <p>I: Yes</p> <p>M: And did you already know someone of the members or not?</p> <p>I: No no I knew no one</p> <p>M: So can you tell me how you got accepted in the group? You saw the advertisement on [blog] and you replied...? And then?</p> <p>I: Yes then I contacted the boss s/he made me try and translate a part... as a test (.) then I ... passed this test and I joined</p> <p>M: What kind of test was it? What did you translate?</p> <p>I: Erm an extract from an episode of an Italian TV series called <i>Made in Italy</i></p> <p>M: I see. And how did it go? Did you get any feedback?</p> <p>I: Erm... the translation is not so difficult but there are many rules erm to translate I need to know in advance the rules such as I don't know how to say it (.) the number of Chinese words is a little too much</p> <p>---</p> <p>M: Going back to the admission of new members into the group ... when a new translator applies to the group do you have the same procedure for</p>	<p><i>L'amica geniale</i> and er (.) from then I started to look at or search some conditions they have posted online er I mean how can you be a s- how can you be a fansubber I mean the conditions that you need to satisfied er I know it's actually (.) to be a fansubber has a high I mean it requires a lot of high skills so I know in the first year of even the second year erm I'm maybe not capable and when (.) er I finished the (Chilles) B2 exam and I know I passed then I with my certificate I (turn) to post my CV to [Group] fansubber because I saw their advertiser and I erm I fe- I watched I've watched the(ir) <i>L'amica geniale</i> of the [season] so I know they have Italian group and I tried to post my CV actually I just post my CV to them just one f((inaudible))</p> <p>---</p> <p>I: I followed their [blog] I think and also their [Chat App] <i>gongzhonghao</i> 公众号 and I saw the advertisement and I contact them</p> <p>---</p> <p>M: What the process of becoming a member is like how the how was your experience when you submit the CV erm how does it work when someone wants to become a member? Like do you have to do an entrance test...how is the process?</p> <p>I: Erm yeah first of all you have to write your personal data personal information what you study and your er why you want to be a... join the group how many works you have s- er you have you have watched of their group and also you need to you</p>	<p>it has a... it has a physical office. It also has the online part. I was a member of the online part and so I worked there but the company you know when I worked a few... I think a few months [private information concerning the agency] start a new company so I follow [personal name] ((laughing)) here</p> <p>---</p> <p>I: so generally people think that the audiovisual translation is free so the translator won't get any money from the job they are doing that's the... that's the concept that's also my own concept before I'm starting doing this translation job because there are many articles online to say that as an English major student or as a foreign language major student you can join them for free you know you can have the chance to see all those foreign TV series movies that is the... that is almost the pay for your work so you don't get any money. That's the article online we have already known. So how do they work? They join a... they join a like [Chat App] group erm... by that time there is no [other Chat App] I think... they join a [Chat App] group like (.) they get the task and then they do the translation and it's free. It's a practice for the English major students and it's a bonus for the viewer for the audience so the whole thing whole is free. That's what I know before doing this job so when I'm star- when I'm starting the job I wasn't expecting any money because I think there won't be money and... later I read some new articles saying that... is... the whole market it's not like that.</p>
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<p>every language pair? I mean is there a test and then if you pass it you get access? This is what you had to do for Italian right?</p> <p>I: Yes</p> <p>M: Is it the same for the other languages?</p> <p>I: I think there is a test also for the other languages yes the test is necessary</p> <p>M: And talking about Italian... what level is required?</p> <p>I: (.)</p> <p>M: What level...?</p> <p>I: ((in overlap)) I didn't hear you</p> <p>M: of Italian</p> <p>I: Me?</p> <p>M: No I mean the translators who apply to the group</p> <p>I: Oh the new ones actually there is not a required level</p> <p>M: And how do you know whether the translator has a sufficient level of Italian? Only through that translation test?</p> <p>I: ((in overlap)) The test ((laughing))</p> <p>M: Ok ok</p> <p>I: But it is written that you better have B2</p> <p>M: What?</p> <p>I: It is better you reach B2</p> <p>M: The highest level?</p> <p>I: No B2</p> <p>M: B2 yes it is the minimum required?</p> <p>I: Better you reach this level</p>	<p>need to write your d- your grades in Italian I mean how was your Italian and er you're in China or in Italy</p> <p>---</p> <p>M: So so basically the... the linguistic level required is I don't remember sorry you already told me like did you have to provide like a certificate of like...</p> <p>I: If you have you better you better submit a certificate because you can clearly...</p> <p>M: ((in overlap)) Prove proficiency</p> <p>I: ((in overlap)) yeah your proficiency. If you don't have it you can just submit your grade in university or you can disc- or if you are if you are not a student if you live in Italy and you're Italian is great you can just erm describe your situation or just...</p> <p>M: In Italian?</p> <p>I: Yeah just you can exp- describe yours Italian skill and erm because you you have to do the test</p> <p>the transcription and the translation of the video so even if you try to cheap cheat erm you you can't pass the second test so yeah in the first CV you need to describe your Italian skills and erm it is said that...</p> <p>---</p> <p>I: We have some peop- we have some members who are really brilliant they're really great ((smiles)) so first of all I will send my personal information and my grades it's better to send your grades of Italian courses because it's limited in erm I mean the...the level if you are Ital- if you are majoring in Italian. So it's better to send your grades</p>	<p>Maybe... maybe it's a secret ((smiles)) or maybe like only the (.) people in the industry who are behind the industry will know this and I don't know as a normal audience I don't know the whole operation behind this industry. For me I got paid erm... in this part-time job but not a lot only maybe one line how do I say? When the time goes by my salary increased a bit but still not high otherwise I would be a full-time translator ((laughing)).</p> <p>---</p> <p>M: Right so do you think that these voluntary... idea of translating affect this? You mentioned that you believed that... even you believed it was for free</p> <p>I: Yes ((long pause)) yes mm let me think ((long pause)) yes it affects this and it's only one reason it's only a reason. People don't know it was paid and it's a reason. And for another reason is the requirement for this video translation is not so high. It's not like scientific documents. It didn't require super high English skill. Even a... university student maybe he can also do the job and there are many...</p> <p>M: ((in overlap)) You mean the free one or the paid one?</p> <p>I: The paid one. I'm talking about the... I'm not talking about free or paid I'm only talking about the translation work I'm only talking about the work difficulty level it's not so high so the requirement for the translation is not so huge like if you're like an English major the job may be easier for you but if you're not an English major and you only passed CET6 or CET4 you can also do the job maybe not so</p>
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	<p>and... if your CV is passed they will join... I mean <i>la ni</i> 拉你</p> <p>M: Yeah accept you</p> <p>I: Yes they will accept you in another group. In another group where you can see more details and which is this group [showing phone]. If your CV is passed you can join this group</p> <p>---</p> <p>I: First of all you send your CV</p> <p>M: ((in overlap)) Send your CV. Then?</p> <p>I: Then...</p> <p>M: If you pass...</p> <p>I: Yeah if you passed you... I can... Let me see if I ... [looking for something on the phone]</p> <p>M: You are added to a [Chat App] test group chat?</p> <p>I: Yeah. Then you will get replied. You get replied e-mail yeah and... and she will send you a QR code of the group of the test group. The second test. And you are asked... you are asked to translate a little... clips a video</p> <p>M: And what did you have to translate?</p> <p>I: The inter- <i>intervista di Savario... Costanzo?</i></p> <p>M: Saverio Costanzo yeah</p> <p>I: Yeah like six minutes. I forget. Maybe two minutes or three minutes. You have to... transcript everything and translate it</p> <p>M: So you both transcribed and then translate</p> <p>I: Yeah bec- if there is no subtitles I mean...subt- If there is no subtitles subtitled</p> <p>M: Yeah subtitles</p> <p>I: Yeah so we will also transcript it</p> <p>M: All right. Because transcription belongs to the skills that you have to.... That you must have to...</p>	<p>quickly or not so... the work out the come out won't be so perfect but you can do that you can also do that erm (.) yes I think it's not so... and the requirements for the job for the trans- audio- for the video translation job is not high.</p> <p>They are not setting many barriers or requirements for the job applier like anyone can apply for this job as long as you pass a test maybe they will give you a clip to translate and if they say 'okay it's okay' then maybe you can do you can continue to do this. But there isn't like you have to be an English major you have to pass TEM8 you have to pass a very high level English test no there is no such requirements so anyone who is interested and who think they can do the translation can apply for the video translation job so the agency the industry they have a huge market to select the translators so I think that's also a reason why the salary is relatively low</p> <p>M: Yeah, I can see. So when you applied for this job to the agency did you have to take a test or...?</p> <p>I: Yes I had to take a test yes they gave me... I think I... I think I... I think I took more than one test they...it was almost like 10 years ago I don't remember clearly but I think they gave me more than one test to test my translation and my... my listening skills my translation skills and...even I think of my reading skills I think maybe they gave me a document to translate and then they gave me a video clip I think it's more like a commercial or like a video of introducing some equipment or tools. They gave me a video like this and they asked me to</p>
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	<p>I: ((in overlap)) Yeah and we are... I mean if you... You send them the complete vid- I mean the work is complete the subtitles are in the... video. So before the trans- before you do the transcription and translation you can find... You can add someone in the group. And ask for the... The resource about how to use the (tool). We use the (E-Z-SUB). Yeah.</p> <p>M: I don't know what this is.</p> <p>I: It's a... it's a tool it's a translation tool. You can do the... You can do the subtitles.</p> <p>M: Oh Aegisub! So you have to prove that you know that you have some technology skills.</p> <p>I: ((in overlap)) Yeah</p> <p>---</p> <p>I: So in the like second test you... you can ask someone who is responsible for the technical thing. You ask the one about the... how to use the tool and she will send you like a video of how to use it it's very simple so you can use the... Aegisub to do your... I mean <i>prova</i> and then you just send it to... And... In 40... in 48 hours</p> <p>M: Two days</p> <p>I: Yeah in two days then you finish the the the the the <i>prova</i> and you're sent to the responser and if you passed you'll be added in another official group</p> <p>M: And this is the final step</p> <p>I: Yeah</p> <p>M: Right. So so and how did your... well of course I guess that your entrance test went very go- very well but I mean did they...</p> <p>I: No actually ((smiles)) because I know I'm I'm not actually able to transcript everything I can only transcript part of it so I use</p>	<p>translate one line by- line by line to... like only write down the like the character in the video say one English line then I read that in Chinese and another Chinese lines. I think it's like that. They want to see if I completely understand what they are talking about. I think that's the test</p> <p>M: And there was like a level of English required like with a certificate or they just...?</p> <p>I: ((in overlap)) No as I said there is no requirements no English level requirement from the agency they only test you and then they start giving you very small tasks and they also call it (training) ((laughing))</p> <p>M: The what?</p> <p>I: They give you after you pass the test you can start working technically you can start working and they give you small tasks you can start working at the small tasks but like they are... built by this action they are saying like 'it is training we are training you to be a better translator and how do we train you? We give you a job to do and ((laughing)) when you graduate the job is done and you are trained to work well' ((laughing))</p> <p>---</p> <p>M: But I was just wondering why do you think they did not hire a person that could speak Italian to translate this? I mean are there any... if you know... translators that actually can work with Italian in China?</p> <p>I: Mm I don't know I don't know any person who studied Italian language I didn't know any person like that</p> <p>M: Okay so because...</p> <p>I: ((in overlap)) And...</p> <p>M: Yeah yeah go ahead</p>
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	<p>YouTube I mean recorded the video and uploaded privately in YouTube. I have to use a VPN and with the help of YouTube I mean the automatic subtitle I can correct some tiny things I mean... because like like the prepositions and the “<i>che</i>” and also like some tiny things and correct some words</p> <p>M: And were you allowed to do this through YouTube or was like a sort of....</p> <p>I: I don’t know I don’t know actually</p> <p>M: I mean do they know that you...</p> <p>I: No I don’t think they know</p> <p>M: Okay</p> <p>((general laughing))</p> <p>I: Because I translate I translate first and I use YouTube to correct because I’m not able to transcript everything. So difficult. So but they didn’t say that I can’t use ((smiles)) I can’t ask help so yeah yeah and then I delayed the video. Of course I did once I might once I finished the transcription I delete the video.</p> <p>M: And just sent them the transcript the transcription?</p> <p>I: The... no the the the whole video</p> <p>M: Oh yeah</p> <p>I: Yeah the transcription the subtitles are finished and we’re... I mean how to say it? We’re we’re in the video.</p> <p>M: And what about the... your erm translation output that you submit did they like erm contest you something?</p> <p>I: No I don’t remember. They didn’t evaluate my my my test but I just passed but I do think I don’t think I did a good job because...</p> <p>M: Why not?</p>	<p>I: And and as to why don’t they hire another person who is an Italian major I think it’s also because of money ((laughing)) because they can... people like English like is a... it is like it’s a common major for people like any Chinese students can I don’t know the level might be different but any Chinese student knows some English so English major students or like peop- students with the knowledge of English are very common and common also means maybe cheap but as to some minor foreign languages like Japanese Russian Italian Korean French (.) it is really (.) small group of people who are learning them and it can be I think it can be very expensive the general market situation is minor langua- minor foreign language is more expensive than English that’s the general situation so I’m guessing. Maybe they don’t have the resource that people in that agency is mainly doing English to Chinese translation maybe they don’t have the resource normally</p>
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	<p>I: Erm almost everyone in the group is their level is higher than me ((smiles)) because I haven't do the... I haven't do the subtitles for about two months and erm I think my translation is okay but my transcription is not so good because my listening is not so good</p> <p>M: Erm okay. But then in the end I mean they they accepted you so I guess that...</p> <p>I: I'm not doing so bad <i>menomale</i></p>	
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Table 146. Requirements/admission

Interesting insights emerged from the three conversations and comparing them seems to be particularly inspiring for reflecting on the current Chinese audiovisual translation scenario.

The widespread nature of the fansubbing phenomenon in China is well-known and it has been extensively discussed in literature (cfr. Section 2.2). Based on insights from the interview with the official translator, it can be inferred that the belief that audiovisual translation in China is always done for free is deeply ingrained and widespread: when they applied for the job, responding to an advertisement found online, they believed they wouldn't receive any money for the task: *So generally people think that the audiovisual translation is free so the translator won't get any money from the job they are doing that's the... that's the concept that's also my own concept before I'm starting doing this translation job.* This is due to the apparently pervasive presence of advertisements, on the web, for fansubbing groups: *because there are many articles online to say that as an English major student or as a foreign language major student you can join them for free you know you can have the chance to see all those foreign TV series movies that is the... that is almost the pay for your work so you don't get any money. They get the task and then they do the translation and it's free. It's a practice for the English major students and it's a bonus for the viewer for the audience so the whole thing whole is free. That's what I know before doing this job so when I'm star- when I'm starting the job I wasn't expecting any money.* The translator I interviewed then explained that after applying for the job and passing the entrance test, they realized it was actually paid, but that the wage was in fact extremely low. This, according to their narration, is due to both the common belief that AVT is done for free and to the low requirements of the job itself: *People don't know it was paid and it's a reason. And for another reason is the requirement for this video translation is not so high. It's not like scientific documents. It didn't require super high English skill. Even a... university student maybe he can also do the job and there are many... I'm only talking about the work difficulty level it's not so high so the requirement for the translation is not so huge like if you're like an English major the job may be easier for you but if you're not an English major and you only passed CET6 or CET4 you can also do the job maybe not so quickly or not so... the work out the come out won't be so perfect but you can do that.* In terms of difficulty of the task, it seems that subtitling is an activity any English student can carry out. In my view, this is because apparently the industry itself is not demanding any particular high-

level skill: *the requirements for the job for the video translation job is not high. They are not setting many barriers or requirements for the job applier like anyone can apply for this job as long as you pass a test (...) but there isn't like you have to be an English major you have to pass (...) a very high level English test no there is no such requirements so anyone who is interested and who think they can do the translation can apply for the video translation job (...) I think that's also a reason why the salary is relatively low.* Under these circumstances, it comes as no surprise that the salaries are not satisfying, let alone the availability of resources specialized enough in terms of language pairs – in this case, Italian – Chinese: *I think it's also because of money ((laughing)) because they can... people like English like is a... it is like it's a common major for people like any Chinese students can I don't know the level might be different but any Chinese student knows some English so English major students or like peop- students with the knowledge of English are very common and common also means maybe cheap but as to some minor foreign languages like Japanese Russian Italian Korean French (.) it is really (.) small group of people who are learning them and it can be I think it can be very expensive the general market situation is minor langua- minor foreign language is more expensive than English that's the general situation so I'm guessing. Maybe they don't have the resource.*

The interviewee described the selection and training process, made up of a listening, reading and translation test followed by, once hired, small tasks meant to train the translator. This reflection of course doesn't claim to be representative of the whole industry, but it nevertheless sheds some light on the official Chinese AVT scenario, which seems to receive lack of attention and consideration (cfr. Chen 2014; Zhao and Li 2017). It is therefore interesting to look at the other side of the coin and observe what the approach of the fansubbers instead is.

First of all, one of the main differences is – but this is, again, limited to my case study – the language requirements. While the official side shows no particularly high levels of English, both F1 and in particular F2 described strict requirements for Italian language proficiency. In F1 there are apparently no language certifications or levels mandatorily required, even though *it is better that you have B2*, but the language skills are nevertheless verified through an entrance test. As for F2, the group seems to have a very strict admission procedure. According to what F2's interviewee explained, this is done through a series of steps. First, the candidate's curriculum vitae is evaluated: in this phase, aspects such as field of study, previous knowledge of the group's products, as well as a summary of the grades obtained in Italian language courses and the residence (in Italy or in China) are taken into account. Second, the candidate is admitted to a test group and must demonstrate good skills in both transcribing and translating within 48 hours a short video-clip, as well as in using the subtitling software Aegisub. If all this is passed, the candidate is allowed to join the group. What is worth highlighting is the different perception the member of F2 has towards the translation task if compared to the official side: *The conditions that you need to satisfied er I know it's actually (.) to be a fansubber has a high I mean it requires a lot of high skills so I know in the first year of even the second year erm I'm maybe not capable and when (.) er I finished the (Chilles) B2 exam and I know I passed then I with my certificate I (turn) to post my CV to [Group] fansubber.* While this may be influenced by factors such as the participant's

age, personal experience and temperament, it nonetheless underscores the contrasting approaches to audiovisual translation (AVT) between Chinese fansubbers and the official industry.

Another influencing parameter concerns how a translation task is carried out, i.e. how the fansubbing groups and the official translators are organized as a working team.

- *Working circumstances. Internal organization of the task*

How the task is organized within the translating teams, being them either non-professional or official, is determined by a series of factors that include how the materials are distributed among the translators, what the deadlines and the guidelines to bear in mind are, etc. Tab. 147 summarizes the key points coded that contribute to uncover these issues.

F1	F2	Official
<p>M: And for example what rules do you have in your group?</p> <p>I: (.) Rules on translation. I must know in advance the rules such as show to say the number of Chinese characters is too much.</p> <p>M: Such as?</p> <p>I: (.) Erm when we see a name or the name of a work we must quote its correspondent information to make the audience know it better</p> <p>M: So you add notes?</p> <p>I: Yes.</p> <p>---</p> <p>M: Normally when you get a translation task how long it is?</p> <p>I: One episode... is divided into ...erm ((long pause)) 5 o 6 parts then we choose the part we... are interested into</p> <p>M: I see. So each episode is translated by 5 or 6 people?</p> <p>I: Yes</p> <p>M: Ok ok and each part is made up of 10 minutes? Each?</p> <p>I: Yes yes 5</p> <p>M: 5 minutes?</p> <p>I: More than 5 minutes 10 I believe it's 10</p> <p>M: Ok and normally when you worked at a translation task how was your average day? If you had other activities how</p>	<p>I: <i>L'amica geniale</i> is actually an individual group in the Italian group. The the how to say the <i>zu zhang</i> 组长 the <i>capo</i> the boss the boss of the group she would send us another QR code which is special for who erm translate <i>L'amica geniale</i> and we we who translate <i>L'amica geniale</i> will in... the another group a separate group and we will have all the resources like erm the original Italian books</p> <p>---</p> <p>M: And how many people were in the... were or still are in the group of of this group of the the <i>L'amica geniale</i>?</p> <p>I: ((in overlap)) 23</p> <p>M: And... You said you translated [episodes]</p> <p>I: [episodes]</p> <p>M: Nice. Just I guess just small parts or just like a...</p> <p>I: ((in overlap)) yes erm seven to 10 minutes</p> <p>M: ((in overlap)) Each person?</p> <p>I: ((in overlap)) each person and you have to translate every every words have appeared in the in the video even if it's on the like a you see the paper or it's on the wall or it's in the TV</p> <p>---</p>	<p>M: When you translate subtitles like do you rely on some guidelines? Cause I've been searching a bit but I could not find any specific like rules or guidelines that for example we have here in the Western... part</p> <p>I: Guidelines... You mean like guidelines for translation?</p> <p>M: Yeah</p> <p>I: What do you mean guidelines? I don't understand. What rules do you have there?</p> <p>M: Like rules that you have to follow in... like I don't know the number of characters or some particular things that you have to stick to</p> <p>I: Oh oh yes there are some requirements from the company when I'm translating and they gave me the requirements.</p> <p>---</p> <p>I: Yes yes they have the word length for one sentence you know one line the sentence shown in the video it can't be over like 25 Chinese characters because otherwise there won't be enough space for the characters and another is like and (then) sensitive words or sensitive themes you have to...</p> <p>---</p>

<p>long did you work on translating?</p> <p>I: Erm first of all I watch the whole episode to understand the plot and then I translate</p> <p>M: Ok ok and how long does it take to translate 10 minuti of an episode?</p> <p>I: I usually do it at night erm... two two evenings</p> <p>M: Ok ok and what deadlined did you normally have?</p> <p>I: (.) For example... today I receive this task (.) the day after tomorrow erm I send the translation</p> <p>M: So two days more or less?</p> <p>I: Yes yes because after the translation there is revision ---</p> <p>M: How was your internal organization? Was there a sort of hierarchy? How were tasks and roles distributed?</p> <p>I: Simple roles only the boss organizes the group and then there is a responsible of each language</p> <p>M: And who was in charge for example of the technologic aspect of translation for instance to transform the file into subtitles?</p> <p>I: (.)</p> <p>M: Were there people...</p> <p>I: Yes yes there are</p> <p>M: What are people's roles within the group?</p> <p>I: <i>houqi</i> 后期 can I explain?</p> <p>M: Yes</p> <p>I: It's called <i>houqi</i> 后期 after the translation erm to make the subtitles on the video</p> <p>M: And you were in charge of this?</p> <p>I: No no</p> <p>M: Ok ok did you use a translation software?</p>	<p>I: when I began to translate <i>L'amica geniale</i> it's in summer vacation erm winter vacation so I have a lot of time but erm the the <i>orario</i> it's a little bit tricky because you know we in China we received the latest episode in 6 or 5 AM and so we need to begin to work at least at 6:30. We need to say yeah I received the division of the task erm as early as possible maybe before 6:30 or 7. So erm the situation varies from people to people. Erm for example I will take... it would take erm it would take six or seven hour for me to transcript and translate all the two tasks because we translate at the same time erm two episodes</p> <p>M: Each person?</p> <p>I: Yeah erm 10 minutes of one episode I mean 10 minutes of each episode 10 minutes or so because erm every week we have two new episodes and we need to translate it erm and erm we need to finish the like erm this week we have the third and the fourth so we need we received the task at the erm <i>Lunedì</i>? Monday and the Monday morning and began to translate it and you'd better submit it before the noon ((smiles)) of Monday.</p> <p>M: So it's just like...</p> <p>I: ((in overlap)) four or five hours you have. It's very hard for me at that time but I don't know if I can do it better now ((smiles)) I don't know. So it's very hard for... hard. Erm I have to use the YouTube to help me</p> <p>M: With this transcription?</p> <p>I: Yeah. Because really like they sometimes they they they have accent... So the transcript is so so hard so I have to use the YouTube to help me and I will do the</p>	<p>M: So could you tell me how this process was... how the task was distributed? I mean why there were more than one translator?</p> <p>I: (.) I think there is more than one translator because you know in video translation there are always many translators it (can't) be done by one person. The time didn't allow them to do that because you know for some TV series they... for some website they want the TV series... if the TV series is like in fashion it needs to be on- online like for example if the TV series is exported from America so they want to... they want the online time to be shortly after the TV series has already online in America it will be only a few hours after American online time so they need the TV series the subtitles to be completed in maybe two hours or three hours. One person can't do that so they divided the task to like for a 40 minutes TV series they divided the subtitle to four people each people I think gets a 10-minute task so after one hour the 40 minutes work is done (as speed require)</p> <p>M: Okay. So I'd like to ask you if in the first season you were the only one. How did you do this? How were... What were the deadlines that you had since you were just one?</p> <p>I: You know for some TV series the time is short you have to finish like within today within today you have to finish but for some... for some TV series for some movies the time requirement is not so strict you have like maybe one week or two weeks to do that. I think for the</p>
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<p>I: (.) No I used a file .sr...(.)</p> <p>M: T?</p> <p>I: T yes</p> <p>M: Ok but...how did you make this file?</p> <p>I: (.)</p> <p>M: How do you transform it into s-... I mean did you work... directly on an .srt file?</p> <p>I: Yes because I receive that file and inside there are Italian subtitles</p> <p>M: Ah ok and you substitute them?</p> <p>I: (.) Of course I read them when I watch the episode and then I directly translate</p> <p>M: Ok ok so you don't know how to ude a subtitling software?</p> <p>I: No</p> <p>---</p> <p>M: For the parts you translated from Italian, how did you handle the sections where there are no Italian subtitles?</p> <p>I: (.)You mean the part that isn't in dialect, because the dialect parts are there.</p> <p>M: Yes.</p> <p>I: We listened to what the protagonists sais and translated it.</p> <p>M: Was it difficult?</p> <p>I: Yes yes it is true.</p> <p>M: Was it?</p> <p>I: ((long pause))</p> <p>M: And did you have any trouble understanding, or was it always clear?</p> <p>I: Not always clear. Sometimes it is difficult to dinstinguish the words they say or something is missing. M: And how did you handle these situations?</p> <p>I: For example, if I can't understand, I ask someone else. If she or he can't either... it's the next person's turn</p> <p>M: Ok and these people...</p>	<p>correction and then translate it into Chinese. I think translation is relatively more erm is relatively easier but the transcription is very difficult. So a transcription took about... erm no I spent more time in transcribing</p> <p>M: Yeah because erm this is especially for the parts that do not already have Italian subtitles I guess</p> <p>I: Yeah. And if they speak in <i>Napoletano</i> we have the erm already have the subtitles so we just translate it into Chinese. And I yeah I am almost always the last one ((smiles)) who send who submit the file and we have members who can send it complete it the first episode the first episode erm in... at eight or nine I mean they can finish the work in two or three hours so they're really great erm and for like the fourth episode we need to submit it in the next day in a more... noon of next day</p> <p>M: Yeah so so erm just erm I wanted to ask you about this transcription thing... erm so how did you you and maybe the other groups as well how did you do this transcription of the parts that didn't have the...the Italian subtitles? Did you rely on on YouTube like you said before or just by listening and transcribing?</p> <p>I: for me I listen and if I can't understand I use YouTube</p> <p>M: So on YouTube...because I don't know how this works so you upload the video in in a private like erm...</p> <p>I: yeah yeah I erm I extract the clips and erm upload it in like a 480 P. I mean yeah it's very vague so there there is only voice like you can't see the you can't</p>	<p>first season it's not so like it's not in the rush I think I have a few days or like a week to do that</p> <p>M: For each episode or for the whole series?</p> <p>I: For the whole season I think</p> <p>M: Oh season</p> <p>I: ((in overlap)) For the whole season. I think okay I don't remem- I don't think I finish it in one... week or in (what) but... I think one... week to two weeks maybe... it won't be over two weeks ((laughing))</p> <p>I: It was...the time you use to translate a TV series is not based on the length of the video it's not based on that it's based on how much lines in the TV series and for <i>My Brilliant Friends</i> the general rhythm of the TV series is relatively slow you know people speak not so frequently or not so much in the TV series. For some TV series 40 minutes video there could be like one thousand lines but for <i>My Brilliant Friends</i> I think maybe only... let me check (.) maybe... (.) Oh there's maybe like eight hundred sentences mayb- eight hundred lines so...</p> <p>M: Eight hundred sentences per episode?</p> <p>I: Yes and the eight hundred is including the subtitles for the producers directors the costumes in the first part of the TV series so not so much and maybe only if you were strictly speaking only talking laughing in the TV series</p> <p>I think maybe only seven- ((inaudible))</p> <p>---</p> <p>M: So another question about this erm... the translators involved... you said that yeah in the first one it was just you that do... did all the job and in the second more than one. So</p>
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<p>I: ((in overlap)) Someone told me they went asking their Italian teachers.</p> <p>M: Did you ask Italian people?</p> <p>I: Yes.</p> <p>---</p> <p>M: How did you collect raw files? How was the task of <i>L'amica geniale</i> distributed?</p> <p>I: I don't know if the boss or someone who lived in Italy helped us download the original video</p> <p>M: I see. And then you received the video as well?</p> <p>I: Yes. Video.</p> <p>---</p> <p>M: In the translation of <i>L'amica geniale</i>, how many people were involved? Was it always 5 or 6, as you mentioned before?</p> <p>I: Yes yes.</p>	<p>see clearly the image so I uploaded privately and erm use the erm the automatic subtitle to correct to help me. And then when I finish I delete it</p> <p>M: Okay and do you think that the others do you know if the others do the same or it's just your technique?</p> <p>I: No I don't know I never talk to anyone in the group. Maybe I will try</p> <p>M: And and and could you... could you tell me how were and are tasks distributed? I mean erm I know that someone collects the raw files</p> <p>I: Erm yeah</p> <p>M: And then how is the distribution? Like every person is given...</p> <p>I: The boss the boss of the group divide the tasks to everyone</p> <p>M: randomly or according to specific...?</p> <p>I: erm we have like erm who translate we do the trans- erm who do the transcription and translation and who will correct our translation so we who do the transcription translation have our task randomly and yeah like erm for one episode which is erm which is like 50 minutes we have like a seven or eight people who transcript and translate and have two or three people do the control</p> <p>M: So for one episode it's... seven to how much you said? seven to 10 people?</p> <p>I: Like I have erm I have 18 to 27 minutes nine nine minutes this is divided send randomly and then I have erm I have also who do the the the the erm <i>asi</i>? the time erm <i>asi</i>?</p> <p>M: The time codes?</p>	<p>how you as a proofreader guaranteed consistency? I mean because I guess that there were differences in how people translated I don't know proper names or things...</p> <p>I: Oh about this... There is a... We have already considered about this the company the agents have already you know considered this so for every TV series for the names especially the names of the main characters there will be a fixed version there will be a fixed version of like English Chinese like this name this English name you should translate it as this so to make sure that name the the accordance the consistency you mentioned</p> <p>---</p> <p>M: Yes so you were proofreading second instead of translating because of time problems</p> <p>I: Yes</p> <p>M: Okay okay</p> <p>I: Not only not only no not only time problems that's the... that... I don't decide the job I get. I don't decide the task I get. I only got the task from like you are proofreading the second season you're not translating you're only proofreading and my personal guessing is like... because I am a little bit expensive than other translators maybe because I have been working there for longer than others so the salary even as a part-time translator the salary might be a little bit higher than other translators. If I translate it then they have to pay me line by line you know eight hundred lines then eight hundred lines salary but if I'm proofreading the salary may only be like the... I think one third of the translation.</p>
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	<p>I: the time codes like erm three people</p> <p>M: So erm going back to to how did the process work... so could you could you tell me how is the group organized? What kind of hierarchy do you have?</p> <p>I: We have one boss yeah actually the boss is who is one who erm send over tasks. She's the boss and we have a different group of a different language group and then actually we don't have a boss of Italian group. We don't... I don't think we have one or a particular one a fixed one so just the the the boss of the whole group send us to send our tasks and and maybe there's one or two person who will supervise our tasks and if the boss of the group is not here and they will be responsible for our work they will erm I will... they will suggest what we may do and erm they will erm send tasks to us and also we have one person who is responsible for the resource</p> <p>M: By resource you mean...?</p> <p>I: the video the series</p> <p>M: The raw files?</p> <p>I: No the resource of the video I mean there is one who is he or she I don' know... it ((smiles)) It will extract or download somehow download the video like <i>L'amica geniale</i> download in her... and send the file to us send the whole video to us</p> <p>M: So what you're normally given is just the video</p> <p>I: It's just the video</p> <p>M: ((in overlap)) Or other resources...</p> <p>I: ((in overlap)) just the video and the video they already has the erm we call it <i>neiqian zimu</i> 内嵌字幕 because these subtitles are</p>	<p>M: OK so they wanted to keep it cheap</p> <p>I: ((in overlap)) ((smiles)) only my personal guessing</p>
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	<p>already given in the video when the characters speak in <i>dialetto</i> dialect</p> <p>M: Yeah yeah. So so just another question. So when you're given a task what is... you you kind of already answered this but what is your average day when you have a translation task?</p> <p>I: For... depends erm for <i>L'amica geniale</i> the [season] erm because the deadlines is very like... close so it's like half a day for every task</p> <p>M: Half a day...</p> <p>I: ((smiles)) Half a day yeah because I was so slow I'm too slow. And erm for like...</p> <p>I: Erm I mean we have three people who do the... to do the work and I'm the second I mean rank maybe rank the second place because the first one is so brilliant and she trusts she did everything well. I... I missed some... Erm <i>Noi</i> we have we have the file we already have the subtitle file but it's not all correct so you need to watch the video and listen and correct the <i>battuta</i> but the... also the file missed some words so erm there are some words maybe they speak in a distance and I can't...</p> <p>M: ((in overlap)) Hear?</p> <p>I: yeah I can't understand so I also miss it erm but other people they can understand so I missed some some some <i>battuta</i> but my translation generally is well my translation is well but my transcription is not so good. I miss something. And also I'm might miss something some... we call it hard subtitles like the characters the words on the wall or in the TV but I don't</p>	
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	<p>remember I miss anything because I check. But anyway...</p> <p>M: ((in overlap)) This is in <i>Noi</i> or <i>L'amica geniale</i>?</p> <p>I: Yes I'm also in <i>L'amica geniale</i> because I'm not so... I wasn't so used to the work and I miss something in the TV</p> <p>M: In the video?</p> <p>I: Yeah like in the TV of the of the of the series.</p> <p>M: You mean you mean you miss something listening like the dialogues?</p> <p>I: Yeah yeah I can understand what they're saying erm I mean the slogan of the parade in the TV so yeah I miss something</p> <p>M: And when you miss something is there someone else that jumps in and help you or erm you just leave that out?</p> <p>I: I just leave it out because at that time I didn't realize myself I miss something</p> <p>M: And did the reviser?</p> <p>I: Yeah reviser yeah the reviser and the reviser will correct everything</p> <p>M: So they added what you left out?</p> <p>I: Yeah they will add what I miss and they will correct what I transcript my wrong transcription and if I... if my translation is not so adapt they will also correct it</p> <p>M: All right all right so erm... talking about translation in particular erm do you have particular guidelines that you have to follow when translating? Like you... you do you have some internal rules?</p> <p>I: Erm yeah first rule is must be must be erm how to say it natural and local. I mean because I'm not a professional translator so I only erm use the rules that I learned in</p>	
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	<p>the Chinese English translation class.</p> <p>M: Like one that you said at the beginning yeah CATTI?</p> <p>I: Yeah some basic rules like erm erm you need to understand the orders of the words how to translate more naturally in... how to express it more naturally in Chinese</p> <p>M: And erm you said it has...</p> <p>I: ((in overlap)) And the second rule is like you must follow you'd better follow the words in the book</p> <p>---</p> <p>M: And what about for example erm technical guidelines for what concerns for example the number of characters allowed erm in the line that you have to to remember when translating or I don't know... anything like this that you have to... do you have like a sort of internal manual of instructions or something like that?</p> <p>I: Yeah like erm erm everyone calls Lila erm Lina so I yeah only Elena calls her Lila so we need to show it in in the Chinese translation and other rules that we... the the name must be exactly the same as the book</p> <p>M: Cheng Ying translation you mean?</p> <p>I: Yeah just the name of the character and also I remember... oh let's see there are so many. So many.</p> <p>M: Like how many characters per line are you allowed to to have on the screen? Is there a limited number?</p> <p>I: Yeah yeah yeah when I do the transcription translation of <i>L'amica geniale</i> we don't have the limit but now we have it is 21</p>	
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	<p>character Chinese character each line and if there are too many characters you have to cut the code and erm put it into the next <i>riga</i> and... in in Italian I think it's 42 or something.</p> <p>M: So it's... for <i>L'amica geniale</i> you didn't have any limitation in number in characters number</p> <p>I: Yeah at that time we don't have it a limitation we don't have a rule</p> <p>M: So it was just like up to the translator</p> <p>I: Yeah just erm one one one sentence one <i>riga</i> one row if we have a dialogue we would put it in like child tower put it in the same same row yeah we have a like a rule something the boss sent it</p> <p>---</p> <p>I: Erm we... no we don't have the rules for the position of the subtitles erm it's not it's not our job it's the technical person's job they will take care of the time code the form of the letter and also the... erm time code from a letter erm (.) yeah I think that's it. And also the like the the effect the effect of the erm of the... of the subtitle</p> <p>M: What do you mean by the effect?</p> <p>I: Like a... if the... like there is a book and we've translated the title of the book and the book is here but we're speaking here so our subtitle will be here and the book will be here so they will take care of the... and also...</p> <p>M: ((in overlap)) The positioning of that...</p> <p>I: ((in overlap)) Yeah</p> <p>M: ((in overlap)) The title you mean?</p>	
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	<p>I: Yeah erm I mean in the... in Italian I mean in the <i>Amica geniale</i> I didn't see any special effects but in other erm like anime I saw the... the the subtitle will be a little bit different. Some special some particular words will be emphasized with different color something like that but in this series I didn't we don't have it</p> <p>M: Okay so you mentioned this erm different colors and things that you mentioned... done by your your group or you saw it in general?</p> <p>I: I saw it in only erm I saw it only in anime maybe in some Japanese series but it's not... I'm not erm I didn't pay attention but I don't I don't know if it's done by [Group] or not. And some fansubbers really... erm... they will take care of the special effects of the subtitle</p> <p>M: So erm you you do not use particular fonts or colors?</p> <p>I: I don't I don't</p> <p>M: You don't. Do other people in your group do it...?</p> <p>I: No we are not responsible I mean we don't have to take care of it. When the... all the translation is done is finished by the supervisor they'll send it to the technical person and they will take care of all the... the the form the size the color the position erm and also erm... yeah and also some special- and also the notes and there's some special symbols like if it's a song the subtitles will be up up on the screen and before there was a song of a music symbol</p> <p>M: Yeah the note</p> <p>I: Yeah the note</p> <p>M: So but but erm you do not use particular fonts or colors</p>	
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	<p>like you in person but you as a group erm is it something that you you you can do it some erm... cause I saw in some episodes that some translation of for example the slogans or some written signs on the wall are translated and...translated first and then um the form is different</p> <p>I: ((in overlap)) The form is different</p> <p>M: The font is similar to the font of the written sign the color...</p> <p>I: This is the technical person's job</p>	
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Table 147. Internal organization of the task

How the translation teams under analysis approached translation tasks is meaningful to answer my research questions. Considering the most relevant extracts reported in Tab. 147, some important distinctions between the three interviewees, as well as similarities, can be noticed.

First, one common trait is that, for the sake of speed, all the translators (F1, F2, and Official) received a maximum 10-minutes translation task, as each episode is segmented and distributed among the translation team. It must be however underlined that, as far as I have acknowledged, the participant of F2 used to receive a ‘double’ task, which included both the transcription and the translation of a 10-minutes video for each of the two episodes translated by the group every week, as two episodes a week were aired on Rai Uno in Italy when the seasons were released. F2’s translator appears to be the only one carrying out also transcription, which turned out to be particularly challenging and time-consuming. Both F1 and F2 reported having strict deadlines: 48 hours for F1, and even 4 or 5 hours for F2, which therefore happens to be the fastest translating team with very demanding working circumstances, *you know we in China we received the latest episode in 6 or 5 AM and so we need to begin to work at least at 6:30* to have the task completed by noon. It must also be considered that the official translation was carried out by a team of translators only for what concerns the second season, while the first one was handled by one single translator, responsible of the proofreading of the second. This is because, as the translator explained, the first season did not require strict deadlines¹⁰⁸, whereas each episode of the second, since they were aired in parallel with the broadcasting on HBO, had to be divided among a group of translators *so after one hour the 40 minutes work is done*. Consistency has been apparently guaranteed by internal rules that imposed a predetermined version of, for instance, the names of the characters, proofread by the translator of the first season. In fact, this is one of the issues most complained about the official subtitles, in that their version differs from the one of the novels. It emerges that both F1 and, in particular, F2 have strict

¹⁰⁸ This is because it has been broadcast pretty later than it was aired both in Italy and in the U.S., so I believe there was no need to rush it.

internal rules they must stick to. These mainly concern, in F1, the group's intention of translating everything which can be heard or read on the screen through the use of explicative notes – *when we see the name of a work we must quote its correspondent information to make the audience know it better*; F2's rules, according to what I have been told, cover several issues: the language must sound *natural and local*; the translation choices for what concerns characters' names and other issues must follow the books – unlike the official side's approach. Another difference in terms of guidelines concerns the number of characters allowed on the screen, which inevitably influences the translation choices: the issue has not particularly been addressed by the translator of F1, who only stated that *I must know in advance the rules such as show to say the number of Chinese characters is too much*. This leads to believe that there is a limited number of characters allowed on the screen that must not be overcome, but no mention to the exact number has been made and I did not insist on that because the conversation was not particularly smooth due to language issues. F2, instead, explained having initially no limitations in the number of characters; on a second thought, they said that this number was limited to 21 characters per line, with a distribution of the subtitles *in child tower*, which is in line with the official subtitling guidelines adopted for example by Netflix¹⁰⁹. It is to me unexpected to acknowledge that this number is lower than the one accepted in the official subtitles, which, according to what emerged from the interview with the official translator, is instead limited to even 25 characters per line.

What is particularly striking is F1 and F2's internal organization, which sounds significantly demanding: both the groups have one boss and smaller sub-groups based on the language pair, ruled by one or two people. There is also a well-defined distribution of each task: some people translate, others revise, some others synchronize the time-codes; specifically, F2 seems to be characterized by a 'production line'-like teamwork: the group working on *L'amica geniale* is made up of more or less 23 people; some of them are located and 'classified' as *haiwai* 海外, i.e. they are either located in Italy or abroad, and some others are *guonei* 国内, in China. Those who are in Italy are responsible of collecting the raw files, which are then sent to the boss. The boss then subdivides the task among 7-8 people who transcribe and translate 10' minutes for each of the two episodes, and 2-3 people eventually revise their work. The revisers are *very brilliant, they're great* and apparently have a high level of proficiency in Italian, in that they are in charge of solving any pendent issues: *if I miss something I will just leave it out for the revisers, they will correct everything, they're brilliant*. Other people are then in charge of synchronizing time-codes and some others are instead responsible of positioning the subtitles on the screen and of handling the 'special effects' such as the use of different colors and fonts. The group seems thus composed by a team of high skilled people, with a great collaboration spirit. Rather, all these tasks, based on what I acknowledged through the interview, seem to be handled by the same person in the Official subtitles' team.

In sum, F1 and F2 seem to me to have a particularly serious and demanding working rigor and organization, with strict rules, guidelines and tasks subdivision. This, considering also the apparently good knowledge of Italian, leads to expect good translation outcomes. The official subtitles' team, on the other hand,

¹⁰⁹ Cfr. <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215994807-Chinese-Traditional-Timed-Text-Style-Guide> (updated version June 2024).

given that all the tasks seem instead to be carried out mainly – but not exclusively – by one single person, looks less structured and less careful of quality: this, judging from what emerged from the interview, may have to do with the low budget on which the job has been based on.

My considerations are merely a guess based on the data I can rely on, and do not want to jump into any unfounded conclusions; nevertheless, some reflections that may support my assumption can be made by considering another important aspect of the ‘working circumstances’: the process of revision.

- *Working circumstances. Revision*

Some issues concerning revision already emerged throughout the previous subsections; however, further and relevant insights can be traced by observing the data reported in Tab. 148.

F1	F2	Official
<p>I: After the translation a revision is necessary</p> <p>M: I wanted to ask, when you submit the translation, who reviews it? How does the process work?</p> <p>I: There is a... responsible ((laughing)) of our Italian group that person does the revision</p> <p>M: And does this person have a high level of Italian?</p> <p>I: Yes because s/he's been in the group for a longer time so more experience</p> <p>M: How is revision conducted?</p> <p>I: ((long pause))</p> <p>M: How is revision conducted?</p> <p>I: ((long pause)) How is... erm ((long pause)) you mean that person?</p> <p>M: Yes, do they usually make corrections and then send it back to you? Or... do they make corrections, and you're no longer aware of what was changed? How does it work?</p> <p>I: They let us know if they think something in the translation isn't right in some parts, and then they ask us why we translated it that way for example. We can then discuss the translation and finally choose a more suitable version.</p> <p>M: Together?</p>	<p>I: And erm it's erm it's required that it's us that you have to erm from A1 to B2 and if you do the <i>controlare</i> I mean</p> <p>M: Like a revision?</p> <p>I: Yeah if you correct the translation in the transcription of other people you need to have you ought to have higher skill like B2 ((smiles)) but actually I think it needs to be C2 because yeah really ((smiles)) because you just translate a transcript a person an Italian person's words I think yeah you don't have C2 you (can't) do it actually.</p> <p>---</p> <p>M: And when you miss something is there someone else that jumps in and help you or erm you just leave that out?</p> <p>I: I just leave it out because at that time I didn't realize myself I miss something</p> <p>M: And did the reviser?</p> <p>I: Yeah reviser yeah the reviser and the reviser will correct everything</p> <p>M: So they added what you left out?</p> <p>I: Yeah they will add what I miss and they will correct what I transcript my wrong transcription</p>	<p>M: You were talking about the feedback</p> <p>I: ((in overlap)) Yes apart from like I missing a few they call it (<i>yingfu</i> 应付) I don't know how to say it in English only some words on a (plaque) or on a shop on a flo- on a wall maybe like I forgot to translate them that's all that's all the feedback I get nothing more concerned about the sensitive words or the contents of the video</p> <p>M: Okay and so talking about feedback could you tell me how was the revision process conducted?</p> <p>I: (.) revision process... ((laughing)) okay the first season you know I do the whole job so the translation and revision is all done by myself so... and for the second season I am not translating I am only proofreading so other translators do the translation I proof them and the... the editing process the proofreading process I think is erm I if the work is done by myself then I maybe I don't need to go through the video from... from the beginning to the end I wo- I look at my own translation and to see if there is any</p>

<p>I: Yes</p> <p>M: Is there a sort of quality protocol? Or do you just discuss together?</p> <p>I: (.)</p> <p>M: To guarantee translation quality...</p> <p>I: (.) Together is not very often only sometimes when the translation is very difficult</p> <p>M: So there's no official regulation to ensure quality standards are met? No guidelines or anything like that?</p> <p>I: No</p>	<p>and if I... if my translation is not so adapt they will also correct it</p> <p>---</p> <p>I: Yeah so we like... this [member nickname1], [member nickname2], [member nickname3], or...and [member nickname4] they are responsible normally they are responsible for the correction correction of the...</p> <p>M: Revision?</p> <p>I: Yeah yeah yeah so they're more... they're better than us</p> <p>---</p> <p>M: And also I wanted to... you already told me something about this but what is the procedure once the translator submits the final translated test? It's being revised...? you said by two or three people...?</p> <p>I: Yeah it's been revised we have two or three people depends on the... on the <i>durata</i> of the work and...(issue) of them are we're sent or their their tasks is also divided like A is responsible for the first two 200 <i>riga</i> and yeah of course they will take care of different they will take care of the work of different translators. And once our job is done we will submit the translation file and also the <i>pingzi</i> 屏字 notes file to to them in the group and the reviser will get to do their work they will revise the transcription and check the translation the Chinese translation if the Chinese translation is adapted I mean it's suitable and also the the time code if the subtitle matches the voice and also if the subtitle is so long they will they will they will I have to say they will mark them mark them type or make them mark that this <i>battuta</i> is so long and need to be divided into two</p>	<p>improper words or wrong characters wrong Chinese characters and then I change them and to see if the sentence reads smoothly or not and to check if there is wrong characters and read smoothly and the meaning is proper I check this and if the... for the second season of <i>My Brilliant Friend</i> I am only proofreading so I have to (.) there is like (.) a subtitle file I drag the subtitle file into the video so I can er I watch the video and mainly focus on watching the subtitle to see if the words are... right. For the first season the subtitle the final subtitle is Chinese and Italian ((laughing)) it's really difficult I have to like... I don't know any Italian I have to listen really carefully to the characters speaking but for the second season the subtitle is Chinese and English and... so it's a little bit easier maybe I think because I don't have to read them and... let me think... I drag erm the for the second season I drag the subtitle into the video and I watch them and I have to check both the Chinese and the pronoun- erm the accordance of the sublines with the video sound you know I have to make sure the subtitle is strictly in accordance with the video. When people start subtitle starts when people stop talking the subtitle stops. I have to make sure the timeline of the subtitle is also correct</p> <p>---</p> <p>I: mainly when I'm proofreading the second season is on like whether their translation is accurate because you know because they're only doing part of the translation and maybe they're doing 10 to 20 minutes 10</p>
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	<p>and the technical person will take care of this</p> <p>M: And and so is there... during the revision process is there a sort of quality control quality protocol or like there are are there any rules to guarantee quality or...</p> <p>I: This I don't know</p> <p>---</p> <p>M: All right. Is there anything you feel like you need or you want to add about the translation process or like translation workflow and how is... are things done and...?</p> <p>I: Erm yeah. If the...like erm for example... if my translation if I translation- if my translation have too many arrows or where I have many <i>battuta</i> but that is so long and I didn't divide into two the technical person will send it back</p> <p>M: And then?</p> <p>I: and then I need to correct them and if I miss something which I often do ((smiles)) I always miss I mean because I can't hear clearly so if I miss something I need to transcript. I try my best to transcript them.</p> <p>M: So if they tell you you missed this this and that...</p> <p>I: ((in overlap)) Yeah I need to correct by myself and also if the... if I miss something if I miss some <i>pingzi</i> 屏字 and also I didn't divide the longer <i>battuta</i> I need to do it myself</p> <p>M: And they just tell you this is...</p> <p>I: ((in overlap)) Yeah and they will do erm only if I make too many mistakes like that I miss too many things and erm... they will send me back and I have to do it...do it again and if my work is... not so bad they will just told</p>	<p>to 20 minutes and they don't know the previous and the later plot they don't some lines they may don't completely understand it. That's my job to make sure the translation is accuracy is in the system with the plot</p>
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	<p>me sometimes they would told me erm the problem and erm and they'll do it they'll correct it themselves</p> <p>----</p> <p>M: And do you have the feedbacks of <i>L'amica geniale</i>?</p> <p>I: No no</p> <p>M: You didn't receive any feedbacks for <i>L'amica geniale</i>?</p> <p>I: Yeah</p> <p>M: So it's not erm... a normal erm habitus?</p> <p>I: No no</p> <p>M: So sometimes you receive the feedback and sometimes you don't</p> <p>I: Yeah and I think the discussion in the group is getting more and more frequent so yeah we can get more feedback</p> <p>M: I was just curious about how it works when when the translation you produce does not fulfill the expectations</p> <p>I: Yeah and one thing is very erm yeah because I was transcr- I was erm transcript the [episode] of the [season]</p> <p>M: Speaking of <i>L'amica geniale</i>?</p> <p>I: Yeah erm yeah and erm I mean the [Group] the subtitles of [Group]. And what I have is the original the original file and I put them together which is which hasn't been revised and erm I transcribed them with the the the work the finished work so I can see the final work and the the difference between the final work and the original one and I found that almost I mean some erm I need to erm correct a lot of things like the reviser erm I don't know maybe just for the first season the reviser changes a lot of translations</p>	
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	<p>M: But when they change do they ask for...?</p> <p>I: No they just change it we don't know</p> <p>M: They just say change it</p> <p>I: And we just submit and this none of our business they will revise it and they will publish it but I found that really many <i>battuta</i> were changed like a whole... totally whole different thing even if I think this translation is great it's okay because it's just a colloquial expression and I think you can see it in this way or in that way both is fine but I don't understand maybe the original one is better in my point of view but I don't understand why the reviser have to change it into... have to change it so I think it depends</p> <p>M: And have you ever asked for... erm for like...</p> <p>I: ((in overlap)) ((smiles)) no</p> <p>M: ((in overlap))) ...</p> <p>explanation about why they changed...</p> <p>I: No actually I never compared I mean deliberately the- my translation and the final one I noticed once but I think at this at that time erm just for that episode my translation was okay because only maybe a few seven or eight <i>battuta</i> were changed and something I didn't transcript they corrected so I think erm I don't know</p> <p>M: And erm... but these people that erm correct and revise what is their experience as translators?</p> <p>Like you don't know if they studied translation in university or are they...</p> <p>I: I don't know but I think they're really full of experience and their skills are really high I mean their</p>	
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	<p>level no doubt is higher than than than us and I think their understanding for something like erm the discussion of the title <i>Diventare</i> I think they have their own... reason</p> <p>M: And are they like erm have they been in the group for many years?</p> <p>I: Yeah I think they... at least some of them they erm when they did the first season they were there the first season of <i>L'amica geniale</i> so it's at least erm it's been four or five years yeah</p>	
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Table 148. Revision

As mentioned, observing how the revision process was conducted, based on what I acknowledged through the interviews, could offer valuable insights into the differing production approaches between the two non-professional groups and the official side.

Despite the difficulties I encountered in conducting the interview with F1 due to the participant's low engagement in the conversation, I nevertheless gathered some pieces of information: the revision is normally carried out, without following any particular quality protocol, by one responsible of the Italian language group; this person is described as one of the oldest members of the group, with a high proficiency in Italian language. After revising the translators' works, this person reports any errors that must be corrected by the translator themselves; for difficult issues, a more suitable solution is chosen upon a collective decision.

F2, in line with what has been already outlined in the previous subsections, shows instead a way more rigid internal organization. First of all, the interviewee considers it necessary, for conducting revision, to have at least a B2 in Italian – or better a C2. The process is then conducted through the following steps: the translators hands in two files, the translation one and the so-called *pingzi* 屏字 one, which is the one in which comments and annotations are reported. The reviewer then checks both the transcription and the translation, as well as the time-coding¹¹⁰: if the time-code is too long, this is sent to the people who are responsible of the technical issues, who may either segment it themselves or send it back to the translator to fix it. If the translation presents too many errors, the reviewers may either correct them themselves or send them back to the translators too. Some issues are solved through a chat discussion. According to the interviewee's experience, errors concerned for example inconsistency on the translation of personal names or incompleteness in providing *descriptions*, which I believe indicate the explicative notes the fansubbing groups usually add to cultural references. What is worth underlying, as well as the seriousness through which every task seems to be handled by the group, is F2's interviewee great admiration towards the reviewers: even though some of their translations were totally

¹¹⁰ This sounds a little confusing, as in another point of the interview it seemed that the time-coding was not carried out by the translators but rather by people specifically responsible of that.

modified after revision, they trust the reviewers in that *they are full of experience and their skills are really high I mean their level no doubt is higher than than than us*. The whole attitude towards the organization of the task, the Italian language proficiency, the previous knowledge of the product and the technology skills required underlines a surprisingly high level of what may be defined ‘professionalism’ among the fansubbing groups, especially F2. Unfortunately, though, this cannot be equally recognizable in what emerged from the interview with the official side.

As for what concerns the revision process carried out within the official translation team, I acknowledged that the interviewee carried out both the translation and the revision of the first season, while the second season was translated by a team of translators and reviewed by the interviewee. Specifically, for the first season, *I maybe I don't need to go through the video from... from the beginning to the end I wo- I look at my own translation and to see if there is any improper words or wrong characters wrong Chinese characters and then I change them and to see if the sentence reads smoothly or not and to check if there is wrong characters and read smoothly and the meaning is proper I check this*. Such a process focuses primarily on the smoothness of the target text but, since both translation and revision are made by the same person, it seems however incapable of detecting any potential incomprehension mistake.

As for the second season, the revision was conducted by ensuring consistency as the episode is segmented among different translators who *they're only doing part of the translation and maybe they're doing 10 to 20 minutes 10 to 20 minutes and they don't know the previous and the later plot they don't some lines they may don't completely understand it*. Therefore, revision had to *make sure the translation is accuracy is in the system with the plot*. Moreover, revision was largely aimed to verifying the correct synchronization of the subtitles with the video *to see if the words are right*. However, I believe this operation reveals some flaws and may be subject of predictable mistakes due to the lack of knowledge of Italian by both the translators, in the first place, and the reviewer: *I don't know any Italian I have to listen really carefully to the characters speaking. I have to make sure the subtitle is strictly in accordance with the video. When people start subtitle starts when people stop talking the subtitle stops. I have to make sure the timeline of the subtitle is also correct*.

On this background, it is worth delving into the product itself to investigate on specific translation issues.

The second overarching theme retrieved is indeed ‘translation process’.

4.3.2.3.2 Theme 2: Translation process

This theme addresses the core areas that are central to my research questions, specifically ‘cultural references’ and, indirectly, sensitive topics. While ‘sensitive topics’ are not directly mentioned in my research questions, they are included in the interviews given that the official translation is criticized for plot cuts.

- *Sensitive topics*

F1	F2	Official
M: I wanted to know if you have any guidelines among yourselves for handling sensitive or delicate topics.	I: And I think erm erm we we are more free. I mean we can translate I mean we do the videos we translate the whole video which is not censored. Just erm	M: So these are the requirements of the company? I: (...) and another is like and (then) sensitive words or sensitive themes you have to...

<p>I: (.) You have to avoid sensitive topics.</p> <p>M: You have to avoid?</p> <p>I: No no don't have to.</p> <p>I mean there is not written 'you must avoid'</p> <p>M: Ok. And you decided this among yourselves?</p> <p>I: (.) This topic?</p> <p>M: Yes I mean not to avoid them. Did you decide this together?</p> <p>I: Yes.</p> <p>M: Ok and what are the sensitive topics that should be avoided for you?</p> <p>I: ((long pause)) We discussed about it but in the end we decided not to avoid them.</p> <p>M: Oh ok. So I don't understand whether you avoid them or not... swearwords for example¹¹¹.</p> <p>I: Its' not avoided. We rather look for a Chinese way to translate them.</p> <p>M: Ok. Because for example I noticed in the first season of <i>L'Amica geniale</i> that sometimes certain swear words are toned down a bit.</p> <p>So I was wondering whether this was an internal rule that you had or whether there is a particular reason why they are often omitted.</p> <p>I: (.) No they are maintained... we tried and translate them.</p> <p>M: Ok ok. And... Ok so you don't have specific strategies that you apply to avoid certain words or things?</p> <p>I: No no.</p> <p>M: So have you ever come across a topic or something that</p>	<p>I'm according to my experience of the third season we will translate everything and we can show the audience the the most whole story.</p> <p>---</p> <p>M: And you mentioned erm... censorship.</p> <p>I: Yeah.</p> <p>M: So of course I wanted to... to talk about that a little bit.</p> <p>Um 'cause I know, and you said yourself... that the official version has some cuts due to censorship. And I wanted to know if in your group there are... are there some any any rules about sensitive topics? If there are some like erm topics that you consider to be sensitive.</p> <p>I: No.</p> <p>M: Nothing at all?</p> <p>I: Yeah. in our group, there is no sensitive things. So we would translate everything shows shown in the video.</p> <p>M: All right. So erm... there is nothing that should be avoided.</p> <p>I: No nothing.</p> <p>M: About like swear words or...</p> <p>I: Nothing. We yeah, we, we also directly translate the <i>parolaccia</i> in Chinese <i>parolaccia</i>.</p> <p>---</p> <p>M: Oh yeah okay so so you never felt like... sort of... not offended but sort of yeah in a difficult position to translate everything?</p> <p>I: The difficult part is the technical words and the <i>parolaccia</i> because at that time I don't know how to translate the <i>parolaccia</i> and also... erm yeah I</p>	<p>like for the sensitive words like like... the bad words like 'fuck' or ((laughing)) 'fuck (off)' those bad words you don't you don't have to like translate it as it is you like you ignore it or use a like mild way to say it and for the int- sensitive scenes like maybe... you know...</p> <p>((laughing)) they're showing too much skins or like being intimate you write down the time of the scene and you remark them in the text or in the word file and submit it to the company. Maybe they will do some work after. I don't know I just give them the time</p> <p>M: That's interesting because it was something that I wanted to ask to understand how this works and since you mentioned sensitive contents... because I know that some contents in China are like f- erm censored from audiovisual products... do you like...</p> <p>I: ((in overlap)) Yes the whole TV series every TV series or every movie will be censored by the (.) central government the bureau (inaudible) yes there is a bureau in the in central government that will censor everything and if it's passed it can go public. That's for the censorship</p> <p>M: You said that you can write in a different document sensitive things that you find but are these already censored before? I mean before you get the final video is it already like cut in some things and then you do another one? Or do you receive the original no-censored version?</p>
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¹¹¹ The misunderstanding is due to the fact that, as mentioned at the beginning of this chapter, the interview was originally conducted in Italian, which caused some communication challenges.

<p>you found a bit offensive and that made you uncomfortable?</p> <p>I: (.)</p> <p>M: Has it ever happened to you when translating?</p> <p>I: No.</p>	<p>think that that's it so you mean the different part of translation?</p> <p>M: Yeah I mean yeah if you ever felt...</p> <p>I: ((in overlap)) sensitive</p> <p>M: Yeah</p> <p>I: Erm no just personally... I... I totally accept and erm how to... be acquainted? with the violence sex and <i>parolaccia</i> and other things other sins I... get used with the content the book so I'm okay with a... with a video</p> <p>M: Okay and for example the third season... erm.... is a little bit more explicit than the other two in terms of sex sexual references. What about those? Did you ever feel like a little bit erm...</p> <p>I: No</p> <p>M: No problems at all in both seeing the pictures...Cause cause I know that in China those scenes are forbidden so I don't know if you feel like...</p> <p>I: ((in overlap)) I am fine because I seldom ((smiles)) watch erm... I mean Chinese series or Chinese films they're for babies ((smiles))</p> <p>---</p> <p>I: Oh my God yes they will change the whole story they will also give you a different happy ending and I don't know what will happen to <i>Amica geniale</i> but I know what will happen to some scenes or some contents like that because it happens to my favorite drama I don't I don't imagine what will happen to <i>L'amica geniale</i>.</p>	<p>I: I think what I got is the no-censored version I think I got is the... Except for a- erm it is like an edit. Unless the people the editor who has already edited something sensitive I was given I think a non-censored (.) video. I write down sensitive points sensitive time sensitive words and then (.) I think I am only the first link of the whole TV series I only do the translation and maybe the proofreading maybe the proofreading sometimes and then the second link I think is the company they would like er proofread my work or sometimes they won't if they trust me enough sometimes they won't so translation my work... then proofread then the company you know [personal name]'s company is only like a translation company they get the task from another company you know like we call it ((inaudible)). Maybe they get it from [streaming platforms] another video website you know that's where they get their tasks from their cooperation partner. Then they give the translation work to the... er to that company and then maybe they will also do some censorship or they will also do some work I am only guessing I don't know I believe it is like that they would do something like this and then they finalize the work and they send it to the bureau to the Chinese central government bureau and then if it's passed then they can...the TV series or the movie can go public on their website I think the whole process might... should... might be like this</p> <p>M: Okay that's interesting and talking in particular about My Brilliant Friend this series...</p>
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		<p>Did you have to adopt some strategies to avoid maybe sensitive mm... topics? Do you remember anything in particular that you had to like avoid translating and how did you behave?</p> <p>I: Okay generally speaking you know in translating these audio er these videos these TV series as to the contents there isn't much sensitive things I think mainly they say sensitive things are political related but you know the TV series is only entertainment so not a lot of politics so mainly...</p> <p>So the sensitive things won't be... (a lot) and... erm I think the most common in- ins- sensitive things are like the intimate scenes. You know Chinese people I don't know about nowadays but you know (even) before a long time ago the Chinese dramas and movies there won't be like hugging kissing you know ((laughing)) there won't be. But hugging kissing like maybe making love showing a lot of skin or showing your breasts cleavage it is very common in foreign movies and TV series erm and the sensitive things I think mainly currently are all... or at least when I'm working as a translator is like this. If it's only like not so much like maybe only hugging kissing it's okay but like if it's too much the... ((laughing)) then maybe I need to write down that ((laughing)) because maybe they are afraid that like it would give a bad influence to the young child so the sensitive parts contents are mainly like that and the bad words like I mentioned gen-genitals or prod- ((laughing))</p>
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		<p>production organs something like that the sensitive things I encountered in the translation is mostly like this and... only some words maybe like (.) communist I think in in in the TV series <i>My Brilliant Girlfriend</i> there's no there's nothing related to (.) politics it's only intimate scenes and violent scenes intimate things and violent things that's the thing I encountered a lot I think ((laughing))</p> <p>M: And how did you have to translate... when you encountered these did you have like to tone down or what was your workflow for these? For like swearwords or I don't know erm these things that you mentioned? Swear words violence or these...?</p> <p>I: Okay (.) in subtitles there are only be like... swear words related and I just tone them down I don't say... I I used a... mild tone words I just say <i>gun...zoukai</i> 滚走开 to use these kind of words ((smiles)) which is not so bad and... as to violence scenes or intimate scenes I write down the time for... I write down time and submit to the company and they can do the work later</p> <p>M: Alright so you just erm signaled that there were these like sort of sensitive topics and then someone else translated them?</p> <p>I: Topics... in the lines there won't be there isn't sensit...ive topics</p> <p>M: ((in overlap)) Like not topics but words</p> <p>I: I still...</p> <p>M: Some words like violent words or swear words you just</p>
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		<p>put them aside and then someone else handled them?</p> <p>I: No no as to the words as to the swear words the sensitive words I just...there is almost no sensitive words because sensitive words mainly what they care what the viewer care maybe it's only politics related there is no... there is almost no sensitive words in the lines only swear words only swear words and I tone them down it's okay. I use the ((inaudible)) I don't say it like the originally mean ((laughing))</p> <p>M: Yeah so toning down is the general... erm rule?</p> <p>I: ((in overlap)) Yes</p> <p>M: And in <i>My Brilliant Friend</i> did you find any reference that you felt like it... could... hurt the audience's sensibility and then did you have to like take an important decision of omitting something or something like that? Or just what you just mentioned about erm... swear words and...?</p> <p>I: Mmm you mean you mean in the lines there are some like words which might influence the audience so I need to do something?</p> <p>Erm... I don't think there is because I... <i>My Brilliant Friend</i> is a really good literature work so there (.) isn't a lot ((laughing)) like fighting influence the contents for the audience so I don't think erm... now it's not... I think there is no such content I have to work for I don't think there is</p> <p>M: And did it ever happen that you and the client let's say the agency had a divergent position on some... on the translation of some words or ...sentences that</p>
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		<p>might have been considered sensitive?</p> <p>I: ((long pause)) Erm ((long pause)) No. I think like the first season like I am the... translator and proofreader and... I think the feedback they gave me is like I missed some translation not the lines but some erm... some how do I say maybe like in the scene there is a shop's name I forgot to translate the shop's name in the picture you know in the scene only something like that there is no other feedback like I showed the (change) of my translation or words no.</p>
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Table 149. Sensitive topics

The topic of sensitive issues is inherently delicate, and I approached it cautiously to ensure participants, particularly the official translator, felt comfortable discussing it openly. Initially hesitant about introducing the questions, I was relieved to find that all participants were not only willing to engage with the topic but also proactively brought it up, often anticipating my inquiries.

The translation of sensitive issues is central primarily in the official translation, in that it is subject to rigid content restrictions established by the Central Government (cfr. Subsection 2.2.1). According to what the interviewed translator described, it seems that the general rule to tackle sensitive and swear words is to tone them down: *sensitive words or sensitive themes you have to... like for the sensitive words like like... the bad words like 'fuck' or ((laughing)) 'fuck (off)' those bad words you don't you don't have to like translate it as it is you like you ignore it or use a like mild way to say it.*

The main potentially sensitive scenes recognized by the translator are politics-related ones or intimate scenes, which however – as far as I understood – undergo a censorship procedure before and after the translation, whereas the translator has the role of merely signaling them on a side file: *I write down sensitive points sensitive time sensitive words and then (.) I think I am only the first link of the whole TV series I only do the translation and maybe the proofreading maybe the proofreading sometimes and then the second link I think is the company they would like er proofread my work or sometimes they won't if they trust me enough sometimes they won't so translation my work... then proofread then the company you know [personal name]'s company is only like a translation company they get the task from another (...) maybe they get it from [streaming platforms] another video website you know that's where they get their tasks from their cooperation partner. Then they give the translation work to the... er to that company and then maybe they will also do some censorship or they will also do some work I am only guessing I don't know I believe it is like that they would do something like this and then they finalize the work and they send it to the bureau to the Chinese central government bureau and then if it's passed then they can...the TV series or the movie can go public on their*

website *I think the whole process might... should... might be like this*. Generally speaking, however, the translator did not recall finding particular sensitive topics except for some intimate scenes, that have been thus signaled and presumably cut off, and swearwords or violent-related words that have been toned down *in a mild way*.

It is interesting to compare this approach with the fansubbers' ones, which is – as I expected – definitely freer. As it can be noticed from Tab. 149, the conversation with F1 is once again not fluid and subject of misunderstandings due to linguistic incomprehension. Nevertheless, the interviewee shortly made the point and communicated that F1 do not avoid any sensitive topic or swearwords but *rather look for a Chinese way to translate them*. I asked, out of my contrastive analysis collected data, whether some sort of toning down is a shared rule within the group, but I got contradicted.

Way richer is the conversation with F2, which provides inspiring insights also on the general perception of AVT among Chinese viewers. F2's interviewee showed indeed a sort of subtle criticism, as well as annoyance, towards the translation of sensitive topics. More precisely, when I asked whether the group adopts any sort of toning down or censorship, they repeatedly answered *no/nothing* in a pretty harsh tone, so as to underlying disappointment towards the official subtitles' practice of censoring sensitive issues. This has been underlined also when discussing about a potential official translation of the third season, which contains way more explicit sex scenes than the other two and which at the time of the interview had not been aired on the official Chinese streaming platforms yet: *Oh my God yes they will change the whole story they will also give you a different happy ending and I don't know what will happen to Amica geniale but I know what will happen to some scenes or some contents like that because it happens to my favorite drama I don't I don't imagine what will happen to L'amica geniale*.

Although my contrastive analysis does not directly examine the translation of swearwords and sensitive topics, this aspect warrants future research. However, it remains relevant for comparing the differing approaches of official subtitles and fansubs, particularly as audience complaints about censored plot cuts often drive viewers toward fan-made, unedited versions for a more complete experience.

The core issue addressed by my analysis on the translation is instead represented by cultural references.

- *Cultural references*

The translation of cultural references is here tackled on the basis of two elements: the resources utilized, and the strategies adopted.

Given that the starting point to translate Italian cultural references is the personal cultural background of each translator, I also investigated what resources the three interviewees relied on to address the issue and through which strategies they solved the potential translation problems. Interesting and different elements have been mentioned.

F1	F2	Official
I: (.) Erm when we see a name or the name of a work we must quote its correspondent	M: So then focusing on culture specific references which is what I am investigating on... Erm do you have precise	M: Okay so talking about cultural references and cultural words in particular which is my focus... Because of course as I

<p>information to make the audience know it better</p> <p>M: So you add notes?</p> <p>I: Yes.</p> <p>M: And usually when you encountered difficulties in translating something difficult how did you solve this problem? What resources did you have?</p> <p>I: Me?</p> <p>M: Yes</p> <p>I: I look in the dictionary and if I can't find it or I believe it is not correct I ask Italian people</p> <p>M: ((smiles)) Do you remember anything in particular that happened to you when translating <i>L'Amica geniale</i> that caused you difficulties?</p> <p>I: Yes there is a word [reference to a specific episode concerning the translation of an idiom]</p> <p>M: [reference to a specific episode concerning the translation of an idiom]</p> <p>I: [reference to a specific episode concerning the translation of an idiom] So I ((laughing)) I searched on the web I want to know if this erm legend is true ((laughing))</p> <p>M: I see so usually the main difficulties that you or your colleagues encountered in translation, what were they due to? What kind of words or aspects caused these issues?</p> <p>I: The cultural difference</p> <p>M: So when you encountered an aspect of Italian culture that was difficult to translate into Chinese what steps did you take to find a solution?</p> <p>I: (.)</p> <p>M: For example what do you do when you come across an Italian cultural reference that</p>	<p>guidelines for translating cultural references?</p> <p>I: Erm yeah the book for me is... the book is the main reference</p> <p>M: The translation the Chinese translation?</p> <p>I: Yeah the book of Chen Ying the translation of Chen Ying</p> <p>M: So so when you encounter a culture- a cultural reference that cause you a translation problem because maybe you don't know how to translate it...What is- what do you normally do? What is the workflow to... to solve this problem?</p> <p>I: And firstly I will check if there is a like a correspondence in the book. And if it's not erm I will try to search on the internet erm in Chinese or in Italian and if I've met a word that is I don't know and I can't find the meaning in the dictionary I'll type it and search the pictures of the... of the thing and try to understand try to tell what is it and how to say it in Chinese. Erm this yeah that's my solutions</p> <p>M: And and does your group have like particular resources to solve translation problem caused by cultural references? Like do you have like forums or special glossaries or internal discussions?</p> <p>I: Glossaries? Erm yeah what does glossaries mean?</p> <p>M: Like I don't know... a <i>My Brilliant Friend</i> glossary...with the words like recurring erm... often often recurring. Do you have something like that?</p> <p>I: erm yeah the name the name of the names...</p> <p>M: ((in overlap)) The name of the characters</p>	<p>said before they were filtered from English so how could you translate part- something related to Italian culture with the English filter? How was your approach to this sort of translation issues?</p> <p>I: So you mean the English is filtered? I don't even know about this ((laughing))</p> <p>M: I mean when you encountered something related to Italian culture... because of course the product is Italian how was your workflow to translate Italian cultural aspects?</p> <p>I: Oh yes yes yes there is something like that maybe some like name of the Italian food or like the infrastructure or the building something like that you know I was also given the Italian text so I would like copy the Italian words into the internet and I search I search them and I understand and then I can also get the Chinese version of the Italian thing so I put it translated properly</p> <p>M: Okay and what was the most difficult cultural aspect that you found? If you can remember something</p> <p>I: Okay let me think... Most difficult cultural aspect... ((long pause))</p> <p>M: What about for example school-related things like grades the grading system or the subdivision of grades school marks and grades like first year second year or classical high school? Did you have any problems in understanding something like this?</p> <p>I: mm erm I th- maybe I won't be so specific ((laughing)) you know it is too difficult I mean if the</p>
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<p>you don't know how to translate into Chinese?</p> <p>I: If I can't translate I leave it as it is and I add a note</p> <p>M: Ok so... but before adding the note what resources do you use... are there any collaborative resources you rely on in the group? Such as glossaries forums or internal resources that you all can rely on?</p> <p>I: (.) No we only rely on chat discussions there are no other</p> <p>M: Ok (.) so everytime you encounter such a difficult translation you add a note</p> <p>I: (.) Yes</p> <p>---</p> <p>I: (.)</p> <p>M: Do you remember anything in particular that caused you problems?</p> <p>I: (.)</p> <p>M: In addition to what you mentioned earlier [reference to a specific episode]</p> <p>I: ((long pause)) Erm there is something I couldn't find... a translation which is equivalent to the Italian one. Sometimes is necessary to modify</p> <p>M: And how did you handle these cases?</p> <p>I: I tried and find the dialect of the north because it's different different areas of China and swearwords are different too</p> <p>M: Are there other aspects that you found difficult to translate or that required longer time to be solved?</p> <p>I: ((long pause)) Food because sometimes there isn't a fixed expression in Chinese for that Italian dish so I have to create a name for that food or dish</p> <p>M: Do you remember anything in particular?</p>	<p>I: Yeah and the the place the name of the place the name of the character erm...</p> <p>M: And these are taken from...</p> <p>I: ((in overlap)) and also maybe the song the song of the...</p> <p>M: ((in overlap)) What about the songs?</p> <p>I: Erm there's one song appeared in the first and also the second season the third season and erm one person I mean one translation person erm she quoted I mean... she she mentioned that erm she she sent the song's information and the lyrics of the song into the group so... erm we don't have an official forum we just talk everything and receive tasks talk everything in the group. [Chat App] group</p> <p>---</p> <p>M: On [Chat App] okay and so when when you have to discuss something about for example the translation of a cultural reference or something like that do you discuss on this group?</p> <p>I: Yeah everything about the the series or the film you've done you need to discuss in the particular group it's not a rule but just we do it we just do it like this</p> <p>M: It's like a more informal group?</p> <p>I: Yeah erm no it's just it's another... it's just another little group. Only who do the translation can join it. It's voluntarily of course and we like erm used to discuss everything about the series or the film we've been doing with... in the little group in the like a particular group</p> <p>---</p> <p>M: Okay and did it happen that you had to discuss some</p>	<p>things like are too difficult to understand or like if Chinese don't have that same thing here maybe I will just generalize it I will just find like the a similar Chinese word for it like maybe the university level the mechanism is not so exactly the same between two countries then I would just use like 'graduate' or 'university' and I won't be specific about that I just... also another kind of toning down maybe?</p> <p>M: Interesting. So how important was it for you to be faithful to the source text I mean to the Italian to keep maintaining the Italian... savor? Or I mean did you rather adapt to the Chinese context or how did you balance this thing? What was the most important thing?</p> <p>I: Let me think... ((long pause)) you know for something that is a in Chinese for something there is a... in Chinese there is like "Italian flavor" like we would there is like <i>yishi</i> 意式 which means Italian style there is such words in Chinese so if there is something then I would choose the word to keep the Italian flavor what's there if there is really none then if possible if like I have them I think a better words like I made the words my own ((laughing)) I mean I think I like would add some very description words plus with a quote quote bracket you know maybe I translated into the proper Chinese and then I want to save them Italian flavor I want to put some words in a bracket before it to specially like emphasis this is Italian things or oh! okay another</p>
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<p>I: (.) No ((laughing))</p> <p>I: Were there aspects of Italian culture that you were unfamiliar with before watching the series and that you had to translate?</p> <p>I: ((long pause)) There are... some idiomatic expressions</p> <p>M: Do you remember something in particular?</p> <p>I: No ((laughing))</p>	<p>particular erm... difficult thing?</p> <p>I: Yeah yeah</p> <p>M: Like...? erm do you remember something?</p> <p>I: Yeah but erm for example I I never raised a question and erm there actually there weren't erm too many questions there there weren't were not many questions in the group I only remember one discussion which is very which was very...I mean erm how to say it? <i>Accesa</i>?</p> <p>M: Yeah yeah accesa</p> <p>I: They are discussing the title of one episode <i>Diventare</i>. We translate into <i>biancheng</i> 变成 or <i>Bianhua</i> 变化 we're discussing this too.</p> <p>---</p> <p>M: Yeah talking again about... about translation. Do you normally use explicative notes or glosses? In what cases?</p> <p>I: Expl...</p> <p>M: Like like explaining notes like foot...foot notes. There are not foot because they're up on the screen</p> <p>I: Yeah I know so the note like... when... a historic figure appears like we mentioned <i>Garibaldi</i> we will do a little description a note down below and yeah or you mention you mentioned something new or something unfamiliar to the audience we will do the note but it depends actually ((smiles)) depends by... depends personally if you think if I think it's necessary to make a note I will make a note separately from the translation file because we submit the translation file in ASS or SRT and we need to do another...we need to open another .txt file where all the</p>	<p>way you know there can also in one video scene there can be two lines one is in the top another is in the bottom so if it's really like only Italian has it no other countries has it it has to be description attached so I would use another subline subtitle in the above of the scene to make an explanation which means Italian blah blah blah blah to make an explanation for the audience to know it better 'Okay this means what in Italian in Italy maybe' and this is the way I'm doing it</p> <p>M: I didn't know that you could add like an additional...</p> <p>I: ((in overlap)) Yes I can! ((laughing))</p> <p>M: And what about the space and time limits?</p> <p>I: It's okay it's like it doesn't it doesn't influence you know all the (24) for the characters that maybe and the characters saying the lines so the subtitle is in the bottom to show what the characters say but on the bottom of the scene there can also be another subtitle maybe the subtitle timeline is the same but you know the position the position of the two subtitles doesn't like influence one another so it's okay</p> <p>M: Okay. And do you remember any particular case in which you had to add this additional explanation?</p> <p>I: Okay I think I don't know...</p> <p>M: Like in which occasions did you feel the need to do this?</p> <p>I: Okay... ((long pause)) erm I can't think right now but sometimes like maybe Italian food or like maybe... it's talking about some...thing... Oh let me think (.) okay let me see if I can find some</p>
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	<p>notes all the words of how to say it... heart heart (hard)... all the notes all the all the words like the the the words on the book the characters on the book all these things...<i>pingzi</i> 屏字 yeah All the notes and the <i>pingzi</i> 屏字 are in... are in a file of txt. So we need to submit two files and... elaborate that if there is anything need to be- need to be pay attention we need to say it in the group</p> <p>M: And then what happens to what you write in this file?</p> <p>I: Erm like yeah because we didn't add... we don't add the <i>pingzi</i> 屏字 or the note in the file in the in the translation file just transcript and translate... There's only yeah there's only Italian and Chinese so we will write the time the exactly time and the <i>pingzi</i> 屏字 or note and the technical person or maybe the correction person will pay attention to them and they are responsible for the final... how to say it... final combination of everything</p> <p>M: So what you write in this file... like in this second file is added then to the video or not?</p> <p>I: Yeah</p> <p>M: Everything you put you put there is meant to be a note</p> <p>I: Yeah. And I'll see if I can find it...</p> <p>M: Do you remember using a note in your case?</p> <p>I: Yeah I'll try to find out [looking for something on the phone]</p> <p>M: Yeah thank you and are there any particular guidelines for the use of notes? Like are you instructed on how and when to do to use them? Or it's up to you?</p>	<p>I: ((long pause)) Okay okay I can't find any like records but according to my experience and remember memory I think like for example if there is a place a plaza of Italian and maybe not everyone knows it then I would use an assistant subtitle on the top to say 'oh this is a famous place in Italian' or maybe there is the characters mentioned one book or like one author of the Italian and I would also use assistant subtitle to say to explain "oh this is a famous writer which lives in what century and his work or blah blah blah" and I would use that maybe something like that</p> <p>M: Okay and have you ever added any of these like when you were supervising the second season? Like did you find any problems in the other people's translation that you had to fix? Or to meliorate?</p> <p>I: ((long pause)) Maybe but mainly when I'm proofreading the second season is on like whether their translation is accurate</p> <p>---</p> <p>M: I understand. And was there like... did it ever happen that there was a reference or a cultural reference that you had like no idea whatsoever on what it was and how to translate? Do you remember anything?</p> <p>I: Remember anything... I think for most of the things I can find the answer on the internet or I can interpret I can understand through the video like when they are eating the ice cream they're calling it the <i>gelato</i> ((laughing))</p> <p>M: Yes ((laughing))</p>
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	<p>I: For notes no we don't have I don't think we have a particular rule</p> <p>M: But like are you told that you have... you must translate everything you see on the screen? Like the signs notes... is this a rule of thumb?</p> <p>I: Yeah this is the rule and like this I can send you this it's my file and the first is Chinese and then this slash slash and N is the in Aegisub it's the... I mean turn to the next <i>riga</i>. Yeah. And if I'm not sure about something I can type this <i>qiujiao</i> 求娇</p> <p>M: Which means to correct?</p> <p>I: Yes it means I need to be corrected I need help it means this <i>battuta</i> needs to be supervised to be correct and if there are already subtitles in the video and I need to type this and there's only I mean Chinese translation so this is the case when the characters are speaking in dialect</p> <p>---</p> <p>M: Thanks. Do you remember anything about... I mean anything that you put a note on? If you remember?</p> <p>I: No no Maybe I I didn't encounter any situation like this but I can... I remember I write some <i>pingzi</i> 屏字 and yeah we need to write notes and <i>pingzi</i> 屏字 in another file. Maybe I've done it in for another work.</p> <p>---</p> <p>M: And do you ever add like a note explaining... like giving a comment on what happens? A personal comment?</p> <p>I: No no no we didn't we never do that we are invisible</p>	<p>I: Okay and... okay let me think... ((long pause)) Okay. Most of thing I understand like you...for the school grade maybe you use A and A+ but in China we (don't) use that we use <i>jia yi bing ding</i> 甲 乙 丙 丁 but it is easy to understand some things are in common and for the thing that erm like the <i>Plaza of Napoli</i> something like or like a shoe shop I maybe don't understand but I know it is erm something difficult erm something difficult I think it's difficult I think there is one thing like when Lena started a shoe shop like in the city like she is selling new shoes and the name on the shop I don't understand ((laughing)). I don't understand and I... you know characters the English characters I know it's like in the 26 English letters but it is written in very different style the character style it's like I think it's (art) maybe it's artistic English letters and I can't tell and I try to write it down one letter by another and then I search on the internet and I still can't I still don't get the answer I still don't know what does the name what does the mean but I'm guessing maybe it's only the name because like they have the habit to use the name as the brand of their shop or as the company name I don't get that (precisely) I just input like shoe shop in Chinese in like <i>xiezi shangdian</i> 鞋子商店 or like 'a shop' ((laughing)) that's the solution. As I can remember no that's one of the most difficult things for me I can't tell the English work in artistic style and also things I don't even</p>
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	<p>M: So the general idea is to be invisible right? You said</p> <p>I: Yeah definitely invisible this is like a... the the principle the fundamental principle</p> <p>M: of the group?</p> <p>I: Of...</p> <p>M: Or even into... of translation in general?</p> <p>I: Yeah (translation in general) is my opinion</p> <p>---</p> <p>M: Okay. And you already said this but... while translating did you ever feel the need to check the novel?</p> <p>I: Yeah yeah because erm always very very very often because I don't know a lot of words</p> <p>M: You mean words like cultural references or...?</p> <p>I: No just words because at that time my Italian lev-... I mean my Italian vocabulary is just... I don't... I didn't recognize as many vocabularies as I recognize now as I know now so at that time erm if I don't know the word erm yeah If I don't know the word I'm not able to translate I weren't able to transcript it so erm... so I don't need a dictionary but if I met a word I don't know in the... you know in a subtitle which is in the given in the video I have to check the...erm the dictionary sometimes are just normal words I don't know like erm for example I don't know like... erm mafia no this I know like some erm erm... Salumeria. I don't know it but it appears in the subtitles given subtitles I have to check the meaning and if yeah and also if I met some cultural references some erm some special words like technical words I don't know maybe some</p>	<p>understand. You have seen the TV series right?</p> <p>M: Several times ((laughing))</p> <p>I: And that is what it's like when they are starting the shoe shop and Lela not Lela like originally there is a beautiful picture of Lela wearing a wedding dress and they want to use that as the advertisement but Lela did something like they scratched the photo and they say oh and the results they came oh it's brilliant. The effect of that advertisement is super good I think it's really like different it's really like not the same with traditional advertisement I don't know why she did that I don't know why she scratched the whole photo and maybe she wanted to emphasize to make the shoe stand out but I don't really get her expression in that scene</p> <p>M: Yeah I've watched that episode like two days ago so I know the scene ((laughing)) I know the scene. And you mentioned school grades and that's one of the things that I wanted to discuss with you because I've noticed in your translation that you kept like A or A+ or... this kind of grading systems that comes from English because in Italian we don't use that system</p> <p>I: ((in overlap)) Ohh</p> <p>M: ((in overlap)) So yeah it's different from the Italian original text and I have noticed that you kept this system but as far as I've experienced it's different even from the Chinese one right?</p> <p>I: Yes yes</p> <p>M: So in this case how was the rationale behind this translation choice? Like you</p>
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	<p>erm like something about religion or something about Italian costumes something about erm the parties like the communist party I need to check it</p> <p>M: To check in the novel?</p> <p>I: Erm in the novel or in the dictionary I will check in the dictionary and then in novel yeah but mostly I will just erm took the... take the... the book translation because it's more official and it's of course it's more correct</p> <p>---</p> <p>M: Okay. And were there any aspects of Italian culture that caused you comprehension problems and of course translation problems...? Something that you didn't understand about the culture or something cultural in both in the pictures of what happened and in in the dialogue?</p> <p>I: Yeah. The first aspect is about religion and erm yeah and then there's part particular part about... [specific reference to a given episode]</p> <p>M: And how did you solve?</p> <p>I: Erm referring to the book and erm if I can't (hear) it just leave it leave it to the reviser</p>	<p>prefer to stick to the foreign system or to... adapt to the Chinese context for the grades thing and maybe other aspects like this?</p> <p>I: Yes as you are saying now that I realized I didn't translate ((laughing)) it into Chinese like <i>jia</i> 甲 or you 优 I didn't. Why do I do that? ((laughing)) Maybe I forgot you know it is really different from like Chinese grading style but it is acceptable in Chinese and people I think people would understand if you use A+ people would know that meaning it's not a common thing but in some organization people use A or A+ maybe the teacher when they are reviewing the student's job maybe they would write especially for English teachers you know for middle school or maybe elementary school they would write A or A+ and I think it has already been accepted in Chinese culture and another reason for that maybe you know I have seen a lot of English TV dramas ((smiling)) and so maybe it has already become so common for me. I don't even realize it is the English system thing</p> <p>---</p> <p>I: Another very small thing I want to mention is the difference of the names. Chinese names I think it is really simple mainly three characters very simple but for the Italian names it is very different from Chinese names and also different from English names. I am used to like Jerry Tom all those names are very ((laughing)) short and it is fixed like you call it by name not by her family name but in the TV series</p>
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		<p>sometimes they are called like Lela and sometimes they are called like Lenù Elena or Lenù so it changes it changes and that is the one thing and sometimes you know their names and their name or like their surname is different you know Alfonso sometimes you may call it erm <i>damaci</i>? I can't repeat it</p> <p>M: ((in overlap)) Carracci</p> <p>I: Yes ((laughing)) and this is the name of the characters in the TV series. Another kind of name is the names of the producers the director in the first part of the TV series you know I also have to translate them and it is not so common so even sometimes when I input the names into a translation app okay it is instantly shown but the translation app I am using is mainly English oriented or it can translate English very well but for Italian names sometimes it won't be shown I have to search on other websites to make sure what do they mean and all of a sudden I really can't get a proper translation on the Internet then I have to translate them by myself</p> <p>M: Yeah yeah yeah. Thanks for mentioning this because I just remembered that I wanted to ask you exactly how you translated proper names like character names or place names and you just answered. But like for characters' names you said that you did not check the novel translation for them right? Did you translate yourself?</p> <p>I: Yes I did not read the Chinese version but I I let me think... Yes I didn't check I only translate myself with the help of the Internet I think when characters'</p>
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		names like are normal they are not difficult so it's okay.
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Table 150. Cultural references

On the basis of the extracts reported in Tab. 150 a series of similarities and differences can be recognized between the three translators.

In terms of resources utilized, F1 and F2 share a similar approach. F1, when faced with a cultural reference, relied on the dictionary first, and on Italian people in case they couldn't find a suitable solution. Difficult issues are instead discussed among the group in their chat. One of the most challenging items for F1's interviewee was food: *Food because sometimes there isn't a fixed expression in Chinese for that Italian dish so I have to create a name for that food or dish*. Once again, the conversation with F1's interviewee turned out to be tough due to the participant's very low level of expansion even if I was probing, thus it did not provide any richer insight.

Among F2's most utilized resources stands the novel – mentioned by F1, too. F2's interviewee approach towards cultural references, especially those related to religion, Italian customs or politics, relies mainly on checking the correspondent translation in the book *because it is more official* or otherwise looking for information either on the dictionary or on the web, basing on pictures to better understand the item. The interviewee also mentioned a collective sort of 'glossary' shared by the whole group in which a predetermined version of characters' names, place names and indications on how to translate songs is provided to guarantee consistency. In addition, chat discussion is a valid resource to solve the most difficult translation issues.

As for the official side's approach, no collaborative resources were recognized. The interviewed translator explained that, since they were provided with both the Italian subtitles and the English ones, they would copy and paste the Italian cultural references – e.g. *Italian food, infrastructure, the buildings...* – on the web to look for information: *I would like copy the Italian words into the internet and I search I search them and I understand and then I can also get the Chinese version of the Italian thing so I put it translated properly*.

I based some of my questions on the contrastive analysis' data and on some of the issues that emerged: for instance, the translation of school grades in the official subtitles reflects the English version system instead of the Italian one, sometimes causing translation errors (cfr. Subsection 4.1.26). The translator explained that the most adopted technique was to generalize these kind of issues: *mm erm I th- maybe I won't be so specific ((laughing)) you know it is too difficult I mean if the things like are too difficult to understand or like if Chinese don't have that same thing here maybe I will just generalize it I will just find like the a similar Chinese word for it like maybe the university level the mechanism is not so exactly the same between two countries then I would just use like 'graduate' or 'university' and I won't be specific about that I just... also another kind of toning down maybe?* I then insisted on the translation of school grades because of the errors retrieved in the contrastive translation analysis, and the translator explained that *I didn't translate ((laughing)) it into Chinese like jia 甲 or you 优 I didn't. Why do I do that? ((laughing)) Maybe I forgot you know it is really different from like Chinese grading style but it is acceptable in Chinese and people I think people would understand if you use A+ people would know that meaning it's not a common thing but in some organization people use A or A+ maybe the teacher when they are reviewing the student's job maybe they would write especially for English*

teachers you know for middle school or maybe elementary school they would write A or A+ and I think it has already been accepted in Chinese culture and another reason for that maybe you know I have seen a lot of English TV dramas ((smiling)) and so maybe it has already become so common for me. While it may be true that A or A+ are commonly accepted and easy to understand by a Chinese audience, it must nevertheless be underlined that sometimes these caused translation errors, even in the English version, due to the difference between the Italian system and the English one. I believe it is worth underlying that the translator did not realize this: *I don't even realize it is the English system thing*. This is not meant to underestimate them, but it highlights, from my point of view, the issues caused by translating the subtitles from a pivot language without knowing the source one. Nevertheless, the translator does not seem to have struggled while dealing with cultural references: *I think for most of the things I can find the answer on the internet or I can interpret I can understand through the video like when they are eating the ice cream they're calling it the gelato ((laughing))*.

Among the difficult issues, the official translator mentioned visual signs written in particular 'fonts', as letters were not clearly distinguishable. While fansubbers are required to use the character names from the book version, the official translator did not follow this approach: *I did not read the Chinese version but I let me think... Yes I didn't check I only translate myself with the help of the Internet I think when characters' names like are normal they are not difficult so it's okay*. However, this seems not to be appreciated by the audience who complains about the names of the characters.

The most striking issue that is unexpectedly common among the three translators is the adoption of explicative notes. These are known to be one of the distinctive features of fansubbing's practices and are indeed mentioned by both F1 and F2 as one of their strategies to tackle cultural references. F1 adopts them as a compulsory guideline for every cultural reference: *Erm when we see a name or the name of a work we must quote its correspondent information to make the audience know it better*. Indeed, this has been recognized in the contrastive analysis I carried out, from which F1 turned out to be the most 'explicative' group. However, their adoption of explicative notes, which is introduced by the 'mission' of *to make the audience know it better*, is also recalled upon by F1's interviewee also as the last resort towards unsolvable problems: *If I can't translate I leave it as it is and I add a note*. Given the available information, it is unclear whether the group leaves a note highlighting translation difficulties or provides an explanatory comment on the item. However, based on my comparative analysis, the evidence suggests the latter is more likely.

F2 mentioned the use of explicative notes too, introducing them as a valid means to fulfil their 'mission' of spreading *L'amica geniale* and Italian culture: *so the note like... when... a historic figure appears like we mentioned Garibaldi we will do a little description a note down below and yeah or you mention you mentioned something new or something unfamiliar to the audience we will do the note but it depends actually ((smiles)) depends by... depends personally if you think if I think it's necessary to make a note I will make a note*.

To the extent of my knowledge, this practice is not accepted in any official subtitling guidelines (Yu 2022)¹¹². However, explicative notes were adopted by the official translators too: *you know for something that*

¹¹² Cfr. also Netflix's guidelines for Chinese official subtitlings: <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215994807-Chinese-Traditional-Timed-Text-Style-Guide> (accessed 12.08.24).

is a in Chinese for something there is a... in Chinese there is like “Italian flavor” like we would there is like yishi 意式 which means Italian style there is such words in Chinese so if there is something then I would choose the word to keep the Italian flavor what’s there if there is really none then if possible if like I have them I think a better words like I made the words my own ((laughing)) I mean I think I like would add some very description words plus with a quote quote bracket you know maybe I translated into the proper Chinese and then I want to save them Italian flavor I want to put some words in a bracket before it to specially like emphasis this is Italian things; in one video scene there can be two lines one is in the top another is in the bottom so if it’s really like only Italian has it no other countries has it it has to be description attached so I would use another subline subtitle in the above of the scene to make an explanation which means Italian blah blah blah to make an explanation for the audience to know it better ‘Okay this means what in Italian in Italy maybe’ and this is the way I’m doing it; like for example if there is a place a plaza of Italian and maybe not everyone knows it then I would use an assistant subtitle on the top to say ‘oh this is a famous place in Italian’ or maybe there is the characters mentioned one book or like one author of the Italian and I would also use assistant subtitle to say to explain “oh this is a famous writer which lives in what century and his work or blah blah blah” and I would use that maybe something like that.

Given the apparently widespread perception in China that audiovisual translation is a non-professional, unpaid activity, and the dominance of fansubs, it is likely that fansubbing has directly influenced the Chinese official AVT market.

4.4 Discussion of the results of the thematic analysis of interviews

This analysis offers valuable insights to address my research questions. While it directly aims to answer RQ3¹¹³, it nevertheless provides significant supportive evidence to RQ1¹¹⁴ and RQ2¹¹⁵. The interconnection between these questions is evident, as translation strategies and errors often stem from distinct production workflows, which are, in turn, shaped by the factors explored in the thematic analysis presented in this chapter. Table 151 summarizes the similarities and differences identified between the three interviewees.

Education		
F1	F2	Official
Currently studying Italian language and literature (Master’s); Bachelor in Italian language	Currently studying Italian language (Bachelor)	Bachelor in English language teaching
2 semesters spent in Italy	1 semester spent in Italy	Never been in Italy
Passion for both Italian language and culture	Strong passion for Italian and love for translation	
Strong will to learn Italian	Strong will to learn Italian;	

¹¹³ RQ3: What are the differences, in terms of translation production workflow and guidelines, between the professional context and the amateur one?

¹¹⁴ RQ1: Through which translation strategies are culture-specific references translated by both the official translators and the amateur ones?

¹¹⁵ RQ2: What kind of translation mistakes can be recognized in the official translation? Do they occur in the amateur versions as well?

	Self-learning in addition to university courses	
Solid cultural and linguistic background	Solid cultural and linguistic background	

Previous experience in translating		
F1	F2	Official
Translation courses attended at university: translation path in Bachelor, although general and “a bit superficial”	No courses on translation at university; self-learning and extra course to obtain a professional translation skills certification	Very general course on translation at university, not specialized.
Currently intern at a translation company translating articles (IT>ZH) on specific topics related to Italian culture; previous working experience in translating official documents (IT>ZH)	Volunteer for a company translating articles (IT>ZH) on <i>L'amica geniale</i> and on Italian grammar; previous knowledge of subtitling softwares	No previous translation experience; translation is seen as not particularly demanding in terms of previous skills
Previous knowledge of Italian language and culture		
F1	F2	Official
Knowledge of Italian literature, famous cities, cuisine, personal experience, they visited Naples	General knowledge of Italian cities and geography; they tasted food	No knowledge of Italian language; elementary geographic notion about the country and a vague knowledge of some Italian movies and of Italian food
Familiarity with the product		
F1	F2	Official
They read the novel in advance and read it again before translating the subtitles	They read the novel in advance and they watched the TV series	No previous knowledge whatsoever
Aims		
F1	F2	Official
Improve language skills, love for translation	Improve language skills, help people understand Italian, love for translation, “mission” to spread <i>L'amica geniale</i> ; provide the subtitles faster than the official released subtitles and “complete”, i.e. not censored	Passion for TV series; improve English learning; part-time job
Requirements/admission		
F1	F2	Official
No language requirements but B2 is preferred; entrance translation test	Strict admission procedure based on CV, Italian language certified proficiency, previous knowledge of the product and of the groups' products, previous technology skills and ability to use subtitling softwares. Admission test on transcription and translation capabilities. Translation perceived as a difficult and demanding activity, requiring very high skills and competence	AVT conceived as a free activity (before undertaking the job); low wage; no demanding; low language and skills requirements; lack of resources for minority languages. Admission test needed

Table 151. Cultural background, summing up

If we look at the different cultural backgrounds characterizing the three translators interviewed, several differences can be noticed. The most relevant one is the proficiency in Italian language, which is none by the official translator and, instead, remarkable by the two fansubbers, who are both university students of Italian language. Moreover, they have both been in Italy for a significant amount of time, which may have provided them with personal experience and insights on both Italian language and culture. The official translator showed instead a fairly elementary knowledge of Italy, limited only to geographical notions like *the shape of the country is like a boot* and some basic understanding of Italian food and movies. Both the two fansubbers expressed a deep passion towards Italian language and culture, translation and *L'amica geniale*, as well as solid cultural and linguistic background foundation built also upon some translation courses attended at university and even self-learning activities (F2). This is fostered also by the previous working experiences characterizing again the two fansubbers, who both mentioned previous translating experiences such as internships or simple part-time activities which involved the translation of documents or articles related to Italy, Italian language and *L'amica geniale*. On the contrary, as far as I acknowledged, the official translator does not have previous experiences as a translator and audiovisual translation is rather conceived as a non-particularly demanding activity that can be easily carried out relying on one's language competences. Another influencing parameter that emphasizes relevant differences among the three is their prior knowledge of *L'amica geniale*, which turns out to be well-known by the two fansubbers but rather totally unknown to the official one.

In my view, these differences in the educational and cultural background, as well as in the approach to translation, may have easily influenced the official final translation outputs, resulting in a series of potential translation mistakes. These may likely due to the above-mentioned lack of solid background concerning both Italian language and culture and the product itself.

Another significant difference, in this sense, lies behind the translators' aims: it turns out that each of them primarily aim to improve their language skills, but it must be underlined in particular F2's "glorious mission" to spread *L'amica geniale* to the Chinese audience, which denotes the groups' enthusiasm towards the task.

Other factors that may provide supportive features to RQ1 and RQ2, as well as substantial data to answer RQ3, are determined by the working circumstances under which the translations have been carried out and by the differences in translation production, summarized in Tab. 152.

Internal organization of the task		
F1	F2	Official
Task distribution: ca. 10' each per episode	Task distribution: ca. 10' each per episode (2 episodes a week) + transcription	Task distribution: ca. 10' each per episode (S2, team of translators); ca. 2 weeks to translate the whole S1 (1 translator)
Deadlines: 48 hours	Deadlines: 4-5 hours, work starts at 6:30 a.m.	S1 no strict deadlines (ca. 2 weeks for the whole season), S2 ca. 1 hour
<p>Rules: translating everything that can be heard or read on the screen (explicative notes); limited number of characters on the screen (number not mentioned). Internal organization: 1 boss, smaller sub-groups based on language pair. Role subdivision: translators, revisers, time-coders</p>	<p>Rules: The language must sound natural and local; the translation choices for what concerns characters' names and other issues must follow the books. Number of characters initially unlimited, then fixed to max. 21 per line in <i>child tower</i>. Internal organization: 1 boss, smaller sub-groups based on language pair. Role subdivision: translators, revisers, time-coders.</p> <p>Well structured: 23 people within the sub-group <i>L'amica geniale</i>, some of them are in Italy or abroad, some of them in China. People in Italy collect the raw files and send them to the boss. Translation and transcription are then divided among 7-8 people, while 2-3 people are responsible of revision and some others of synchronizing time-codes and of positioning subtitles and potential notes on the screen.</p>	<p>Rules: number of characters max. 25. All tasks are handled by one person (except for the translation of S2)</p>
Revision		
F1	F2	Official
Revision carried out by one responsible of the Italian group with a high proficiency in Italian language. Errors are corrected by the translators themselves or discussed together in the group's chat.	<p>Revision: high Italian language proficiency requirements (B2 or better C2). The reviewer checks both the translation and the annotations file handed in by each translator, as well as transcription and time-coding.</p> <p>Any correction needed is reported to the translator or, if errors are too many, they are directly corrected.</p>	<p>S1: 1 translator and reviser. S2: team of translators, 1 reviser. Revision carried out checking mainly smoothness and consistency over proper names and synchronization audio-subtitle.</p>

Table 152. Working circumstances, summing up

By looking at the working circumstances that distinguish the two fansubbing groups and the official side, it emerges that, as ‘fansubbing’ is so widespread in China, audiovisual translation is thought to be always a non-paid activity. Moreover, the apparently lack of high-level requirements, both in terms of language proficiency and translation skills, leads to believe that the industry is not particularly demanding and careful towards translation tasks, offering low wages and not disposing of trained enough resources for minority languages’ pairs, thus making use of pivot languages. As mentioned, this assumption of course doesn’t claim to be representative of the whole industry, but it nevertheless sheds some awareness on the official Chinese AVT scenario, which seems to receive lack of attention and consideration (cfr. Chen 2014; Zhao and Li 2017).

On the contrary, the non-professional side shows instead a way more strict requirements both in terms of Italian language proficiency as well as translation and technology skills and knowledge of the products to be translated by the given groups. They also show a very well-structured internal organization with rigorous definition of roles and task distribution, strict deadlines and extra care towards revision, which somehow manifest a professional-like working environment. Revision processes differ significantly between the two groups. In non-professional teams, tasks are divided among members, with specific individuals assigned to revision roles. Notably, these reviewers possess a strong proficiency in Italian, ensuring a higher level of linguistic accuracy. In contrast, on the official side, revision is typically conducted by the same person who translated the episodes – someone without knowledge of Italian. This approach is unlikely to catch potential comprehension errors. Given the fansubbers’ solid grasp of Italian, one would expect their translations to be of higher quality. Conversely, the official team, where most tasks are handled by a single individual, appears less structured and less quality-driven. This likely stems from budget constraints, as suggested in the interview.

In terms of the final products, some differences in approach can be detected too by looking at the ‘translation process’, summarized in Tab. 153.

Sensitive topics		
F1	F2	Official
Not avoided	Not avoided; subtle criticism towards the official subtitles’ practice of censoring contents	Censored according to the internal guidelines and Central Government’s Bureau. First censorship probably made by the broadcaster. The translator and proofreader signal sensitive contents on a side file (intimate scenes or politics-related), and these are then censored by either the company’s proofreading or the Bureau. Swearwords or violent words are, by default, toned down.
Cultural references		
F1	F2	Official
Resources: Novel, dictionary, web and Italian people; internal discussions	Resources: novel main reference; dictionary and the web (relying on pictures); internal glossaries	Resources: web by copy and pasting the Italian source text to understand the given reference

	for characters' names and places based on the translation of the novel; internal discussions	through pictures and information. References mainly generalized (specific mention of school grades); novel not considered
Strategies: Mandatory use of explicative notes both to provide the audience with extra information and to overcome a difficult translation	Strategies: explicative notes used to provide the audience with extra information	Strategies: explicative notes allowed

Table 153. Translation process, summing up

The differences retrieved between how sensitive topics and cultural references are handled may provide, too, significant insights to answer my research questions.

As for sensitive topics, the most key point is that they are entirely maintained by the non-professional groups and rather censored or toned down, by default, in the official subtitles. This, as it has been mentioned throughout this thesis, is subject of disappointment of the audiences and of the fansubbers themselves, leading them to provide their uncensored subtitles.

The translation of cultural references, apart from the personal cultural background of each translator which of course influences their understanding of these items, is determined also by the resources and the strategies adopted to render them into Chinese.

Both fansubbing groups employ a similar approach, which involves consulting the novel, dictionaries, Italian speakers, and online resources, along with collaborating on particularly challenging translation issues. One of the groups, F2, also mentioned using a shared glossary for character names, place names, and songs. The translation of these elements aligns with that of the novel, ensuring consistency throughout the translation process. The official translator, instead, given the lack of knowledge of Italian language, relied on the web to search for information regarding the given cultural references. Too specific or difficult to translate ones, such as school-related items, have been simply generalized.

A key consideration is the use of explicative notes, a practice widely known and established among fansubbers, which has surprisingly also been adopted in official subtitles. Given the prevalence of amateur subtitling in China, it's highly likely that this widespread practice has had a direct influence on the Chinese official AVT market, shaping its approach in ways that were once unexpected.

4.5 Focus groups as a method to test audience reception

This paragraph will present the outcomes of the data collection presented in Subsection 3.5.3.1.

As previously described, the discussion guide I used while conducting the focus groups was structured as follows: 1) Context of the given scene is provided; 2) the Chinese expressions under analysis are introduced in a pre-determined order; 3) the participants watch the videoclip of the given scene; 4) the Italian original sentence and all the 6 translations, together, are provided again.

However, I find it clearer for the reader to present them in this order: context, original sentence, Chinese translations, explanation on how they were originally classified and in what order (and why) they have

been presented to the participants before watching the videos¹¹⁶, discussion outcomes. It must be considered that, as it will be easily noticed, some of the translations have been influenced by the English version.

- 1) Context: We are in Elena and Lila's classroom, first year of primary school. The teacher shows Elena's copybook to her schoolmates and says something.

Original sentence: *Pulita, sempre nel rigo, e nessuna macchia* 'Neat, always on top of the line and no blots'.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
干干净净 一直都是 在线上 没有涂抹	整洁 总是从顶部 写起 而且没有墨水渍	每一笔都顶格 写起 笔画整齐 不要出线	工工整整 每一笔都从第一 线写起 而且没有涂抹 痕迹	整齐 总是从 顶部开始写 而且没有墨渍	干净 占满顶行 别溅上墨水

Table 154. *Sempre nel rigo*

My classification: I classified 1-5 as Mistranslations, and 6 as an Explication.

Presentation order:

- 2,3,5 together: all these translations share the use of *cong dingbu* 从顶部 (*from the top*) / *dingge* 顶格 (*flush*);
- 1, 4 together: they share the word *xian* 线 (line): *zai xian shang* 在线上 (*on the line*) / *cong di yi xian xie qi* 从第一线写起 (*write starting from the first line*);
- 6: it's the only one which, to me, sorts of describes what Elena is doing: *zhan man ding hang* 占满顶行 (*fill the row*). I chose to show this as the last one in order not to provide immediately the participants with what I had considered to be the correct version. I wanted to see first how they described the other versions.

Discussion outcomes¹¹⁷: when looking at the six translations before watching the video, (A) guessed *it's probably a class of Italian language and they are talking about how to write*. Participants from FG 3, instead, almost got the precise meaning of the original sentence. Referred to number 2, 3 and 5, (H) expressed the idea of *writing from down to top with no ink*. Referred to number 3, participants from FG 3 agreed with (H): *every character is written from the top* (M): *to...down?* (H): *yes* (G): *it must be written all straight without getting outside of the square* (H): *yes every square*. Number 5 was

¹¹⁶ Every table of this sub-section is constructed as follows: column 1 is always referred to the official translation, whereas columns 2-6 are referred to the fansubbing groups. For the sake of readability and clarity, the correspondent fan group is reported in brackets next to the number of every column from 2 to 6. However, in order not to influence the data collection, this has been omitted in the Power Point presentations used for the FGs sessions. In case of explicative glosses, these are signaled by an asterisk and added, in blue, under the table with English reverse translation provided.

¹¹⁷ For the sake of readability, conversations in Italian are translated into English. Those originally in English are reported as a transcription, thus any grammatical mistake made by the speakers is left unchanged. The original transcripts are included in Appendix 4.

interpreted by participant (I) as different from number 3 as it sounded as an instruction to write *from the top and without ink blots*. All the participants from FG 3 had the same opinion on number 1: (H): *I is very clean and always on the line*; (G): ((in overlap)) *on the line*; (H): *yes on the line*; (G): *without modifying it*. Number 4 was interpreted by FG 3 as being (J): *more regular* and (H) *yes more beautiful, more tidy and regular*, while for participant (G) and (I) number 6 meant that (G): *all the lines are full with no ink blots* (I): *it says fill the lines from the top*.

After watching the video, participant (A) from FG 1 underlined that number 1 sounded very confusing *because it says on the line and not in the line. This sentence wants to highlight that you must not write outside of the lines right? But zai xian shang 在线上 means on the line like putting your foot on a line*.

Then, both (A) and (B) agreed on the best solution being number 3: (A): *ding hang 顶行 (6) means the first line but it is only one line, so for me the best translation of ‘sempre nel rigo’ is number 3 bu yao chu xian 不要出线*. Since participant (C) disagreed and stated that number 6 *is a perfect solution with all the information included*, participant (A) then proposed to combine the first half of number 3 with the second half of number 6, so *ganjing 干净 meiyou chu xian 干净没有出线 (3) and bie jian shang moshui 别溅上墨水 (6)*, showing also a bit of dissatisfaction towards all the six solutions: (A): *in 1, 2, 4 and 5 there is always something that works and something that does not*. While participants (A) and (B) from FG 1 agreed on the incorrect nature of number 6, participants from FG 3 agreed with participant (C) and immediately chose solution 6. They then evaluated all the options, and (I), (J) and (H) chose version 1 as the most appropriate instead, because *the others mention starting from the top but it is not about starting from the top*; (G) and (H) insisted on number 6 too as for what concerns the second part of the sentence, but when asked to consider mainly *sempre nel rigo* they again all agreed on number 1 as the most suitable, considered instead confusing by participant (A) from FG 1.

Comparing the answers given by the two groups, my initial assumption of the solutions from 1 to 5 being Mistranslations seems actually inappropriate, as the solutions that most convinced the participants are 1, 3 and 6. The detailed description given by (A) of solution number 1, though, was not shared by the participants of FG 3, who instead did not feel confused by the exact meaning of *zai xian shang 在线上*. All things considered, since all the participants were provided with the context and since they all watched the video, it may be stated that the solutions that seem to better transfer the message of the scene are nevertheless 1, 3 and 6.

- 2) Context: Melina’s husband died. People are mourning around his dead body. A character called Donato Sarratore steps in. Elena’s voiceover describes him.

Original sentence: *Era un uomo di lavoro, casa e chiesa* ‘and was all work, family and church’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
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家里 教会的事 他都在参与	过着工作家教堂三点一线的生活	生活总是三点一线 家 教堂 和工作	忙于工作 家庭和教堂	过着工作家庭和教堂三点一线的生活	家庭和教堂之间连轴转
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Table 155. *Di lavoro, casa e chiesa*

My Classification: I classified 1 as Mistranslation and 2-6 as Explicitations.

Presentation order:

- 1, 4, 6 together: the expressions used seem not to be idioms and they miss parts of the original sentence. 1: *jia li, jiaohui de shi ta dou zai canyu* 家里 教会的事 他都在参与 ‘he used to be busy at home and church’s stuff’; 4: *mangyu gongzuo, jiating he jiaotang* 忙于工作 家庭和教堂 ‘busy at work, home and church’; 6: *jiating he jiaotang zhijian lianzhouzhuan* 家庭和教堂之间连轴转 ‘a back-and-forth between home and church’;
- 2, 3, 5 together: they all use the idiomatic expression *san dian yi xian* 三点一线. 2: *guozhe gongzuo jia jiaotang san dian yi xian de shenghuo* 过着工作家教堂三点一线的生活 ‘he was all work, family and church’; 3: *shenghuo zong shi san dian yi xian jia jiaotang he gongzuo* 生活总是三点一线 家 教堂 和工作 ‘his life was all home, church and work’; 5: *guozhe gongzuo jiating he jiaotang san dian yi xian de shenghuo* 过着工作家庭和教堂三点一线的生活 ‘his life was all work, family and church’.

Discussion outcomes: before watching the video, participants (D), (E) and (F) from FG 2 all agreed that number 1 and 4 refer to someone being busy in what concerns family, church and work, while 6, according to (D), “*it gives me a feeling that he’s very, very busy between the family stuff and the church stuff. Which erm that’s the (.) number one and number four don’t have.*” (F) agreed on this, highlighting that sentences 1 and 4 just neutrally mention this person being busy in family, church and work “*but it doesn’t mention the level how much he participated in. That doesn’t mean the work the family and the church are everything for him. But the last sentence lianzhouzhuan 连轴转 (6) actually it is a more authentic expression in Chinese. It means someone are just working between two things like his family and the church*”. FG 4 was directly shown the video after I provided the context. (K) does not seem to have understood the scene as she mistakenly thought that Elena’s voiceover was describing the dead man; (L), instead, agreed with (D) and explained how sentence 6 gave the impression that this person was “*having a hard life*” being busy in family, work and church’s issues. (O) had the same feeling of “*this person’s business*” being “*a climax from one to four and six*”, and this was confirmed by (N) too, who even stated “*I think one is that he’s having (.) he’s involved (.) he’s somehow involved but not very active but for six it’s like this man has nothing else to do except for family and church*”. As for number 2, 3 and 5 all the participants agreed on feeling the expression *san dian yi xian* 三点一线 as

definitely native. However, they perceived 2 and 5 as weird because of the lack of punctuation, for (E), and because, for (D) and (F), this expression is normally used referring to physical places instead of abstract ones such as *jiating* 家庭 ‘family’ in sentence number 5. They also felt number 3 as the more grammatically correct and natural. When I showed them the video, they of course couldn’t understand anything of the source dialogue but still made interesting observations: while confirming sentence number 3 and 4 as the most appropriate, (D) highlighted another point: “*because when you’re watching a TV series with subtitles, you wanted the subtitle to combine with the sound. And for me this sentence like lavoro casa e chiesa I think number three and number four will combine with the sound better. And also because when the character is speaking she has some like pause between words, between like gongzuo 工作 jia 家 jiaotang 教堂 and If I read the subtitle also with the pause, maybe it will be easier for me to understand*”.

To (L), the expression *san dian yi xian* 三点一线 combined with the adverb *zongshi* 总是 highlights “*this kind of routine life*”: “routine” is closer to the meaning of the Italian idiom. (O), too, chose number 3 as the most appropriate in terms of how it sounds, feeling 2 and 5 as “*more tiring to understand* ((laughing))” or “*tedious*”, for (N).

Nevertheless, it seems that the participants did not consider number 1 to be incorrect, as it still conveyed the idea of a person being busy solely with family, church, and nothing else. However, it lacks the reference to work and the idiomatic quality present in the other options.

- 3) Context: Elena and a classmate are taking private lessons from their teacher.

Original sentence: – Elena, passato remoto del verbo ‘piangere’. – Io piansi, tu piangesti, egli pianse. – Gigliola, continua tu. – Noi piangemmo, voi piangeste, essi... – Essi? – **Piangettero**. – Che cosa? – **Piansero**; ‘ – Elena? Indicative mood, past tense of the verb ‘to cry’. – I cried, you cried, he cried. – Wait. Gigliola, you continue. – We cried, you cried, they... cried. – What? – Cried’.

Translations¹¹⁸:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)
我们哭了 你们哭了 他们 -他们 哭了 什么 哭了	我们哭了 你哭了 他们... -他们 曾哭了* 什么 哭了	我们哭了 你们哭 了 他们 -他们怎么了 哭了 -你说什么 哭了	我们哭了 你们哭了 他们... -他们 哭了了 -什么 他们哭了	我们当时哭了 你 们当时哭了 他 们... -他们什么 哭过了的 -什么 哭了

Table 156. *Essi piangettero*

¹¹⁸ FAN 4 misses the translation of this episode, therefore column 5 is referred to FAN 5.

*EXPLICATIVE GLOSS: 此处考察意大利语的动词变位 即动词词尾的屈折变化 用以表达不同的时态语态 ‘This section examines the conjugation of Italian verbs, specifically the inflectional changes at the end of verbs, which are used to express different tenses and moods’.

My classification: I classified 1 and 3 as Mistranslations¹¹⁹ and 2, 4, and 5 as Explications.

Presentation order:

- 1, 3 together: I grouped them together because they are the ones which, in my opinion, do not allow to understand the mistake Gigliola makes. They both translate *piangettero* and *piansero* in the same way (*ku le* 哭了).
- 2, 4, and 5 together: these versions share instead the different translation choice for *piangettero* and *piansero*. 2: the particle *ceng* 曾 is added to distinguish *piangettero* from *piansero* (*ku le* 哭了); 4: the mistake (*piangettero*) is translated through the erroneous double use of the particle *le* 了: *tamen ku le le* 他们哭了了; 5: here *piangettero* is rendered through the erroneous use of the particles *guo* 过 and *le* 了 together: *tamen ku guo le de* 哭过了的.

Discussion outcomes: as expected, before watching the video no one could actually detect the original message conveyed by the scene, e.g. (A): (1 and 3) “*everybody cried*”; (2, 4, 5) “*maybe they have finished crying*”; (I): (1 and 3) “*they both are crying and then the teacher asks ‘what’s going on?’ and she replies ‘(s)he cries’*”. As for translations number 4 and 5, participants from FG 3 all highlighted, laughing, the wrong usage of the particle *le* 了 and *guo* 过 combined with *le* 了, while they found no problematic issues in version 2.

After watching the video, participants from FG 3 never managed to understand the mistake made by Elena’s schoolmate Gigliola and insisted on saying that no one of the provided translations could really transfer the message of the girl conjugating a verb: (I): “*We don’t have past tense conjugations. After watching the video and having studied Italian I can understand that she is telling the past tense of the verb. But if I only read these I can’t understand. I would say that a group of children is crying and that the teachers goes there to see what is going on*”. They totally excluded solutions 4 and 5 from being correct, in terms of meaning transfer, because (G): “*It is clearer but we don’t speak like that*” and, anyway, they did not catch the grammatical mistake made by the child, and thought that she just couldn’t remember. Participants from FG 1, instead, after watching the video twice, detected the grammatical mistake *piangettero* and highlighted how translation number 1 can’t transfer the meaning of the scene, nor number 3. Participant (A), upon accordance with (B) and (C), explained that only number 4 seemed to work because (A): “*it is grammatically wrong. So it is similar to what happens in the video. It’s not the same kind of mistake, but since conjugations do not exist in Chinese, number 4 could be similar to what happens in the video. Instead, all the others I don’t know, I mean we could understand what they are saying but you can’t notice there is a grammatical mistake. Because ku le le*

¹¹⁹ Gigliola makes a grammatical mistake in conjugating the third plural person of the verb ‘to cry’ (*piansero* ‘they cried’) into *piangettero*, which is an erroneous grammatical form suggesting a past tense.

哭了 doesn't exist. It's an expression that doesn't exist in Chinese, so you can realize there is a mistake. With the others you can't".

Contrary to what I expected, however, is the non-effectiveness of number 2, to me the most explicated one thanks to the explicative note added by the group: while participants of FG 3 didn't even notice nor considered the explicative note (in spite of my pointing out), participant (A) highlighted that the double use of *ceng* 曾 and *le* 了 did not sound as a mistake and that the note added by fansubbing group 2, however helpful, sounded too specialized though: "As a spectator I have some difficulties in understanding. To me, explicative notes are necessary to understand that this is something that only happens in Italian. But this expression, this note sound to me too professional".

My assumption that translations 1 and 3 fail to convey the original meaning seems to be fully confirmed, particularly when considering FG 1. As for FG 3, the participants' complete lack of understanding of the original scene is also significant, underscoring how none of the translations truly aid in grasping the scene correctly.

However, some external factors should be considered: FG 3 took place late at night in a social gathering setting, which may have affected the participants' focus. That said, this cannot be attributed to a low level of Italian proficiency, as the participant from FG 3 who engaged most with the issue, (I), was born and raised in Italy and is effectively bilingual.

4) Context: Elena is taking an oral exam in Latin.

Original sentence: *Otia, Greco? Otia! Ti ricordi cosa significa otia?* 'Ozia, Greco? Otia! Do you remember what otia means?'

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
“该”	“Ozia” 格雷科	是 Ozia 吗 格雷科	“Ozia” 格雷科	是 “Ozia”吗 Greco	“Ozia”吗 格雷科
“此”	是 “Otia”	应该是 Otia	是 “Otia”	是 “Otia”	是 “Otia”
“缓解” “做” 重音读错了 应该 这样读	你还记得“otia” 是什么意思吗	你还记得 Otia 是 什么意思吗	你还记得 “otia” 什么意思吗	你知道 “otia”什 么意思吗	你还记得它是什 么意思吗

Table 157. *Otia*

My classification: I classified 1 as a Mistranslation and 2-6 as Retentions because they maintain the Latin word included in the source text.

Presentation order: Since 1 is the only translation classified as a Mistranslation, I presented it first. I felt that if I had shown the other five first – since they are all quite similar and closer to the original – I would have influenced the participants' interpretation of 1. 1: the words used to translate *otia* have nothing to do neither with its meaning nor its pronunciation (*gai* 该 should; *ci* 此 this; *huanjie* 缓解

‘relieve’; *zuo* 做 ‘to do’). Although a sort of explanation of the mistake made by Elena is provided (*zhongyin du cuo le* 重音读错了 ‘you read the accent wrong’), I perceived this translation as misleading; conversely, 2-6 keep the original Latin word and distinguish the two pronunciations by using *ozia* and *otia*. Although wondering whether this would be properly received by the audience, I nevertheless considered it more accurate.

Discussion outcomes: as for FG 1, since I was experiencing difficulties in having all the participants involved (B and C) and in having a successful kind of conversation, I directly jumped to the video after providing the context. I instead asked FG 3 to interpret number 1 before watching the video, and they guessed (G): “*Maybe she made a mistake in the pronunciation and accent? They are testing pronunciation*”. Their interpretation of 2-6 is different, as it made the participants look puzzled instead. After watching the video, all the participants had difficulties in interpreting the scene. However, they all agreed on number 1 being misleading: (A, in accordance with B and C): “*I don’t understand anything if I read number 1*”. Also FG 3 stated that number 1 sounded very confusing. Then, both FG 1 and FG 3 asked to watch the video again, and after that they all agreed on the second part of number 1 being the only one that allowed them to understand what was going on. At the same time they all labelled as totally wrong the first part: (A): “*I can understand zhongyin du cuo le 重音读错了 but I don’t understand why there is gai 该 and then ci 此 and then huanjie 缓解 and then cuo 错*”. (B) proposed an alternative solution: “*If I had to translate this I would have asked the girl where she would have put the accent in the first sentence and she could have put the accent mark on the ‘i’ and the teacher could have answered that she had to put it on the ‘o’*. In this way it may be easier to understand this”. Also (C) agreed on this, and (A) concluded by saying that “*Yes, we definitely can’t understand [number 1]. It doesn’t make sense. If we consider comprehension, 2, 3, 4, 5 and 6 are the same. But if we are talking about being faithful to the original, I would choose number 6. But the others are fine too. What I can’t understand is number 1, it totally makes no sense*”. A quite different interpretation, even though less reasoned, was provided by FG 3: participants agreed on the second part of number 1 being explicative, but in the end, they agreed on number 2 being the best translation. Considering however that 2-6 are all quite similar, I would consider their first answer concerning number 1 as being confusing, in line with what FG 1 explained.

- 5) Context: It’s New Year’s Eve. Lila’s brother, Rino, has a fight with the bad characters of the *rione*, the Solara brothers. Elena’s voiceover describes the scene and Lila’s reaction to it.

Original sentence: *Rino, davanti ai suoi occhi, perse la fisionomia che aveva sempre avuto, mostrandole di che cosa era veramente fatto...* ‘In front of her very eyes, Rino’s customary expression gave way, showing her what he was truly made of’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
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就在她眼前 里诺一贯的 样子 像她展 示自己天不 怕地不怕	在她眼里 里诺 失去了本来的 面貌 露出了本 来的面目	在她眼里 里诺失 去了本来的面貌 露出了本来的面 目	就在她眼前 里诺面目全非 露出了他真实 的模样	就在她的眼前 Rino 暴露了本 真 告诉她哥哥 究竟是什么样 的人	在她的眼前 里 诺惯常的表情 流露了出来 让 她看到他的本 质
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Table 158. *Di che cosa era veramente fatto*

My classification: I classified 1 as a Mistranslation, and 2-6 as Explicitations.

Presentation order: I isolated and showed 1 first, where the translation does not seem to reflect the exact meaning of the Italian idiom *mostrandole di che cosa era veramente fatto* (showing her what he was truly made of), in that *xiang ta zhangshi ziji tian bu pa di bu pa* 像她展示自己天不怕地不怕 means ‘showing her he was not afraid of anything’.

The other versions, 2-6, all seem to reflect the original meaning: 2, 3: *luchu le benlai de mianmu* 露出了本来的面目 (‘revealing his true essence’); 4: *luchu le ta zhenshi de muyang* 露出了他真实的模样 (‘revealing his real appearance’); 5: *gaosu ta gege jiujing shi shenmeyang de ren* 诉她哥哥究竟是什么样的人 (revealing what kind of person his brother was); 6: *rang ta kan dao ta de benzhi* (let her see his real nature).

Discussion outcomes: My initial assumption and categorization seems to be correct: all the participants from FG 2 confirmed my assumption of *tian bu pa di bu pa* 天不怕地不怕 meaning that Rino was not afraid of anything or of doing something dangerous; (D) specified that number 1 conveys the sensation that Rino being not afraid of anything is a permanent condition, whereas number 2 and number 3 reveal a sudden change of attitude, showing his true personality in a negative direction. Participant (K), from FG 4, specified also how number 1 evokes the feeling that *tian bu pa di bu pa* 天不怕地不怕 ‘being never afraid of anything’ doesn’t describe Rino as a brave person, but puts him in a negative light as a troublemaker instead. Also (N) noticed the sudden change of attitude in Rino evoked by sentences number 2, 3, 4 and 5 in a negative direction, highlighted by the term *mianmu* 面目, because (O): “露出 *some kind of* 面目 *is to reveal the ugly side of a person*”. Anyway, everybody highlighted how 2, 3, and 4 in particular evoke the feeling of Rino changing his attitude: (K): “*Maybe he used to be really kind let's say or caring, whatever, so very positive. And just at this moment, he changed. He suddenly changed into something really negative which is not really himself. For me, when I read the two three four it feels like ok this guy maybe previously he was really kind or nice but now he's somehow changed suddenly*”.

(L) and (O) also underlined that sentences 5 and 6 did not sound native as they felt something was missing. (D) underlined also the difference between *zai ta yan li* 在她眼里 (2 and 3) and *jiu zai ta yan qian* 就在她眼前 (1, 4, 5 and 6): the first one shows Lila’s perception of what happened, whereas the second one refers to something happening physically in front of Lila, with no reference to her

perception. The inappropriateness of (1) was furtherly underlined by (E), who explained that he felt 2, 3 and 4 as referred to the scene he saw on the video, whereas number 1 appeared to be a little weird. Number 6 was considered by (D) as similar to number 1 because of the use of the adverb *guanchang* 惯常 ‘often’, meaning that Rino had always been the way he revealed himself to be in that moment, without highlighting a sudden change. Sentence number 5 was judged as controversial and *mianmu-quanfei* 面目全非, in number 4, was problematic both for (E) and (F) because it usually refers to physical appearance.

- 6) Context: Lila’s mother puts something on the table.

Original sentence: *Che belle paste!*

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
这些蛋糕真不错	这蛋糕不错	这蛋糕看起来真不错	这些蛋糕真不错	多棒的蛋糕呀	这蛋糕真漂亮

Table 159. *Che belle paste!*

My classification: I classified all the translations as Mistranslations as *dangao* 蛋糕 means ‘cake’ and it generates a mismatch between the subtitle and what is shown in the video, namely a tray of pastries typical of Italy and of Naples in particular.

Presentation order: All together since they are pretty much all the same.

Discussion outcomes: before watching the video both participants from FG 1 and FG 3 stated, with no hesitation, that they expected to see a cake. After the video, FG 3 had definitely no doubts in saying that *dangao* 蛋糕 is not a correct translation: (I): “no no no paste [pastries] is *dianxin* 点心”; (G): “[*dangao* 蛋糕] is a cake and even a big one/ it should be at least *xiao dangao* 小蛋糕”; FG 1, on the other hand, seemed more uncertain about what they saw in the picture. They speculated that the items on the tray carried by Lila’s mother might be bread or some kind of unidentified sweet: (A): “what is that? Maybe it’s something sweet, it’s totally something sweet” (C): “it looks like that *whatsitsname* panettone”. In the end, they couldn’t guess what the thing carried on the tray was and only stated that they would have used a generic *tianpin* 甜品 ‘sweet snack’ to describe the food on the tray. Although less resolute than FG 3 in interpreting the translations, their confusion still allows me to deduce that *dangao* 蛋糕 is not an appropriate translation. If it were, they likely wouldn’t have had doubts or sounded so perplexed.

- 7) Context: Carmela is pregnant and is in Ischia. She asks Bruno, a friend of hers, to buy her some coconut juice.

Original sentence: *Poi il bambino nasce con la voglia di cocco e che facciamo?* ‘Wouldn’t want the baby to be born craving coconut’.

Translations¹²⁰:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)
可不能让孩子 一出生就缺椰 汁	等孩子生出来带着 椰子的胎记可怎么 办 *	以后孩子生出来带 着椰子的胎记怎么 办	不能让孩子吃不 到椰子	我可不希望孩子一 心想喝椰子汁 迫 不及待地出生了

Table 160. *La voglia di cocco*

*EXPLICATIVE GLOSS: *minjian shuofa muqin huaiyun shi dui mowu de yuanwang bu bei manzu hui dao zhi haizi you gai xingzhuang de taiji* 民间说法母亲怀孕时对某物的愿望不被满足会导致孩子有该形状的胎记 ‘Folklore says that a mother’s unfulfilled wish for something during pregnancy will cause her child to have a birthmark of that shape’.

My Classification: 1, 4 and 5 are classified as mistranslations as 1 means ‘you don’t want your baby to be born missing coconut; 4 means ‘you can’t keep the baby from eating coconut’ and 5 means ‘you don’t want the baby to hanker coconut as soon as he is born’. 2 has been classified as an Explication, as it provides an explicative note saying: ‘Folklore says that a mother’s unfulfilled wish for something during pregnancy will cause her child to have a birthmark of that shape’; 3 has been classified as Equivalence, as it means ‘What if the child is born with a coconut birthmark?’.

Presentation order: I presented items 1, 4, and 5 first, assuming that participants would immediately recognize the reference to the birthmark and classify the other three as incorrect before commenting on their literal meanings. My intention was for them to focus on these literal meanings prior to watching the video and understanding the original Italian sentence. Had I presented items 2 and 3 first, they might have approached the task differently.

Discussion outcomes: During FG 1, I proceeded directly to the video for the reasons previously outlined. After watching the scene, (A) became confused by the literal meaning of item 1. However, the explanatory note for item 2 proved helpful, as (A) subsequently indicated that, had the real meaning of the original sentence been that explained in the note, the correct translations would have been items 2 and 3. Contrary to (A), (B) knew the idiom and explained to the others that it also exists in Chinese; therefore, FG 1 chose translations number 2 and 3 as the most appropriate, which, according to (A), would be even better with an explicative note for both of them. They instead judged 1 and 5 as a bit confusing and weird for the Chinese audience. While (B) knew and recognized the idiom, no one, among FG 3’s participants, was familiar with it: before watching the video they all provided a literal translation of all the versions I showed without having clues on the idiom; after the video, (I) immediately chose number 1 as the most suitable but he soon changed his mind because, to him, “number 1 says that when the child is born he can’t miss coconut but it’s not that he misses it”. (I) certainly did not recognize the idiom, and when I asked about number 3 he, with no hesitation, said

¹²⁰ FAN 4 misses the translation of this episode, therefore column 6 is referred to FAN 5.

“no no because *taiji* 胎记 *has nothing to do with this; it indicates a blot on the skin and it has nothing to do with this*”. (H) suddenly considered the expression to potentially be an idiom and proposed “*if I have to traduce it I would say yihou haizi yi sheng jiu xiang he yezi women zenme ban* 以后孩子一生就想喝椰子我们怎么办 ‘*if the child as soon as he’s born wants coconut what do we do then?*’ but if this saying is like a metaphore and represent the colour on the skin then maybe number 3 is correct”. However, he then expressed confusion in that *taiji* 胎记 “*is not that clear because in number 6 we don’t know if it’s the baby or the mother who wants to drink coconut and it is not clear, we can’t understand the relation with the color of the skin*”. Then, participants of FG 3 did not seem to fully grasp the message of this scene, nor from the original sentence in Italian nor definitely from the Chinese translations. Only (H) almost guessed its meaning correctly, but at this point of the conversation he insisted on saying that the idiom is not clear and that an explicative note would be useful for translations number 2 and 3. To sum up, my initial categorization as 2 being an Explicitaton and 3 being an Equivalence and the others being mistranslations seems to be confirmed.

- 8) Context: Alfredo is accused of killing the mafia boss Don Achille and talks to Don Achille’s son.

Original sentence: *Tuo padre mi ha preso pure il sangue!* ‘Your father even took my blood!’;

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
你父亲甚至榨干了我的血	你的父亲拿走了我的血汗	你爸爸榨干了我的心血	你父亲夺走了我的血汗结晶	你爸爸甚至夺走了我的心血	你爸爸甚至还要吸我的血

Table 161. *Mi ha preso pure il sangue*

My classification: 1 and 6 were classified as Literal Translations. In 1, *zha gan le wo de xue* 榨干了我的血 literally means ‘he drained my blood’, and *xi wo de xue* 吸我的血, in 6, means ‘he sucked my blood’. 2, 3, 4 and 5, instead, were classified as Mistranslations: they are characterized by the expressions *xuehan* 血汗 (1 and 4), which actually means ‘blood and sweat’, meaning ‘hard work’, and *xinxue* 心血 (3), which means ‘painstaking energies’, ‘hard work’. However, the original sentence is specifically referred to Don Achille asking Alfredo his money back until the very last cent, probably depriving him even of some of his material goods, leaving him so poor that he says “your father even took my blood”. To me, it is not referred to his hard work or his energy.

Presentation order: I showed the two Literal Translations (1, 6) first, in order to understand whether the literal meaning of the given expressions worked the same as in Italian and in order not to have the participants influenced by the other options (2-5).

Discussion outcomes: Participants from FG 2 did not perceive sentence number 1 as inappropriate and interpreted the metaphor represented by *xue* 血 as meaning ‘your father took everything from me’. As for the figurative meaning of *xuehan* 血汗 (2 and 4) and *xinxue* 心血 (3 and 5), (F) explained how the

first one refers to the results of someone's effort and hard work, whereas the second one refers to the money earned from hard working. Number 6 has been described as an in-progress action of taking something out of someone by both FG 2 and FG 4, as in (F): “*You have already taken a lot of things from me but now you even want to get more with me*” and in (L): “*It sounds like something is happening is going on and is not finished. Your father is still taking advantage of me taking something from me now*”. A totally different interpretation of 1, but also of 3 and 6, is provided by a very puzzled (K) from FG 4: “*It's like you are sucking up all of my blood it sounds really powerful something like (.) really like a Communist would say*”. (L) interpreted 1 and 3 as similar and perceived the figurative meaning (“your father took everything from me”), while number 2 and 5 have been described as referred to something the man is really proud of, for which he devoted a lot of time and effort. An interesting observation is made by (O): thanks to the adverb *shenzhi* 甚至 ‘even’ in 1, 5 and 6, the participant had the feeling that “*there is a series of emotions happening between this man and the father. Maybe this man has also taken something else from the father and now he's depriving the most important thing, the xinxue 心血, the blood.*” Another point is the one mentioned by (N) referred to number 4: “*xuehan jiejing 血汗结晶 cannot refer to money I think. It can only refer to some kind of work some creation something created by it. So it cannot refer to anything else, I think, because of the word the expression jiejing 结晶*”. Generally speaking, my categorization of 2, 3, 4 and 5 as Mistranslations is definitely subtle: it depends on how one interprets the original idiom. However, by observing the outcomes of the discussion with both the groups, it seems to me that the general meaning is anyway properly perceived by the sample audience through all the six translations.

- 9) Context: Some ladies of the *rione* talk about Donato Sarratore and his attitude towards Melina Cappuccio.

Original sentence: *L'ha presa a cuore, dopo la morte del marito!* ‘He really took it to heart when her husband died’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
她丈夫死的时候 他还真是牢记嘱托	她丈夫死的时候他真的动了恻隐之心	她丈夫死后 他真尽心尽力地帮她	她丈夫死后 他真把她放在心尖上了	她丈夫死的时候他对她动心了	她丈夫死的时候 他可上心了

Table 162. *L'ha presa a cuore*

My classification: 1 was classified as an Explication, because the expression *ta hai zhen shi laoji zhutuo* 他还真是牢记嘱托 means ‘He’s been really entrusted’; 2, 3 and 6 were labelled Adaptations as *ceyin zhi xin* 恻隐之心, in 2, means ‘he really felt compassionate’, *ta zhen jinxinjinli de bang ta* 他真尽心尽力地帮她, in 3, means ‘he tried his heart out in helping her’ and *ta ke shangxin le* 他可

上心, in 6, means ‘He set his heart on her’. 4 was classified as Literal Translation, even though it may also be considered as a form of Adaptation, in that *ta zhen ba ta fang zai xinjian shang le* 他真把她放在心尖上了 literally means ‘he really put her in his heart’. 5 was labelled as a mistranslation because *ta dui ta dongxin le* 他对她动心了 means ‘he was attracted to her’, in a sort of sexual way. This sounds to me as an over-explicitation, in that the original sentence in Italian alludes to the man having a love affair with Melina but only through the kinky tone in which the woman pronounces this sentence. The literal meaning of the idiom is ‘taking a lot of care towards someone or something’.

Presentation order: I showed 1, 2, 3, 4 and 6 first, all together, and isolated only the Mistranslation (5), that was showed secondly since its meaning is a little distant from the other versions.

Discussion outcomes: according to participants from FG 2, sentence number 1 gives the impression that the man sort of adores the woman like a fan would do towards a star and that he may be in love with her. The idiom used in sentence number 2 (*ceyinzixin* 惻隐之心), on the other hand, evokes compassion in a sympathetic way, similar to 3 which means that he did his best to help her. (D) and (F) underlined however that sentences 1 and 2 sound as written language and that they don’t express anything else but their literal meaning, whereas number 4 is the most suitable option, meaning that the man definitely loved the woman also because the sentence is perceived as erotic and allusive. As for number 5, (D) explained that the expression sounds sweet and romantic, expected to be said among two lovers and not from someone gossiping on someone else. Number 6 was perceived as (E): “*a totally different situation: it means that when someone dies, he does these things very seriously. I mean, he takes care of all the arrangements for the funeral. That’s normally said towards things, not a lady*”; (F): “*number 6 is a little terrible. It just means that when her husband died this guy is maybe very thoughtful and takes care of everything. Helps her to take care of everything*”. However, (F) suggested also another shade of meaning: “*When her husband died, he maybe set his heart on her. What I am trying to say is that it can be that he had this intention that when her husband died he set his heart on her like...*” (E): “*he took the opportunity*”. The same is perceived in particular by (K) from FG 4, who expressed a negative feeling towards what is being said in number 6: “*It doesn’t feel good. I’m like okay so the husband died. He maybe he wants to also pursue the women but not in a decent way*”. As for what concerns number 1, (K) and (N) made an interesting observation: they both perceived the expression *laoji zhutuo* 牢记嘱托 as ‘political’ (K): “*like something the president Xi Jinping would say like you guys have to remember what the party is asking you*”. (N) and (O) explained that number 1 and 3 neutrally describes the behavior, whereas 2, 4, 5 and 6 focus on the emotions and on the feeling the man has towards the widow. In line with what emerged from FG2, number 4 sounds proper also for FG 4, but (O) also pointed out how this sentence may imply that there is room for other women in the man’s heart, which gives the sentence a pretty negative connotation.

Concerning my categorization, number 5 does not seem to have been perceived as completely misleading compared to the other options; however, its shade of meaning does not seem to be the same as in the original: on the contrary, it seems to attribute to Donato Sarratore positive and honest

intentions, whereas given the plot and the tone used by the lady speaking, this is not the case. Therefore, I would say it can be still categorized as a mistranslation. As for the extremely negative connotation perceived by the participants toward sentence number 6, it actually seems to capture the very meaning of the kinky tone used by the lady when pronouncing the idiom.

10) Context: Elena and her father are at his workplace, talking about his boss.

Original sentence: *Si vede che stamattina non c'era tanto con la testa* 'This morning he was elsewhere'.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
今天早上他在别的地方	今天早上他还在别处	他今早应该是去别的地方出庭了	今早他去了别的地方	今天早上他还在地	早上他去了别的地方

Table 163. *Non c'era tanto con la testa*

My classification: 1, 2, 4, 5 and 6 were classified as Literal Translations of the English version, 3 as a Mistranslation. 1, 2, 4, 5 and 6 are all Literal Translations of the figurative meaning, calque of the English version, 'he was elsewhere': *ta zai biede difang* 他在别的地方 (1, 'he was elsewhere'), *ta hai zai biechu* 他还在别处 (2, 'he was elsewhere'), *ta chu le biede difang* 他出了别的地方 (4, 'he went to another place'), *ta hai zai waidi* 他还在地 (5, 'he was still out'), and *ta chu le biede difang* 他去了别的地方 (6, 'he went elsewhere').

3 was instead classified as a Mistranslation, as *ta jinzaoyinggai shi qu biede difang chuting le* 他今早应该是去别的地方出庭了 'He must have gone to court somewhere else this morning', in 3, includes the explicitation *chuting* 出庭 'to court' that actually reveals an incomprehension of the figurative original expression.

Discussion outcomes: Although influenced by the English version, the interpretation of the sample audiences seem nevertheless to alter my categorization: I believed that 1, 2, 4, 5 and 6 could convey the same figurative meaning of the English version; however, according to what the sample audience reported, they all understood that the man was physically in another place. Both (F) from FG 2 and (O) from FG 4 underlined the function of the adverb *hai* 还 in 2 and 5, (O): "which sounds to me like an excuse that the father finds for the indifference of the boss to avoid the awkward feeling". This may in a way make 3 and 5 have a figurative meaning as in the original, but if we look at all the other participants' perception, these sentences do not mean that he was thinking about something else, like in the original idiom, but that (L): "he was surprised that the boss just showed up here. He thought maybe yeah, because this morning he was somewhere else and now he is here. He's kind of surprised. And the third is something like he (.) didn't know where the boss was exactly". As for number 3, (E) guessed that "the father explained that this man may encounter some difficulty when he is in the workplace, I mean on the court. So maybe the man felt angry or felt difficulty, so the man still lost

himself in the previous situation”. Although it may look like an over-interpretation, (E)’s perception of number 3 seems actually closer to the original meaning than the other ones, but according to (O), who is familiar with the TV series, “*maybe he was somewhere at the court in the court 出庭 that’s my understanding. I’m not sure if it’s accurate or not because if yeah the boss has- I don’t think has something to do with a legal affair so yeah I don’t know*”.

- 11) Context: Lila’s father and brother are talking about Silvio Solara’s participation at Lila’s wedding.

Original sentence: *Se vogliamo un futuro, Silvio Solara deve fare il compare di fazzoletto / ...e nell’accordo rientrava che Silvio Solara avrebbe fatto il compare di fazzoletto* ‘If we want a future, Silvio Solara has to be the speech master / And the deal stipulated that Silvio Solara would be the speech master’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
如果我们想有未来 就必须让西尔维奥·索拉拉当男傧相	/	为了以后着想 必须请西尔维奥·索拉拉做证婚人	如果我们想要美好的未来 只能让西尔维奥·索拉拉牵线	如果我们想要有未来 Silvio Solara 一定要是证婚人	如果我们想有未来 就必须让西尔维奥·索拉拉当婚礼持戒人

Table 164. *Compare di fazzoletto*

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
协议明确规定西尔维奥·索拉拉将会是男傧相	/	前提条件是西尔维奥必须是证婚人	交易规定 西尔维奥·索拉拉做谈判师的条件	协议规定要 Silvio Solara 当证婚人	协议明确规定西尔维奥·索拉拉将会是婚礼持戒人

Table 165. *Compare di fazzoletto, case 2*

My Classification: 1, 3, and 5 were considered to be Equivalences, as *nanbinxiang* 男傧相 (1) means ‘best man’ and *zhenghunren* 证婚人 (3 and 5) refers to the witness of a wedding, reflecting the same concept of the traditional *compare di fazzoletto*: according to the tradition, typical of southern Italy, the *compare di fazzoletto* was someone who witnessed the wedding and was responsible of bringing and giving the spouses the wedding rings. Today, this expression is still used, in southern Italy, maintaining its traditional meaning.

6 was considered to be an Explication, as *hunli chi jie ren* 婚礼持戒人 means ‘the person who brings the wedding rings’, somehow explicating the traditional meaning of the expression *compare di fazzoletto*, but it does not seem to exist in Chinese.

4, instead, was classified as a Mistranslation: *tanpanshi* 谈判师 and *qianxian* 牵线 mean instead ‘negotiator’, which is far distant from the original meaning. This may be due to the fact that the reason

why Silvio Solara wanted to be the *compare di fazzoletto* at Lila's and Stefano's wedding was for business reasons.

Presentation order: 4 was shown first because it is the only one that deviates from the original meaning of the expression. I wanted the participants to comment on it first to help them better understand what the given expression actually referred to.

Discussion outcomes: I showed directly the video to FG 1. Like the Italian word *compare di fazzoletto*, which I judge as an “infra-cultural” reference (Pedersen 2011) since it is both time-specific (Ranzato 2016) and para-dialectal, the Chinese expression *nanbinxiang* 男宾相 used in number 1 got all the participants confused, as they all said they never heard this word: (A): “I’ve heard about it but it’s not used very often / It can be an existing saying but used mainly in ancient times”. A similar opinion is shared by participants from FG 3, who both before and after watching the video all agreed on number 1 being not clear and difficult to understand since they all did not know the word *nanbinxiang* 男宾相 and guessed it belongs to an old saying too.

Number 4 was described by participant (C) as someone who “if two people don’t know each other he is the person who makes them meet”, therefore confirming my assumption of this being a mistranslation. If considering the other options, both participants from FG 1 and FG 3 explained that the role of Silvio Solara was the best man of the wedding or, for (A) and (B) from FG 1, the person who carried the wedding rings (number 6, *chi jie ren* 持戒人), even though the expression used in 6 was defined as an expression not used in Chinese but describing a traditional role in Italy.

12) Context: Elena and Alfonso talking about a friend of theirs.

Original sentence: – *Ma vi siete fidanzati?* – *No, è lei che s’è fissata* ‘- Are you together? – No, she’s gotten it into her head’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
不 她心里有人 了	没有 是她一直在 坚持	没有 是她一直 在坚持	不 是她这么觉得	/	不是 但她是这 么以为的

Table 166. *Si è fissata*

My classification: 2, 3, 4 and 6 were classified as Explications, as they sort of explain the meaning of the saying/idiom *s’è fissata*: *shi ta yizhi zai jianchi* 是她一直在坚持 (2 and 3) ‘she’s the one who’s insisting on it’, *shi ta zheme jue de* 是她这么觉得 (4) ‘it’s her who thinks that’, *dan ta shi zheme yiwei de* 但她是这么以为的 (6) ‘it’s her who believes that’; 1, instead, was considered to be a Mistranslation: *ta xinli you ren le* 她心里有人了 means that she has someone in her heart, but this seems to refer to another person, while the one who is thought to be together with her (*ma vi siete fidanzati?* ‘are you two together?’) is Alfonso himself.

Presentation order: I showed (1) first and then all the other versions together.

Discussion outcomes: in line with my categorization, all the participants unanimously confirmed my assumption by perceiving that according to sentence number 1 Marisa is not together with Alfonso because (F): “*she already loved someone*”; (O): “*this person in her heart is not the speaker*”; (D): “*it may be like the guy is chasing the girl but the girl already falling in love with someone else*”. As for number 2 and 3, (D) confirmed that “*the girl is chasing the guy but the guy doesn't care about the girl*”. The same is referred to number 4 and 6: (L): “*the girl really likes him but he doesn't like her. And then it's the girl who is trying to be together with him*”.

13) Context: Donato Sarratore speaking to his son.

Original sentence: *Io ho potuto frequentare solo fino al **secondo industriale*** ‘I only did a couple of years of trade school’;

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
我只在 中专 上了几年学	我就只念了几 年中等职业学校	我自己在 铁路学校 学了几年	我只在 中专 上了几年学	我只在 职业学校 读过几年书	我只读过几年 职业学校

Table 167. *Secondo industriale*

My classification: I classified 1, 2, 4, 5 and 6 as Adaptations, as they translate *secondo industriale*, lit. ‘second year of industrial school’, with *zhongzhuan* 中专 ‘specialized school’ (1 and 4) and *zhiye xuexiao* 职业学校 ‘professional school’ (2, 5 and 6). Number 3, on the other hand, in my opinion over-adapt the Italian concept of *istituto tecnico industriale* (lit. ‘technical industrial institute’) with the very localized one of *tielu xuexiao* 铁路学校 ‘railway school’, which may both be an over-adaptation and an over-explicitation due to the fact that, according to the plot, Donato Sarratore works for the State Railways.

Presentation order: 1 and 4 first, together; 2, 5 and 6 immediately after, and 3 in the end.

Discussion outcomes: both FG 1 and FG 3 discussed a lot among themselves before explaining that *zhongzhuan* 中专 and *zhiye xuexiao* 职业学校 are the same type of specialized school that can be attended after middle school in China; as for *tielu xuexiao* 铁路学校 some of them didn’t know whether this type of school exists in China or not: (H), for example, was certain that this didn’t exist, but the other participants contradicted him, explaining that it is actually a type of specialized school they were familiar with. This, in a way, reinforces my categorization as a mistranslation caused by over-adaptation. It seems to have been adapted this way because Donato Sarratore works for the State Railways, but it is inaccurate both in terms of the plot and the Italian education system.

14) Context: Elena, Carmela and Carmela’s mum looking out of the window.

Original sentence: – *Che stanno facendo?* – *Il Cippo di Sant'Antonio* ‘ – What are they doing? – St. Anthony’s bonfire’.

Translations¹²¹:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)
圣安东尼焰火节	参加圣安多尼篝火晚会 意大利传统庆典 在每年的 1 月 17 日夜晚举行	圣安东尼奥篝火 节	圣安东尼篝火之 夜	参加圣安东尼篝火晚会

Table 168. *Il cippo di Sant'Antonio*

My classification: 2, 3, 4 and 5 were classified as Explications: while number 2 even includes an explicative note, in any case they all use the term *gouhuo* 篝火 ‘bonfire’ combined with *wanhui* 晚会 ‘party’ (2, 5), *jie* 节 (3) or *ye* 夜 ‘night’. 1, instead, uses the term *yanhuojie* 焰火节 ‘fireworks festival’: this however creates a mismatch with the image shown on the screen, where people are all gathered together singing around a large bonfire. Given this discrepancy, it was categorized as a Mistranslation.

Presentation order: I showed 1 first and 2, 3, 4 and 5 together immediately after. Since 1 is the only one that differs, I didn’t want its interpretation to be influenced by all the others.

Discussion outcomes: I showed the translations before the video to both FG 1 and FG 3. All the participants had no doubt in saying that number 1 describes (A): “*fireworks in the air*” and that the others, number 2 in particular, indicate (A): “a bonfire night”; (I): “*a traditional Italian feast on January 17. It’s not a burning fire, it’s a bonfire on the beach*”.

After watching the scene everybody agreed on number 1 being incorrect to describe the scene because (G): “*yanhuojie* 焰火节 *is in the sky*”. They also confirmed and that all the others options were better, with number 2 providing additional explanations on when this festivity is celebrated and number 4 being the more precise one, according to (B), as it specifies *ye* 夜 ‘night’. (C), (G), (H) and (I) highlighted the meaningful use of *gouhuo* 篝火 in 3, 4 and 5, which provided a more precise idea of ‘bonfire’.

- 15) Context: High school. The teacher says something.

Original sentence: *Passiamo ai compiti di italiano* ‘Let’s us move on to the Italian exercises’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
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¹²¹ FAN 4 misses the translation of this episode, therefore column 6 is referred to FAN 5.

我们继续意大利语的练习	接下来我们讲讲意大利语的练习	我们接下来做意大利语练习	大家看着意大利语练习部分	我们继续意大利语的练习	我们继续意大利语的练习
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Table 169. *Compiti di italiano*

My classification: All the versions are classified as Mistranslations and are influenced by the English version. The Italian word *compiti* is polysemic: it may signify both ‘homework’ and ‘written exam in high school’. In this scene, the word has the second meaning, but it has however been translated as if it had the first one, *lianxi* 练习 ‘exercises’. Although the difference in meaning is subtle, this was judged to be a Mistranslation in terms of scene transfer, because it could create a mismatch with the video. In the footage, the teacher is seen holding all the written exams in his hand, typically folded in half as it is common for written exams, ready to return them to the students. For this reason, it was included in the focus groups’ discussion to assess whether it might lead to an improper transfer of the plot.

Presentation order: Since all versions are characterized by the same mistake, they were showed all together.

Discussion outcomes: before watching the video, all the participants had no doubts in saying that they interpreted *lianxi* 练习 as referred to Italian language exercises; immediately after watching the video they seemed to be judging *lianxi* 练习 as wrong: (I), in particular, exclaimed “*ah! It’s homework!*”. Almost all of them thought that the Italian word *compiti* they heard was referred to the Chinese *zuoye* 作业 ‘homework’, with only (A) getting the polysemy of *compiti* meaning also ‘exams’. Anyway, they all stated that either meaning ‘homework’ or ‘exams’ they would have translated it with *zuoye* 作业, also explaining that this is also because the teacher is referring to something he asked the students to do in advance, normally referred to as *zuoye* 作业: (A): “*because he said something like I’d like you to hear what Elena wrote so it must be something he asked them to do in advance and now it’s time to revise it and so it’s zuoye 作业*”.

- 16) **Context:** High school. The teacher says something.

Original sentence: *Per domani ripetiamo bene tutti quanti i verbi* ‘For tomorrow revise all the verbs’.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
明天我们复习一下全部的动词	为了明天复习一下所有的动词	今天的作业是复习所有动词	今天的作业是复习所有动词	明天我会检查你们所有的动词	明天我们一起复习所有动词

Table 170. *Per domani ripetiamo bene tutti quanti i verbi*

My classification: This is a typical school-related expression used by teachers to assign homework. I classified 1 and 6 as Mistranslations, because they seem not to convey the idea that the teacher is

giving homework. *Mingtian women fuxi yixia quanbu de dongci* 明天我们复习一下全部的动词 (1) and *mingtian women yiqi fuxi suoyou dongci* 明天我们一起复习所有动词 (6) seem to signify that the teacher is scheduling the following day's agenda ('tomorrow we will revise all the verbs'). 2, 3, 4 and 5 are classified as explicitations: *weile mingtian fuxi yixia suoyou de dongci* 为了明天复习一下所有的动词 (2) 'for tomorrow revise all the verbs', is considered to be an Explicitation because it eliminates the first plural person and it sounds exactly like the teacher giving homework; 3 and 4 are clear Explicitations since they all add *jintian de zuoye shi* 今天的作业是 'today's homework is...'; 5 is an Explicitation too, but slightly different: it explicitates what would have happened the following day: *mingtian wo hui jiancha nimen suoyou de dongci* 明天我会检查你们所有的动词 'tomorrow I will test you on all the verbs'.

Presentation order: 3, 4 and 5 first, together; then 2, and finally 1 and 6. Since the distinction between what is correct and what is incorrect is not entirely clear, I decided to isolate the two presumed Mistranslations at the very end. This allowed me to vary the presentation order of the possible Mistranslations and prevent participants from anticipating that the mistranslations would appear in the first examples shown.

Discussion outcomes: both before and after watching the video, (A) – in accordance with (B) and (C) – and (G) indicated they could understand the correct meaning of the original sentence by looking at 3, 4 and 5. (A), in particular, expressed confusion towards number 2's *weile mingtian* 为了明天 'for tomorrow': although she could understand the meaning, having heard the Italian sentence, she explained that this expression sounds ambiguous in Chinese: "*weile mingtian* 为了明天 *is not very clear in Chinese. You should say weile mingtian de kaoshi* 为了明天的考试 *or weile mingtian de jiancha* 为了明天的检查". Before watching the video, this was felt similar also by (H) from FG 3, who perceived the sentence a little weird. After watching the video though, he, (J) and (I) all agreed on number 2 being (H): "*more correct because for tomorrow is very clear*". Moreover, participants' perception of 1 and 6 confirmed my classification as mistranslations in that they understood that *domani ripassiamo tutti i verbi* 'tomorrow we will revise all the verbs' as if the teacher was scheduling the following day's agenda. After watching the video this feeling was confirmed by (A), who completely got the original meaning and chose 3 and 4 as the best solutions: "*because to me the key point is for tomorrow. I feel like she is saying what has to be done before tomorrow so for tomorrow*". She was followed by (B), who added "even though it is for tomorrow it is however today's homework".

- 17) Context: Elena goes to Ischia, and she is guest at a lady's house. When she arrives, the lady explains what her tasks are.

Original sentence: *Piccola, noi dobbiamo fare i patti chiari* 'Right, kid, let's be clear'.

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
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好了 孩子 我们开始打扫 吧	孩子 我就直说了	好了 孩子 我们先说好	好了 孩子 我们开始打扫 吧	好了 孩子 我们还得说清 楚一件事	孩子 我们先说清楚
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Table 171. *Dobbiamo fare i patti chiari*

My classification: 2, 3, 5 and 6 were classified as Explications, as they sort of describe the meaning of the idiom. 1 and 4, on the other hand, are clear Mistranslations: the expression *women kaishi dasao ba* 我们开始打扫吧 ‘let’s start cleaning’ seems to be a misunderstanding of the idiom by associating its meaning to the activity Elena is supposed to carry out at Nella’s house.

Presentation order: in order not to get it influenced by the Explications, I showed the two mistranslations first and the other versions immediately after.

Discussion outcomes: all the participants confirmed my categorization of 1 and 4 as Mistranslations in that they mean ‘start cleaning’, whereas the others are “*completely unrelated*” (N) and refer all to (D): “making a deal at the beginning of the things”.

- 18) Context: Elena arrives in Ischia. When she gets off the boat, some vendors come across her.

Original sentence: *Taralli! Appena sfornati. / Signorina, volete un tarallo?* ‘Fresh outta the oven! Taralli! Miss, would you like a tarallo?’;

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
新鲜出炉 塔拉里	新出炉的橄榄 油圈圈哟	新鲜出炉的塔 拉利	新鲜出炉的塔 拉里[意大利咸 饼干]	新鲜出炉的塔 拉利	刚出炉的面包
姑娘 来块饼干 吗	小姐 来一份吗	小姐 你想要一 个塔拉利吗	姑娘 需要来块 饼干吗	小姐 你要来点 塔拉利吗	小姐 要买面包 吗

Table 172. *Taralli*

My classification: First line: I classified 1, 3 and 5 as Loans as they phonetically transliterate *taralli* into *talali* 塔拉里; 2 and 4 as Explications, as in 2 *taralli* are described as *ganlanyou juanjuan* 橄榄油圈圈 ‘olive oil circles’ (2), while in 4 they are phonetically transliterated into *talali* 塔拉里 and there is also an explicative note added, explicating that they are *Yidali xianbinggan* 意大利咸饼干 ‘salty crackers’; 6, instead, was classified as a Mistranslation as *mianbao* 面包 ‘bread’ seemed too generic and it might cause a mismatch with the picture in the video, where a lady carrying a tray of *taralli* can be noticed. Second line: 1, 2 and 4 are classified as Generalizations: *binggan* 饼干 ‘biscuits’/ ‘crackers’; 3 and 5 are Loans: *talali* 塔拉里; 6 is again a Mistranslation: *mianbao* 面包 ‘bread’.

Presentation order: I showed 6 first, in order not to confuse the participants and influence their following answers; I then showed the Loans (1, 3 and 5) and eventually the Explications (2 and 4).

Discussion outcomes: as for FG 1, I chose not to show the translations before the video because I was having difficulties in having (B) and (C) involved, so I preferred to go straight to the video. After watching the video, FG 1 showed total confusion towards number 1, and understood ‘cookies’ from number 4; (B) and (C) stated that they could not understand number 2, while (A) instead explained that “*it doesn’t exist in China but we can understand it is something round-shaped made of olive oil*”. FG 1 couldn’t understand number 3 at all, while number 4 seems instead to have transferred the message correctly. As expected, FG 1 understood ‘bread’ from number 6, although (A) expressed disappointment as what she saw in the picture “*it doesn’t look like bread. It’s more similar to cookies*”. As for FG 3, I showed the translations also before the video: reading number 6 they all understood ‘bread’, as expected, and (G) and (H) showed initial confusion towards 1, 3 and 5, whereas (I), after a few seconds, understood the reference and exclaimed *taralli!*. Number 2 generated perplexity: (I) understood “*donut-shaped oil*” and (G) “*olive oil donuts*”. As for number 4, (I) recognized the reference to *taralli* although showing hesitation: to him, number 5 would make a general Chinese spectator puzzled towards the transliteration *talali* 塔拉里; this was confirmed by (H), who didn’t know what *taralli* are and indeed said: “*talali 塔拉里 as a subtitle makes me wonder what this is*”. (I) chose number 4 as the best solution, since it has an additional note; contrary to (A), also number 6, to him, seems to function properly: even though it refers to ‘bread’, it nevertheless allows to understand that there is something bread-like on the tray.

In general, I observed that all the participants did not notice the things carried on the tray unless I made them look at it more accurately: therefore, I believe that number 6 would not actually create evident confusion in the audience and would simply transfer a generalized reference.

- 19) Context: Elena is in the city center with her father, who is teaching her the tram route to get to school.

Original sentence: *Mi raccomando, non sbagliare, non prendere il 12, perché il 12 va a finire a Piazza Nazionale, hai capito?* ‘Don’t get it wrong, don’t take the 12 because that goes to Piazza Nazionale, got that?’;

Translations:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)	6 (5)
别搞错了 别坐12路车 因为那是去纳粹广场的 明白了吗	别坐错了 不要做成12线了 因为那趟线是去国民广场的 你明白了吗	别弄错了 别坐12路 不然你就坐到国家广场去了 记住了吗	别搞错了 不是12路 那是去国家广场的 知道了吗	别搭错车 上了12路 因为那辆车到国家广场 知道了吧	别记错了 别乘12号 那会把你载到国家广场的 知道吗

Table 173. Piazza Nazionale

My classification: 2, 3, 4 and 5 were all classified as Literal Translations: *guomin guangchang* 国民广场 and *guojia guangchang* 国家广场 are both the literal translations of *Piazza Nazionale*. 1, on the other hand, in the attempt of phonetically transliterating the name *Nazionale*, uses the translantant of Nazi, *nacui* 纳粹, causing an erroneous cultural transfer; it is very unlikely to find a plaza in Naples that glorifies Nazism.

Presentation order: I showed the Mistranslation first, and all the other next.

Discussion outcomes: both before and after the video all the participants easily understood *Piazza Nazionale* from all the translations from 2 to 6 and ‘Nazi Plaza’ from number 1, with FG 1 even sonorously laughing at it.

20) Context: Elena’s voiceover is talking about school grades.

Original sentence: *Lila fece solo l’esame di licenza elementare e prese tutti nove e un otto in aritmetica* ‘Lila only did the test for the elementary school diploma and got all A ‘s and an A in arithmetic’.

Translations¹²²:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)
莱拉只参加了小学毕业考试 成绩全 A 数学是 A	莉拉只参加了小学毕业考试 她除了算术是 A 其他的都是 A	莉拉只参加了小学毕业考试 除了 算术 其他科目全 部满分	莉拉只参加了小学毕业考试 除了算术是 A 外 其他都是 A	莉拉只参加了小学文凭毕业考试 除了算术是优良 其他科目都是优

Table 174. *Tutti nove e un otto in aritmetica*

My classification: the original sentence stresses the fact that Lila took an inferior grade in Arithmetic if compared to all the other grades. 1, 2 and 4, however, do not make this distinction, influenced by the erroneous solution of the English version: *chengji quan A shuxue shi A* 成绩全 A 数学是 A ‘Every grade was A; Maths was A’ (1). 2 and 4 even use the disjunctive construction *chule* 除了...yiwai 以外 ‘apart from...’, saying *chule suanshu shi A wai qita dou shi A* 除了算术是 A 外 其他都是 A ‘apart from A in Maths, all the other grades were A’, causing confusion in the narrative and, presumably, in the audience reception. Thus, they were classified as Mistranslations.

3 and 5 were instead classified as Explicitations as they sort of describe the meaning of *nove* and *otto* by saying *chule shuxue qita kemu quanbu manfen* 除了数学其他科目全部满分 ‘apart from Maths, in all the other subjects she took a full grade’ (3) and *chule shuashu shi youliang qita kemu dou shi you* 除了算术是优良 其他科目都是优 ‘apart from Maths, in which she got fine, she got excellent in all the other subjects’.

¹²² FAN 4 misses the translation of this episode, therefore column 6 is referred to FAN 5.

Discussion outcomes: As for some previous scenes, I directly showed the video during FG 1 because of the difficulties encountered with participants (B) and (C). After watching it, all the participants from FG 1 took a long pause (10-15 seconds) before (C) explained that they felt number 1, 2 and 4 had some grammatical problems “*because with chule qita 除了 其他 there is a difference, it can’t be 全 A 都是 A*” and (B) that “*Maths can’t be an exception because Maths is A too and therefore you can’t use 除了*”. As for the other options, all the participants considered a mistake those versions which mention a full grade. They anyway confirmed that the difference between Maths and the other grades can be perceived by number 3 and 5.

FG 3 was shown the translations before the video: they immediately felt something weird and laughed saying (H): “*it makes no sense*”, (G) “*we don’t speak like that*”; (J) “*chule yiwai 除了 以外 but it’s all the same*”; according to (J) only number 1 makes sense, while for (H) 2 and 4 looked very weird. After watching the video, (H) got to the point: “*we are only talking about Maths right? All 9 and Maths 8*”. In spite of what (J) said earlier about number 1 making sense, at this point they all agreed on number 1 not being able to describe the original meaning, as well as number 2 and 4 for the same reason; number 3 was excluded too, because of the *manfen* 满分 judged wrong. The only translation that was perceived correct is number 5.

21) Context: teacher giving grades.

Original sentence: *comunque, un bel nove* ‘Anyway... A fine A’.

Translations¹²³:

1 (OFF.)	2 (F1)	3 (F2)	4 (3)	5 (4)
总之 A	总之... 满分	不管怎样 满分	不管怎样... 考得 很好	总而言之 你得了 个优

Table 175. *Un bel nove*

My interpretation: I classified 1, 2 and 3 as Mistranslations because they consider ‘9’ to be a full grade; 4 was classified as a Generalization, whereas 5 an Adaptation.

Presentation order: I showed the Mistranslations first.

Discussion outcomes: Before watching the video all the participants from both FG 1 and FG 3 confirmed that 1, 2 and 3 refer to a full grade, but that *buguan zenyang* 不管怎样 suggests (G): “*for me it’s 9 because there is buguan zenyang 不管怎样, therefore there is something not fully perfect*”. After watching the video FG 3 in particular had no doubts in choosing number 5 as the most appropriate translation (G): “*because 9 is you 优*”.

¹²³ FAN 4 misses the translation of this episode, therefore column 6 is referred to FAN 5.

4.6 Discussion of the results of the focus groups

The study covers 21 of the total cases retrieved in the contrastive study constituting this research. In particular, as previously mentioned, it considers the Mistranslations recognized among the cultural references belonging to those domains considered to be central on the macro-level (Pedersen 2011). 15 of these references presented an assumed Mistranslation in the official subtitles, compared to 6 in F1, 7 in F2, 8 in F3 and 5 each in F4 and F5. After the FG sessions, 13 Mistranslations referred to the official translation have been recognized as such by the sample audiences. In particular, the presumed Mistranslation in the official subtitles attributed to case 1 and 2 in fact resulted appropriate in conveying the intended message. However, contrary to how I categorized the translation choices for case 10, the solution adopted in the official subtitles proved to be misleading. In sum, out of 21 cases, the official subtitles present 14 translation errors. As for the fansubs, 5 Mistranslations have been confirmed for F1, 4 for F2, 8 for F3, 4 for F4 and 5 for F5. Among the 21 cases analyzed in this part of the research, in 2 cases (1 and 8) F2's translation proved in fact not to be erroneous as it seemed; similarly, in case 8 also F1, F3 and F4 turned out to be appropriate. However, in case 10 the only Mistranslation recognized seemed to be F2's; nevertheless, the official subtitles, as well as F1, F2, F4 and F5's proved in fact to be erroneous.

To conclude, out of the 21 cases analyzed in the study, the official subtitles were found to contain 14 confirmed translation errors. In what follows I provide a summary of the total amount of errors retrieved for each version after the reception study presented in this section.

- Official subtitles: while the initially presumed number of Mistranslations was 15, this quantity was then revised down to 14 after audience feedback during the focus group sessions. Two cases (1 and 2) were deemed accurate upon review, while another (case 10) was reclassified as misleading.
- Fansubs:
 - F1: 5 Mistranslations confirmed out of an initial 6 presumed errors;
 - F2: 4 Mistranslations confirmed out of 7 presumed errors, with cases 1 and 8 proving accurate;
 - F3: 8 Mistranslations confirmed out of 8 presumed errors;
 - F4: 4 Mistranslations confirmed out of 5 presumed errors, with case 8 proving accurate;
 - F5: 5 Mistranslations confirmed out of 5 presumed errors;

In summary:

- Official subtitles: 14 Mistranslations
- FAN 1: 5 Mistranslations
- FAN 2: 4 Mistranslations
- FAN 3: 8 Mistranslations
- FAN 4: 4 Mistranslations
- FAN 5: 5 Mistranslations

The outcomes of the here presented analysis, although limited only to a small pre-selected part of the whole references analyzed in the comparative study, nevertheless provide interesting insights on how Chinese viewers receive the given translations and on their impact on audience understanding. In particular, they underline the

majority of translation challenges and errors recognized in the official subtitles, highlighting the apparently more efficacious solutions adopted by the fansubbers.

5 Conclusions

This thesis aimed to uncover the presumed difficulties encountered by the official Chinese subtitling market in translating the Italian cultural references characterizing the first two seasons of the TV series *L'amica geniale* and, on the other hand, to highlight the potential resource represented by fansubbing. The study was conducted through a qualitative triangulated approach by means of a comparative translation analysis, a netnographic study based on online archival data and semi-structured in-depth interviews and a small-scale reception study conducted through focus groups discussions.

5.1 Main outcomes of the study

My Research Question 1 wondered ‘Through which translation strategies are culture-specific references translated by both the official translators and the amateur ones?’ and Research Question 2 ‘What kind of translation mistakes can be recognized in the official translation? Do they occur in the amateur versions as well?’. Addressed primarily through the comparative translation analysis of cultural references, the results reveal significant trends and insights.

As for what translation strategies are concerned, Adaptation emerges as the dominant strategy across all fansubbing groups, highlighting a prevalent approach to localizing content, while Equivalence is most frequent in the Official translation. An interesting reflection concerns Explicitation. This strategy is predominantly used by F1 and F2 through the peculiar use of explicative glosses, reflecting these fansubbers’ cultural expertise and desire to make Italian references more accessible to a Chinese audience. Notwithstanding the existing debate over the audience reception and preference towards this technique, it nevertheless highlights fansubbers’ deep familiarity with both the source and target cultures, which often contrasts with the more streamlined approach of official subtitles. Indeed, Generalization is favored by the Official translators, indicating a tendency to simplify cultural elements, possibly due also to the space and time constraints characterizing official subtitling. In contrast, the lower use of this strategy in F1 and F2 reflects once again these groups’ commitment to conveying cultural specificity as much as possible. More source-oriented approaches such as Literal Translation are instead primarily recognized in F5 and in the official version, while Loan is more commonly used by F2 and the Official translators. Retention is rarely used but is notably higher in F1, F2, and F4, demonstrating efforts to preserve original cultural elements. Finally, omission is particularly common in the Official translation, likely due to the challenges posed by translating complex references or content restrictions. This is reflected also by the translation errors retrieved.

As regards Mistranslations, they are evident across both official subtitles and fansubs, but it must be noticed that these vary in both frequency and type. Overall, the Official subtitles present more errors, particularly Incomprehensions of Italian language-specific expressions or Extra-linguistic references such as toponyms. This may be emblematic of the main assumption this research is based on, as this lack of understanding can be presumably due to the official translators’ insufficient awareness of Italian culture and

language, suggesting a significant gap in their grasp of the source material. In contrast, fansubbers exhibit a deeper knowledge of Italian culture, reflected in their more accurate handling of cultural references. Although some of these fansub translations might be overly explicit or interpretive, leading to Over-interpretations, their overall error rate is lower compared to the official subtitles.

Overall, the findings suggest that the analyzed fansubs, compared to the official subtitles, adopt more appropriate solutions for cultural references, thanks to their greater familiarity with both Italian culture and language, as well as the content. Thus, it may be argued that fansubs may be a viable alternative for culturally rich and niche products in China, especially where the official AVT market faces challenges. As such, fansubbing may thus prove its pivotal role in bridging cultural divides and ensuring the accessibility of diverse content to Chinese audiences.

While these reflections are grounded in the concrete data gathered from the comparative analysis, the scope of the investigation was furtherly broadened by the netnographic study constituting this research too. This meant looking beyond the final translated products and considering the underlying production processes and the cultural backgrounds of the translators involved. This investigation, conducted by means of archival data collection and, primarily, semi-structured interviews with the translators, provides indeed an answer to Research Question 3: ‘What are the differences, in terms of translation production workflow and guidelines, between the professional context and the non-professional one?’.

The results corroborate key differences in language proficiency, cultural knowledge, and translation approaches. Fansubbers demonstrated superior Italian language skills, often gained through formal education or personal experience, and a deep cultural passion, resulting in more accurate and culturally sensitive translations. Conversely, the official translation, which evidently suffered from linguistic gaps, relied on English as an intermediary, which led to Mistranslations and simplifications. Organizational differences also emerged: fansubbing groups operated with well-defined roles, consultative processes, and resource use (e.g. glossaries or group chats), while the official translation team seems to be lacking structure and resources. These issues, probably compounded by budget constraints, resulted in a lower translation quality. Furthermore, fansubbers maintained cultural integrity in handling sensitive topics, while the official translation, due to official restrictions over these contents, often censored them, presumably leading to dissatisfaction among viewers. Overall, fansubs appear to be more collaborative, research-driven, and committed to accurately conveying Italian cultural elements.

These compelling findings highlight that fansubbers, with their unique combination of cultural sensitivity and linguistic expertise, as well as their efficient and well-established working method, happen to be in fact particularly effective at bridging the gap between Italian and Chinese audiences. Unlike Chinese traditional subtitling approaches, which apparently struggle due to limited familiarity with Italian culture and language, fansubbers demonstrate an ability to capture and convey the nuances of culturally rich content. This ability positions them as key facilitators in fostering cross-cultural understanding and appreciation, particularly for niche and culturally specific media, like Italian ones, that might otherwise remain inaccessible to a wider audience.

The ultimate efficacy of the investigated different translation choices was tested through focus group discussions in a small-scale reception study which aimed to answer Research Question 4: ‘How does the Chinese audience receive translation errors? Are there any differences between the reception of the official version and the non-professional ones?’.

Although limited in scope both in terms of analyzed content and participants sampling, the study provided valuable preliminary insights into how Chinese viewers perceive certain translation errors and whether these errors hinder comprehension. The results reveal a striking and consistent pattern: official subtitles contain a significantly higher number of Mistranslations compared to fansubs. This finding strongly supports the notion that fansubbers are capable of delivering translations that are not only more culturally attuned but also more accurate. Feedback from Chinese audiences further emphasizes the critical importance of such culturally sensitive translations, as improper translation choices were shown to significantly affect both their comprehension and overall enjoyment of the media. These results underscore the potential of fansubs to set a higher standard for cross-cultural communication in audiovisual translation.

In sum, this research underscores the significant value of fansubbing groups in addressing the gaps left by the Chinese official AVT industry. Fansubs emerge as a powerful tool for bridging cultural divides, particularly in the case of culturally rich and niche content like *L'amica geniale*, offering Chinese audiences not only access but also a deeper appreciation of Italian media as it was intended to be experienced.

The findings of this study also hold critical implications for both professional subtitling practices and cultural diplomacy efforts. By showcasing the strengths of fansubbers, these results could have a twofold implication. On the one hand, they may inform significant improvements in professional subtitling practices encouraging the industry to prioritize the recruitment of more context-aware and culturally attuned translators who possess both linguistic expertise and a deep understanding of the source culture. This shift would not only enhance the overall quality and accuracy of subtitling but also ensure that translations resonate more authentically with target audiences, fostering a more meaningful and enjoyable viewing experience.

On the other hand, these findings, by highlighting the lack of adequate resources and the often-subpar translation quality associated with minority language products, draw attention to the subversive yet highly effective phenomenon of fansubbing. This grassroots approach demonstrates its remarkable ability to address and compensate for these deficiencies, offering a viable and culturally sensitive alternative to traditional translation practices. In line with this, the results of this research may inspire greater academic sensitivity in China toward audiovisual translation as a discipline, highlighting its critical role in cross-cultural communication. They could also draw attention to the unique needs of minority languages, advocating for more inclusive and comprehensive approaches to their subtitling. By addressing these gaps, both academic research and industry practices could contribute to creating a more equitable and culturally nuanced landscape for audiovisual media.

Ultimately, the results also underline the potential of audiovisual translation as a tool for cultural diplomacy. Italian media like *L'amica geniale* can serve as a vehicle for promoting Italian culture and fostering cross-cultural dialogue with Chinese audiences. Given the shortcomings retrieved in the official subtitles

though, these findings may suggest that, by adopting practices inspired by fansubbers, professional subtitlers and cultural institutions could better align their efforts with the goal of facilitating meaningful cultural exchange. In doing so, they could ensure that culturally rich content not only reaches broader audiences but also deepens their understanding and appreciation of the source culture. This research thus highlights the need for a collaborative approach between professional subtitling practices and the innovative strategies employed by fan translation communities to bridge cultural gaps more effectively.

5.2 Limitations of the study

Although this research strives to be as representative and exhaustive as possible, it inevitably has some shortcomings and limitations.

The first limitation is situated on the scope of the research itself, as it focuses only on one single case-study, the TV series *L'amica geniale*; additionally, due to unavailability issues at the time this research was carried out, the study covers only the first two seasons of the series, and not all four. Given the narrowness of the field of inquiry, the findings certainly do not claim to be representative of the whole industry and/or the Chinese fansubbing phenomenon in its entirety. However, it is important to note that no other Italian productions appear to have both official Chinese subtitles and fansubs. As a result, the study had limited scope for incorporating additional or different materials to achieve greater comprehensiveness.

Although standing as the most distinguishing feature of *L'amica geniale*, the study considers only the translation of cultural references leaving other potential translation challenges aside, such as swearwords or taboos, which constitute other peculiarities of the TV series too. This limited scope may thus not provide a comprehensive view of the broader issues of translation practices, and it may also not entirely capture the full diversity of Chinese fansubbing communities in comparison with the professional industry.

Another point is that the study extensively highlights translation errors, or Mistranslations. However, determining what constitutes a “Mistranslation” can be subjective, particularly when cultural references are involved. Different viewers might interpret or prioritize accuracy, fluency, or cultural adaptation differently, depending on their personal perceptions and cultural backgrounds.

In order to adopt a lens of analysis that covered different areas and could address the broad scope of this research from different angles, a netnographic investigation based primarily on semi-structured interviews with the translators was carried out. However, although providing meaningful insights on the production processes followed by the two translation realities, as well as on the cultural backgrounds of the interviewed translators that may have affected their translation outputs, this part of the study – mainly due to the hindrances encountered in accessing the fields – only addressed one official translator and two fansubbers belonging to two different groups. This may somehow have restrained the generalization of the correspondent findings, which are thus limited only to the participants involved.

Similarly, the small-scale audience reception study may be somehow biased too, in that it presents a series of limitations which must be underlined. First, it only involved a specific age-group (20-30), due to the snowballing sampling method adopted: while being extremely helpful in terms of data collection, this method may nonetheless have reduced the scope of the study. Another issue limiting the spectrum of analysis is that

the study only covers the assumed mistranslations of those references belonging to the most culturally specific domains, without testing the reception of all the cultural references retrieved: these, although not categorized as translation mistakes, may nonetheless be subject of comprehension challenges from the audience and could have thus determined interesting reception outcomes too. Furthermore, the study is limited only to short videoclips containing single references: although each of them was provided with a summary of the context in which they appeared, the lack of a thorough contextualization may have biased audience reception. Finally, the study was conducted either in Italy or virtually, with in particular participants with no knowledge of Italian being dislocated either in Italy or in different parts of Europe: this may somehow have affected the results of the data, being the participants potentially biased by living outside China. Since the reception of AVT should preferably be considered as a real-life phenomenon, this study may ideally have been conducted in the real context where the products considered are consumed (Tuominen 2018) to gain a thorough understanding of Chinese viewers' reception.

The limitations outlined in this study can serve as valuable insights, offering constructive directions for future research. These constraints present opportunities to further explore and deepen the research trajectory initiated by this work.

5.3 Future research perspectives

The present study stands as the first investigation on the professional subtitling and fansubs of cultural references in the language pair Italian – Chinese from a comparative, triangulated perspective. Due to its innovative nature, and despite the inherent limitations, it aims to open up avenues for further research. By establishing a foundation in the underexplored field of subtitling between these two languages, this study hopes to encourage more comprehensive investigations into how cultural references are translated and perceived by advocating the superior quality of fansubbing in contrast to the official industry, ultimately contributing to the improvement of subtitling practices across various linguistic and cultural contexts as well as shedding more light on audiovisual translation as an academic discipline in the Chinese scenario.

Future studies, in order to investigate the phenomenon from a larger perspective, may start from the results outlined in this research and broaden their scope in various potential ways: for instance, future inquiries may be expanded to other products in their entirety or to the whole *L'amica geniale* TV series in terms of both plot and cultural references comprehension. In doing so, more generalizable theories may be pursued. Additionally, future inquiries may be extended to other linguistic instances, to collect an all-encompassing comparative overview of how these translations were carried out; in addition, by doing so it will be possible to gain thorough insights on the reaction perspective from the viewers and thoroughly compare the effectiveness of the fansubs as compared to the professional ones.

In relation to reception, the pool of participants involved may be enlarged and cover those age groups not included in the present research, which may allow a more comprehensive representativeness of the Chinese audience. To raise the awareness of the Chinese official AVT industry regarding the need for more culturally and linguistically attuned resources, it would be valuable to replicate the reception study presented in this research, incorporating focus group discussions with professional translators. This approach would provide an

opportunity to delve deeper into the perspectives of industry professionals, allowing for a more nuanced understanding of the challenges they face and their approaches to bridging cultural and linguistic gaps.

By engaging translators directly, such a study could identify specific areas where professional practices fall short and where insights from fansubbing could inform improvements. Moreover, these discussions could foster dialogue about the importance of cultural sensitivity, the integration of minority languages, and the need for industry-wide advancements in training and resource allocation. Ultimately, this could serve as a catalyst for enhancing the quality of audiovisual translation in China, ensuring that it better reflects the rich cultural and linguistic diversity of the content it seeks to convey.

Finally, although being out of the actual scope of this research, future studies in the language pair Italian – Chinese may conversely investigate on how Chinese TV series reach Italian audiences: the rise of streaming platforms has increasingly facilitated the global export of Chinese television dramas, which seem to find greater appreciation among international viewers than within the domestic market. In Italy, platforms like Netflix, YouTube, and especially Viki Rakuten, have expanded access to Chinese audiovisual content, albeit still within a niche market. However, little academic attention has been given to understanding how Italian audiences engage with Chinese cultural products through subtitles. As my study on Italian – Chinese cultural references indicates, this presents an exciting avenue for future research. Exploring how Italian viewers interpret and experience Chinese TV dramas through translation could provide deeper insights into cross-cultural exchange between the two countries and highlight potential areas for improvement in audiovisual translation practices.

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Appendix 1 - Comparative translation analysis of cultural references

1 – Extra-Linguistic cultural references. Cultural Heritage, Ethnographic References, Food and Beverages.

SOURCE TEX ITALIAN	Ho pure le sorbe !	
ENGLISH VERSION	I even got sorb apples.	
TARGET TEXTS:		STRATEGY
OFFICIAL	还有苹果	Generalization
F1	还有 酸苹果	Explication (lit. tr. EN)
F2	还有 花楸果	Equivalence
F3	还有 山梨果	Adaptation
F4	/	Missing episode
F5	山梨苹果 也有	Adaptation
SOURCE TEX ITALIAN	E mi regala le sorbe ?	
ENGLISH VERSION	And he gives me sorb apples?	
TARGET TEXTS:		STRATEGY
OFFICIAL	所以他就给我 小苹果 吗	Generalization
F1	那他还给我 酸苹果	Explication
F2	那就给我 花楸果 吗	Equivalence
F3	那他还给我 山梨果	Adaptation
F4	/	Missing episode
F5	所以他就给我 山梨苹果	Adaptation
SOURCE TEX ITALIAN	Quanto costa al chilo la pasta ?	
ENGLISH VERSION	a kilo of pasta cost?	
TARGET TEXTS:		STRATEGY
OFFICIAL	一公斤 面条 多少钱	Adaptation
F1	一千克的 面 要花多少钱	Generalization
F2	一公斤 面团 要花多少钱呢	Generalization
F3	一公斤 意面 多少钱	Explication
F4	/	Missing episode
F5	一公斤 意面 要多少钱	Explication
SOURCE TEX ITALIAN	Solo la sfogliatella ? Sono 35 lire.	
ENGLISH VERSION	Just a sfogliatella ? That's 35 lire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	一个 千层酥 啊 35 里拉	Explication
F1	就一个 千层酥 吗 35 里拉	Explication
F2	一个 夹心奶酪千层酥 吗 要三十五里拉	Explication
F3	一个 千层酥 35 里拉	Explication
F4	就一个 千层酥 吗 35 里拉	Explication
F5	就一盒 千层酥 啊 35 里拉	Hybrid: Explication + Mistranslation (Mismatch video-sub)
SOURCE TEX ITALIAN	Mamma, c'è un altro po' di pasta ?	
ENGLISH VERSION	Mamma, is there any more pasta?	

TARGET TEXTS:		STRATEGY
OFFICIAL	妈妈 还有面条吗	Adaptation
F1	妈妈 还有意大利面吗	Explicitation
F2	妈妈 还有面吗	Generalization
F3	妈妈 还有通心粉吗	Adaptation
F4	妈妈 还有意大利面吗	Explicitation
F5	妈妈 还有没有面条了	Adaptation
SOURCE TEX ITALIAN	Mi fai compagnia? Mangio un panino, sto da sola.	
ENGLISH VERSION	Wanna keep me company? We'll eat a sandwich, I'm on my own.	
TARGET TEXTS:		STRATEGY
OFFICIAL	想和我作伴吗 我们吃个三明治 我现在就一个人	Loan (EN)
F1	想来陪陪我吗 一起吃个三明治 店里就我一个人	Loan (EN)
F2	你陪陪我吧 店里就我自己 咱们可以吃点三明治	Loan (EN)
F3	要来陪我吗 我们可以一起吃三明治 就我一个人	Loan (EN)
F4	要我陪你吗 我们可以吃三明治 我一个人	Loan (EN)
F5	想陪陪我吗 我们可以吃三明治 就我一个人	Loan (EN)
SOURCE TEX ITALIAN	La pizza di scarola, poi?	
ENGLISH VERSION	Pizza with escarole, then?	
TARGET TEXTS:		STRATEGY
OFFICIAL	加茼蒿菜的披萨吗	Generalization
F1	茅菜披萨 还要什么	Adaptation
F2	茼蒿披萨 还有呢	Generalization
F3	披萨加茼蒿 然后呢	Generalization
F4	一个茅菜披萨 还要什么	Adaptation
F5	茼蒿披萨 还要什么吗	Generalization
SOURCE TEX ITALIAN	Poi mi dai un vasetto di miele per gli struffoli.	
ENGLISH VERSION	Then I'll take a jar of honey for the struffoli.	
TARGET TEXTS:		STRATEGY
OFFICIAL	那么我要一罐蜂蜜	Omission
F1	我还要一罐蜂蜜来做点心	Generalization
F2	要一罐蜂蜜 做蜂蜜糖球用	Explicitation
F3	然后来瓶蜂蜜 做蜂蜜糖球用	Explicitation
F4	再要一罐蜂蜜来蘸多福饼	Adaptation
F5	我还要一罐蜂蜜做蜂蜜糖球	Explicitation
SOURCE TEX ITALIAN	Questa pasta viene da Torre Annunziata.	
ENGLISH VERSION	/	
TARGET TEXTS:		STRATEGY
OFFICIAL	/	Omission
F1	/	Omission
F2	/	Omission

F3	/	Omission
F4	/	Omission
F5	/	Omission
SOURCE TEX ITALIAN	Che tipo di prosciutto ha preso la signora Lisetta?	
ENGLISH VERSION	Which prosciutto did Signora Lisetta buy?	
TARGET TEXTS:		STRATEGY
OFFICIAL	利塞塔太太买了哪个 熏火腿	Equivalence
F1	利斯塔夫人买的是哪种 熏火腿	Equivalence
F2	黎塞塔太太买的是哪种 熏火腿	Equivalence
F3	莉泽塔夫人想买哪个 熏火腿	Equivalence
F4	Signora Lisetta 夫人买的是哪种 火腿	Equivalence
F5	莉塞特夫人买的是哪种 熏火腿	Equivalence
SOURCE TEX ITALIAN	Ha preso il paesano , ci penso io.	
ENGLISH VERSION	The rustic one.	
TARGET TEXTS:		STRATEGY
OFFICIAL	原味的那个	Explication
F1	手工粗制的那种	Explication
F2	乡村火腿	Explication
F3	粗壮点的	Explication
F4	粗制的那种	Explication
F5	手工粗制的那种	Explication
SOURCE TEX ITALIAN	Facciamo una cosa nuova. Venite tutti da me. Balliamo insieme, beviamo lo spumante .	
ENGLISH VERSION	Let's start over. Everybody come to me, we'll dance, we'll drink spumante.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我重新说 谁都可以来 我们跳跳舞 喝 喝酒	Generalization
F1	让我们重新开始吧 你们都来我家吧 我们一起跳舞 喝 香槟	Adaptation
F2	那我再重新邀请你们一遍 你们都来吧 我们喝 香槟酒 一起跳舞	Adaptation
F3	让我重新说一次 大家都来我家吧 我们跳跳舞 喝点 白葡萄酒	Explication
F4	那我重新说一遍 所有人都能来 我们可以一起跳舞 喝 起泡酒	Explication
F5	我重新说 所有人都来我家 我们跳舞 喝 气泡酒	Generalization
SOURCE TEX ITALIAN	La gente viene da tutta Napoli per mangiare una pastarella .	
ENGLISH VERSION	People come from all over Naples to eat a pastry.	
TARGET TEXTS:		STRATEGY
OFFICIAL	让所有的那不勒斯人来吃 糕点	Equivalence
F1	那不勒斯各个地方的人都会来吃块 点心	Equivalence
F2	那不勒斯各个地方的人都会来吃快 点心	Equivalence
F3	整个那不勒斯的人都会来吃 糕点	Equivalence

F4	来自那不勒斯各地的人来到这里品尝糕点	Equivalence
F5	让所有的那不勒斯人来吃糕点	Equivalence
SOURCE TEXT ITALIAN	Appena sfornati. Taralli!	
ENGLISH VERSION	Fresh outta the oven! Taralli!	
TARGET TEXTS:		STRATEGY
OFFICIAL	新鲜出炉 塔拉里	Loan
F1	新出炉的橄榄油圈圈哟	Explicitation
F2	新鲜出炉的塔拉利	Loan
F3	新鲜出炉的塔拉里[意大利咸饼干]	Explicitation - note
F4	新鲜出炉的塔拉利	Loan
F5	小姐 要买面包吗	Mistranslation – Mismatch video-sub
SOURCE TEXT ITALIAN	Pinuccio, ma ti è piaciuta questa pasta?	
ENGLISH VERSION	Pinuccio, did you like the pasta?	
TARGET TEXTS:		STRATEGY
OFFICIAL	皮努 今晚的意面好吃吗	Explicitation
F1	皮诺 你喜欢这个意面吗	Explicitation
F2	皮诺 你喜欢这个意大利面吗	Explicitation
F3	皮奴西奥 今晚的意面好吃吗	Explicitation
F4	Pinuccio 你喜欢这个披萨吗	Mistranslation - Incomprehension
F5	皮诺奇奥 你喜欢这意面吗	Explicitation
SOURCE TEXT ITALIAN	I peperoni imbottiti!	
ENGLISH VERSION	Stuffed peppers! Come on.	
TARGET TEXTS:		STRATEGY
OFFICIAL	酿青椒 快来	Equivalence
F1	肉酿青椒 加油	Explicitation
F2	希望是馅料灯笼椒 加油	Adaptation
F3	红椒焗饭 快来	Explicitation
F4	瓢柿子椒 来吧	Equivalence
F5	酿青椒 加油	Equivalence
SOURCE TEXT ITALIAN	Sì, sì, faccio una bella crostata.	
ENGLISH VERSION	Yes, I'll make a nice fruit tart.	
TARGET TEXTS:		STRATEGY
OFFICIAL	没错 我要做个美味的水果塔	Equivalence
F1	好 到时候我来做一个美味的水果挞	Equivalence
F2	好啊 我还能给你们做个水果塔	Equivalence
F3	没错 我要做个美味的水果塔	Equivalence
F4	没错 我会做好吃的水果塔	Equivalence
F5	没错 我会做个美味的水果馅饼	Equivalence
SOURCE TEXT ITALIAN	Che belle paste!	
ENGLISH VERSION	What nice cakes!	
TARGET TEXTS:		STRATEGY
OFFICIAL	这些蛋糕真不错	Mistranslation – Mismatch video-sub

F1	这蛋糕不错	Mistranslation – Mismatch video-sub
F2	这蛋糕看起来真不错	Mistranslation – Mismatch video-sub
F3	这些蛋糕真不错	Mistranslation – Mismatch video-sub
F4	多棒的蛋糕呀	Mistranslation – Mismatch video-sub
F5	这蛋糕真漂亮	Mistranslation – Mismatch video-sub
SOURCE TEX ITALIAN	C'è anche lo spumante.	
ENGLISH VERSION	There's spumante.	
TARGET TEXTS:		STRATEGY
OFFICIAL	还有苏打白葡萄酒	Explicitation
F1	这有白葡萄酒	Generalization
F2	他还带了一瓶起泡酒	Equivalence
F3	这是气泡酒	Equivalence
F4	还有起泡酒	Equivalence
F5	还有起泡酒	Equivalence
SOURCE TEX ITALIAN	Marcello, resta, bevi un po' di rosolio.	
ENGLISH VERSION	Marcello, stay, have a drop of rose liqueur.	
TARGET TEXTS:		STRATEGY
OFFICIAL	马尔切洛 留下吧 一起喝点酒	Generalization
F1	/	Missing episode
F2	马尔切洛 别走 喝杯玫瑰酒吧	Explicitation
F3	马尔切洛 留下吧 喝点玫瑰茶	Adaptation
F4	Marcello 别走 喝点儿玫瑰酒	Explicitation
F5	马尔切洛 留下吧 一起喝点酒	Generalization
SOURCE TEX ITALIAN	Volete assaggiare la mortadella?	
ENGLISH VERSION	Like to try the mortadella?	
TARGET TEXTS:		STRATEGY
OFFICIAL	再见想尝尝肉肠吗	Generalization
F1	/	Missing episode
F2	想尝尝火腿吗	Generalization
F3	要尝尝这些香肠吗	Generalization
F4	要试试摩泰台拉香肠吗	Explicitation
F5	想尝尝肉肠吗	Generalization
SOURCE TEX ITALIAN	Un po' di salame e il provolone, che prende sempre mio marito.	
ENGLISH VERSION	A little salami and the provolone my husband likes.	
TARGET TEXTS:		STRATEGY
OFFICIAL	一些腊肠和萝伏洛干酪 我丈夫喜欢吃	Generalization
F1	/	Missing episode
F2	一些腊肠 还有我丈夫喜欢的那种干酪	Generalization
F3	一些香肠 还有我丈夫喜欢的熏干酪	Generalization
F4	一点萨拉米香肠还有我丈夫爱的波 罗伏洛奶酪	Explicitation
F5	一些腊肠和萝伏洛干酪 我丈夫喜欢吃	Generalization

SOURCE TEX ITALIAN	Un po' di salame e il provolone , che prende sempre mio marito.	
ENGLISH VERSION	A little salami and the provolone my husband likes.	
TARGET TEXTS:		STRATEGY
OFFICIAL	一些腊肠和 罗伏洛干酪 我丈夫喜欢吃	Explicitation
F1	/	Missing episode
F2	一些腊肠 还有我丈夫喜欢的那种 干酪	Generalization
F3	一些香肠 还有我丈夫喜欢的 熏干酪	Explicitation
F4	一点萨拉米香肠还有我丈夫爱的 波罗伏洛奶酪	Explicitation
F5	一些腊肠和 罗伏洛干酪 我丈夫喜欢吃	Explicitation
SOURCE TEX ITALIAN	Ah, stanno uscendo gli antipasti .	
ENGLISH VERSION	The antipasti are coming out!	
TARGET TEXTS:		STRATEGY
OFFICIAL	开胃菜 端上来了	Equivalence
F1	/	Missing episode
F2	开胃菜 来了	Equivalence
F3	开胃菜 要来了	Equivalence
F4	上开胃小菜 了	Equivalence
F5	上开胃菜 了	Equivalence
SOURCE TEX ITALIAN	Se ci portate la carta dei dolci ci fate contenti.	
ENGLISH VERSION	Bring us the dessert trolley, please.	
TARGET TEXTS:		STRATEGY
OFFICIAL	请把 甜品车 推过来	Mistranslation – Incomprehension (EN)
F1	麻烦 给我们上些甜点	Generalization
F2	如果 你能上些甜点来 我们会更满意	Generalization
F3	给我们上甜品车吧 谢谢	Mistranslation – Incomprehension (EN)
F4	/	Missing episode
F5	请帮我们把甜点端过来吧	Generalization
SOURCE TEX ITALIAN	C'è anche lo spumante !	
ENGLISH VERSION	There's spumante, too!	
TARGET TEXTS:		STRATEGY
OFFICIAL	还有 起泡酒	Equivalence
F1	你们瞧 还有 起泡酒	Equivalence

F2	还有香槟啊	Adaptation
F3	来了 还有些起泡酒	Equivalence
F4	/	Missing episode
F5	喝的来了 还有斯珀曼特酒	Loan
SOURCE TEX ITALIAN	Buonasera, ho portato le paste.	
ENGLISH VERSION	Good evening, I brought some pastries.	
TARGET TEXTS:		STRATEGY
OFFICIAL	晚上好 我带来一些酥皮糕点	Explication
F1	晚上好 我带了些糕点	Generalization
F2	晚上好 我带了点心过来	Equivalence
F3	晚上好 我带了点糕点	Generalization
F4	/	Missing episode
F5	晚上好 我带了一些酥皮面包	Explication
SOURCE TEX ITALIAN	Prendi un'orzata e te ne vai.	
ENGLISH VERSION	Have an orzata then go.	
TARGET TEXTS:		STRATEGY
OFFICIAL	喝杯杏仁糖浆再走	Explication
F1	喝点糖浆再走吧	Generalization
F2	喝一杯杏仁糖浆再走吧	Explication
F3	喝杯杏仁糖浆再走	Explication
F4	/	Missing episode
F5	喝瓶杏仁糖浆再走	Explication
SOURCE TEX ITALIAN	Un vassoio di paste.	
ENGLISH VERSION	A tray of pastries.	
TARGET TEXTS:		STRATEGY
OFFICIAL	一份点心	Equivalence
F1	一打点心	Equivalence
F2	一打点心	Equivalence
F3	一盘糕点	Equivalence
F4	/	Missing episode
F5	来一盘糕饼	Equivalence
SOURCE TEX ITALIAN	Gigliola, un bel vassoio di paste per la signora Carracci.	
ENGLISH VERSION	Gigliola, a nice tray of pastries for Signora Carracci.	
TARGET TEXTS:		STRATEGY

OFFICIAL	吉廖拉 给卡拉奇夫人一份上好的点心	Equivalence
F1	吉耀拉 给卡拉奇太太包一打点心	Equivalence
F2	吉耀拉 给卡拉奇太太包十二块点心	Equivalence
F3	吉耀拉 给卡拉奇夫人来一盘上好的糕点	Equivalence
F4	/	Missing episode
F5	吉耀拉 给卡拉奇夫人来一盘糕饼	Equivalence
SOURCE TEX ITALIAN	Ho comprato le paste.	
ENGLISH VERSION	I bought pastries.	
TARGET TEXTS:		STRATEGY
OFFICIAL	去买糕点啊	Equivalence
F1	买点心	Equivalence
F2	我买了一些点心	Equivalence
F3	我买了糕点	Equivalence
F4	/	Missing episode
F5	我去买糕饼	Equivalence
SOURCE TEX ITALIAN	Vuoi una pastarella, Lenù?	
ENGLISH VERSION	Like a pastry, Lenù?	
TARGET TEXTS:		STRATEGY
OFFICIAL	来快点心 勒努	Equivalence
F1	要块点心吗 莱农	Equivalence
F2	你要一块点心吗 莱农	Equivalence
F3	要吃糕点吗 莱农	Equivalence
F4	/	Missing episode
F5	想吃糕饼吗 埃莱娜	Equivalence
SOURCE TEX ITALIAN	zeppo di salumi e di pane.	
ENGLISH VERSION	filled with salami and bread.	
TARGET TEXTS:		STRATEGY
OFFICIAL	香肠和面包香气的地方	Generalization
F1	被香肠和面包所包围	Generalization
F2	香肠 面包的空间而填满	Generalization
F3	意大利腊肠和面包香气的空间里去	Explicitation
F4	/	Missing episode
F5	到处是香肠和面包的地方	Generalization

SOURCE TEX ITALIAN	Una bottiglia di Strega.	
ENGLISH VERSION	I took a bottle of Strega liqueur.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要一瓶斯特雷加利口酒	Explicitation
F1	一瓶金女巫利口酒	Explicitation
F2	一瓶威士忌	Generalization
F3	来瓶酒	Generalization
F4	/	Missing episode
F5	我要一瓶草药酒	Generalization
SOURCE TEX ITALIAN	Se voglio ti rimando a riempire i cannoli di ricotta, hai capito?	
ENGLISH VERSION	If I want I can send you back to stuffing ricotta in the cannoli again.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果我想的话 我可以随时让你回去给芝士卷加奶油	Explicitation
F1	只要我想 就能送你回去继续给酥皮点心里塞奶油 明白吗	Explicitation
F2	从明天开始 你就回去继续给酥皮点心里塞奶油吧	Explicitation
F3	只要我想 就能让你再回去卷乳酪	Explicitation
F4	/	Missing episode
F5	只要我想 我可以让你回到糕点店去给奶制品装馅料	Generalization
SOURCE TEX ITALIAN	Se voglio ti rimando a riempire i cannoli di ricotta, hai capito?	
ENGLISH VERSION	If I want I can send you back to stuffing ricotta in the cannoli again.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果我想的话 我可以随时让你回去给芝士卷加奶油	Generalization
F1	只要我想 就能送你回去继续给酥皮点心里塞奶油 明白吗	Generalization
F2	从明天开始 你就回去继续给酥皮点心里塞奶油吧	Generalization
F3	只要我想 就能让你再回去卷乳酪	Generalization
F4	/	Missing episode
F5	只要我想 我可以让你回到糕点店去给奶制品装馅料	Generalization
SOURCE TEX ITALIAN	Quando abbiamo aperto la salumeria	
ENGLISH VERSION	When we opened the grocery store	

TARGET TEXTS:		STRATEGY
OFFICIAL	刚开肉食店的时候	Explicitation
F1	当我们的肉食店开张时	Explicitation
F2	我们这个地方刚开张的时候	Generalization
F3	我们刚开杂货店时	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	我们开办杂货店的时候	Hybrid – Generalization + Adaptation
SOURCE TEX ITALIAN	Vai a prendermi un po' di rosmarino .	
ENGLISH VERSION	Go get me some rosemary.	
TARGET TEXTS:		STRATEGY
OFFICIAL	去拿点迷迭香来	Equivalence
F1	帮我去摘点迷迭香	Equivalence
F2	你去给我摘点迷迭香吧	Equivalence
F3	去帮我摘些迷迭香	Equivalence
F4	/	Missing episode
F5	去帮我拿点迷迭香来	Equivalence
SOURCE TEX ITALIAN	Michele, prendo una gassosa .	
ENGLISH VERSION	Michele, I'll have a soda.	
TARGET TEXTS:		STRATEGY
OFFICIAL	米歇尔 给我一瓶苏打水	Adaptation
F1	米凯莱 来瓶汽水	Generalization
F2	米凯莱 给我来瓶汽水	Generalization
F3	米凯莱 我要一杯汽水	Generalization
F4	/	Missing episode
F5	米凯莱 给我一瓶汽水	Generalization
SOURCE TEX ITALIAN	Posso avere una cedrata ?	
ENGLISH VERSION	Can I have a cedrata?	
TARGET TEXTS:		STRATEGY
OFFICIAL	能给我瓶气泡水吗	Generalization
F1	可以给我一瓶气泡水吗	Generalization
F2	我想点一杯香橙汁	Explicitation
F3	给我一杯气泡水	Generalization
F4	/	Missing episode
F5	可以给我一瓶香水柠檬汽水吗	Explicitation

SOURCE TEX ITALIAN	Ho fatto gli spaghetti con le cozze.	
ENGLISH VERSION	I made spaghetti with mussels.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我做了贻贝意面	Explicitation
F1	我用贻贝做了意大利面	Explicitation
F2	我做了蛤蜊面	Equivalence
F3	我做了贻贝意大利面	Explicitation
F4	/	Missing episode
F5	我做了贻贝意面	Equivalence
SOURCE TEX ITALIAN	Quello della fabbrica di salumi a San Giovanni a Teduccio?	
ENGLISH VERSION	As in the salami factory in San Giovanni a Teduccio?	
TARGET TEXTS:		STRATEGY
OFFICIAL	和圣乔瓦尼的腊肠工厂名一样吗	Generalization
F1	和圣约翰·特杜奇奥那家意大利肠工厂名字一样吗	Explicitation
F2	索卡沃 是特杜奇奥圣乔瓦尼香肠厂的那个索卡沃吗	Generalization
F3	跟圣约翰·特杜奇奥的香肠厂一个名字	Generalization
F4	/	Missing episode
F5	圣乔瓦尼的那家香肠工厂是你开的吗	Generalization
SOURCE TEX ITALIAN	Almeno la cedrata la vuoi?	
ENGLISH VERSION	Would you care for a cedrata at least?	
TARGET TEXTS:		STRATEGY
OFFICIAL	至少去喝杯饮料吧	Generalization
F1	那至少来点枸橼气泡水吧	Explicitation
F2	你就不能对他们少点关心吗	Omission
F3	那你要来杯喝的吗	Generalization
F4	/	Missing episode
F5	要不要去喝杯饮料	Generalization
SOURCE TEX ITALIAN	non in mezzo agli operai che fanno gli insaccati.	
ENGLISH VERSION	not with the workers making sausages.	
TARGET TEXTS:		STRATEGY
OFFICIAL	而不是和制香肠的工人们打交道	Generalization

F1	在管理层 又不用和工人们一起做香肠	Generalization
F2	而不是跟那些做香肠的工人们一起	Generalization
F3	不用和工人一起做香肠	Generalization
F4	/	Missing episode
F5	不用和工人一起做香肠	Generalization
SOURCE TEX ITALIAN	Ho comprato le paste.	
ENGLISH VERSION	I bought some pastries.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我买了些点心	Equivalence
F1	我买了些点心	Equivalence
F2	我买了点心回来	Equivalence
F3	我买了点心回来	Equivalence
F4	/	Missing episode
F5	我买了一些糕饼	Equivalence
SOURCE TEX ITALIAN	Torna a vendere le scarpe, il salame, fai quello che vuoi tu.	
ENGLISH VERSION	Go back to selling shoes, salami, do what you want.	
TARGET TEXTS:		STRATEGY
OFFICIAL	回去卖鞋 卖肉 做你想做的	Generalization
F1	回去卖鞋子 卖香肠 做你想做的	Generalization
F2	你回去卖鞋子 卖香肠 做你想做的事	Generalization
F3	回去卖鞋子 卖香肠 想干什么干什么	Generalization
F4	/	Missing episode
F5	回去卖鞋 卖香肠 你想做什么就做什么	Generalization
SOURCE TEX ITALIAN	Papà ti ha preso le paste che ti piacciono.	
ENGLISH VERSION	Papa got the pastries you like.	
TARGET TEXTS:		STRATEGY
OFFICIAL	爸爸买了你喜欢的糕点	Equivalence
F1	爸爸买了你爱吃的点心	Equivalence
F2	爸爸给你买了你喜欢的点心	Equivalence
F3	爸爸给你买了你喜欢的点心	Equivalence
F4	/	Missing episode
F5	爸爸准备了你爱吃的糕点	Equivalence
SOURCE TEX ITALIAN	Hai fatto un piatto (cfr. dialect script: <i>scarpariello</i>) che poteva andare davanti al re.	

ENGLISH VERSION	You made a pasta fit for a king.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你做的 意大利面 适合给国王吃	Explication
F1	你做了好到能献给国王的 意面 啊	Explication
F2	你今天做的 饭菜 好吃到可以呈给国王了	Generalization
F3	你今天做的 意面 够奢华的	Explication
F4	/	Missing episode
F5	你做的 面条 都能给国王吃了	Explication
SOURCE TEX ITALIAN	Stai attenta a quello, può dirti che hai rubato una mortadella ,	
ENGLISH VERSION	Watch out for him, he's capable of saying you stole a mortadella	
TARGET TEXTS:		STRATEGY
OFFICIAL	小心点他 他会说你偷了 意大利香肠	Explication
F1	你要当心那个人 你出去时他会说你偷了 香肠	Generalization
F2	你要当心那个人 他会说你偷了 香肠	Generalization
F3	当心他 他会说你偷了 香肠	Generalization
F4	/	Missing episode
F5	当心点他 他可能会说你偷走了 香肠	Generalization

2 – Extra-linguistic cultural references, Cultural Heritage, Ethnographic References, Shops, Bars, Restaurants

SOURCE TEX ITALIAN	Si era preso la sua falegnameria per farci una salumeria .	
ENGLISH VERSION	He had taken his carpenter shop and turned it into a grocery store .	
TARGET TEXTS:		STRATEGY
OFFICIAL	他把自己的木工车间改成一个 杂货店	Hybrid – Generalization + Adaptation
F1	堂·阿奇勒夺走了木匠铺 然后改造成了 杂货店	Hybrid – Generalization + Adaptation
F2	堂·阿奇勒收走了他的木匠作坊 改变了 杂货铺	Hybrid – Generalization + Adaptation
F3	他接管了他的木工店 把它改成了 杂货铺	Hybrid – Generalization + Adaptation
F4	这个人已经夺走了他的木匠店 然后把他改成了一间 杂货店	Hybrid – Generalization + Adaptation
F5	他把他的木匠店改成了 杂货店	Hybrid – Generalization + Adaptation
SOURCE TEX ITALIAN	Il marito scaricava cassette al mercato .	
ENGLISH VERSION	Her husband unloaded crates at the market .	
TARGET TEXTS:		STRATEGY
OFFICIAL	他的丈夫在 超市 卸箱子	Mistranslation – Over-interpretation

F1	她丈夫在 市场 负责卸货	Equivalence
F2	她的丈夫在 市场 给人家卸货	Equivalence
F3	她丈夫在 集市 卸载板条箱赚钱	Equivalence
F4	她的丈夫是在市场里做卸货工作的	Explicitation
F5	她丈夫在市场负责卸货	Equivalence
SOURCE TEX ITALIAN	La signora della merceria .	
ENGLISH VERSION	The lady at the notions store.	
TARGET TEXTS:		STRATEGY
OFFICIAL	商店 里的那位女士	Generalization
F1	杂货店 的阿姨给我的	Hybrid – Generalization + Adaptation
F2	杂货铺 的老板娘	Hybrid – Generalization + Adaptation
F3	杂货店 的女士	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	杂货店 的老板娘	Hybrid – Generalization + Adaptation
SOURCE TEX ITALIAN	Dopo sei, sette anni riuscivamo a leggere sì e no “ Sali e Tabacchi ”, “salumeria”, “poste e telegrafi”.	
ENGLISH VERSION	After six, seven years we could barely read “tobacconist”, “grocery store”, “post office”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	六七年之后 我们都还不怎么会读 “ 烟草商 ”“ 杂货店 ”“ 邮局 ”	Generalization
F1	上了六七年学之后 我们勉强能读出来的字是 烟草店 杂货店 邮局	Generalization
F2	我们上了六七年学 还只是勉强能认字 我们认得 香烟 肉食店 邮局	Generalization
F3	上了六七年 我们勉强能认识 “ 烟草店 ” “ 杂货店 ” “ 邮局 ”	Generalization
F4	6、7年后 我们只能勉强读 烟草商 杂货店 邮局 这些单词了	Generalization
F5	过了六七年 我们还几乎不怎么识字 「 烟草店 」「 杂货店 」「 邮局 」	Generalization
SOURCE TEXT ITALIAN	Dopo sei, sette anni riuscivamo a leggere sì e no “ Sali e Tabacchi ”, “ salumeria ”, “poste e telegrafi”.	
ENGLISH VERSION	After six, seven years we could barely read “tobacconist”, “grocery store”, “post office”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	六七年之后 我们都还不怎么会读 “ 烟草商 ”“ 杂货店 ”“ 邮局 ”	Hybrid – Generalization + Adaptation
F1	上了六七年学之后 我们勉强能读出来的字是 烟草店 杂货店 邮局	Hybrid – Generalization + Adaptation
F2	我们上了六七年学 还只是勉强能认字 我们认得 香烟 肉食店 邮局	Explicitation
F3	上了六七年 我们勉强能认识 “ 烟草店 ” “ 杂货店 ” “ 邮局 ”	Hybrid – Generalization + Adaptation
F4	6、7年后 我们只能勉强读 烟草商 杂货店 邮局 这些单词了	Hybrid – Generalization + Adaptation
F5	过了六七年 我们还几乎不怎么识字 「 烟草店 」「 杂货店 」「 邮局 」	Hybrid – Generalization + Adaptation

SOURCE TEXT ITALIAN	Dopo sei, sette anni riuscivamo a leggere sì e no “Sali e Tabacchi”, “salumeria”, “ poste e telegrafi ”.	
ENGLISH VERSION	After six, seven years we could barely read “tobacconist”, “grocery store”, “post office”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	六七年之后 我们都还不怎么会读 “烟草商”“杂货店”“ 邮局 ”	Generalization
F1	上了六七年学之后 我们勉强能读出来的字是 烟草店 杂货店 邮局	Generalization
F2	我们上了六七年学 还只是勉强能认字 我们认得香烟 肉食店 邮局	Generalization
F3	上了六七年 我们勉强能认识 “烟草店” “杂货店” “ 邮局 ”	Generalization
F4	6、7年后 我们只能勉强读 烟草商 杂货店 邮局 这些单词了	Generalization
F5	过了六七年 我们还几乎不怎么识字 「烟草店」「杂货店」「 邮局 」	Generalization
SOURCE TEXT ITALIAN	Hai visto come sta andando bene la salumeria Carracci?	
ENGLISH VERSION	Have you seen how well the Carraccis’ grocery store is doing?	
TARGET TEXTS:		STRATEGY
OFFICIAL	看到卡拉基斯的 杂货店 发展得多好了吗	Hybrid – Generalization + Adaptation
F1	你看到卡拉奇家的 杂货店 生意多好了吗	Hybrid – Generalization + Adaptation
F2	你看到卡拉奇家的 肉食店 生意多好了吗	Explicitation
F3	你知道卡拉奇家的 杂货店 有多成功吗	Hybrid – Generalization + Adaptation
F4	你见过 Carraccis 杂货店 经营得有多好吗	Hybrid – Generalization + Adaptation
F5	你看到卡拉奇家的 杂货店 生意有多好了吗	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	La salumeria diventa sempre più bella, ma con quali soldi?	
ENGLISH VERSION	The grocery store thrives	
TARGET TEXTS:		STRATEGY
OFFICIAL	杂货店 是真的生意那么好吗	Hybrid – Generalization + Adaptation
F1	杂货店 生意红火	Hybrid – Generalization + Adaptation
F2	不管他的 肉食店 生意有多好	Explicitation
F3	杂货店 靠那个垃圾堂·阿奇勒的钱	Hybrid – Generalization + Adaptation
F4	蔬果店 生意兴隆	Mistranslation - Incomprehension
F5	那家 杂货店 现在财源滚滚	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	La salumeria di Stefano prima era la falegnameria del padre di Pasquale.	
ENGLISH VERSION	Stefano’s grocery store used to be Pasquale’s dad’s carpentry shop.	
TARGET TEXTS:		STRATEGY
OFFICIAL	斯特凡诺的 杂货铺 曾经是帕斯卡尔父亲的木工车间	Hybrid – Generalization + Adaptation

F1	斯特凡诺的 杂货店 之前是帕斯卡莱父亲的木匠铺子	Hybrid – Generalization + Adaptation
F2	斯特凡诺的 肉食店 之前是佩卢索的木匠铺子 属于帕斯卡莱的父亲	Explication
F3	斯特凡诺的 杂货店 以前是帕斯卡莱爸爸的木工店	Hybrid – Generalization + Adaptation
F4	Stefano 的 蔬果店 以前是 Pasquale 爸爸的木匠店	Mistranslation - Incomprehension
F5	斯特凡诺的 杂货店 以前是帕斯卡莱父亲的木工店	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	A nessuno importa niente e sia noi che voi spendiamo in salumeria e in pasticceria.	
ENGLISH VERSION	No one could care less. And our families spend in their stores .	
TARGET TEXTS:		STRATEGY
OFFICIAL	根本没人在乎过往 我们的家庭在 他们的商店 里消费	Generalization (EN)
F1	大家都不管这些 我们的父母去 他们的店里 花钱	Generalization (EN)
F2	但是没人管他们的钱是怎么来的 我们还是去 他们的店里 花钱	Generalization (EN)
F3	没人不想知道 我们家人都在 他们店里 消费	Generalization (EN)
F4	所有人都很关心 我们的家庭都 在他们的商店 消费	Generalization (EN)
F5	没人关心 我们的家族在 他们的店里 消费	Generalization (EN)
SOURCE TEXT ITALIAN	Mio padre con il tempo si allargò e oggi la pasticceria Solara è quella che è.	
ENGLISH VERSION	My father expanded over time and today the Solara pastry shop is what it is.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我父亲逐渐拓展生意 索拉拉 点心房 才变成今天这样	Explication
F1	我父亲接手后又一步步扩大 开起了索拉拉 甜品店 现在这家店变得很有名	Explication
F2	我父亲接手后又一步步扩大 然后才有了现在的索拉拉 甜品店	Explication
F3	后来我父亲慢慢把店面扩大了 然后才有了如今的索拉拉 点心房	Explication
F4	我父亲一步步将事业做大 一手打造了今天的 Solara 糕点铺	Explication
F5	我父亲逐渐拓展生意 索拉拉 点心房 才变成今天这样	Explication
SOURCE TEXT ITALIAN	Loredana sta al bar Patria .	
ENGLISH VERSION	Loredana's at the Patria Bar.	
TARGET TEXTS:		STRATEGY
OFFICIAL	萝蕾丹娜在 帕特里亚酒吧	Loan
F1	洛雷达纳在 帕特里亚酒吧	Loan
F2	洛雷达纳就在 帕特里亚酒吧	Loan

F3	洛瑞达娜在 帕特里亚酒吧	Loan
F4	Loredana 在 天堂酒吧	Mistranslation - Incomprehension
F5	洛雷达娜正在 帕翠亚酒吧里	Loan
SOURCE TEXT ITALIAN	Guarda che la salumeria ...	
ENGLISH VERSION	Look, the grocery store...	
TARGET TEXTS:		STRATEGY
OFFICIAL	那家 杂货店	Hybrid – Generalization + Adaptation
F1	/	Missing episode
F2	听着 那个 杂货店	Hybrid – Generalization + Adaptation
F3	听着 那个 杂货店 ...	Hybrid – Generalization + Adaptation
F4	你看那间 杂货店	Hybrid – Generalization + Adaptation
F5	那家 杂货店 ...	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	E che se non lavoro in salumeria non ci vanno più neanche loro.	
ENGLISH VERSION	If I don't go to work in the grocery store, they're not going to either.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们说 要是我不去 杂货店 里干活 她们也不会去	Hybrid – Generalization + Adaptation
F1	/	Missing episode
F2	还说如果我不去 店里 干活 那她们也不会去	Generalization
F3	如果我不去 杂货店 工作的话 她们也不去了	Hybrid – Generalization + Adaptation
F4	如果我不去 杂货店 工作 她们也不会去	Hybrid – Generalization + Adaptation
F5	要是我不去 杂货店 里干活 她们也不会去	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Ho pensato di comprarmeli, così ci apriamo una salumeria nuova.	
ENGLISH VERSION	I thought of buying them to open a new grocery store.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我想买下 开一家新的 杂货店	Hybrid – Generalization + Adaptation
F1	我打算买下它们 然后开一家新的 肉食店	Explication
F2	我想过把那买下来 开一家新的 肉食店	Explication
F3	我考虑买下来 开一家新 杂货店	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	我考虑着买下来开一个新的 杂货店	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Per questa salumeria voglio i fornitori migliori, roba di qualità.	
ENGLISH VERSION	For this store I want the best suppliers, quality stuff.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这家 店 我想找最好的 供货商 高档货	Generalization
F1	我想让这个 店 有最好的供应商和最佳的货物	Generalization
F2	这个 肉食店 我要找最好的供应商 卖最高质量的货	Explication

F3	这个店 我们找最好的供应商 卖高质量的货	Generalization
F4	/	Missing episode
F5	我想为杂货店选择最优质的供货商 只卖高品质的东西	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	La macchina, la casa nuova, la salumeria nuova, il negozio di scarpe in centro...	
ENGLISH VERSION	The car, the new house, the new grocery store, the shoe store downtown...	
TARGET TEXTS:		STRATEGY
OFFICIAL	车 新房子 新杂货店 市中心的鞋店	Hybrid – Generalization + Adaptation
F1	车子 新房子 新开的肉食店 还有市中心的鞋店	Explication
F2	汽车 新房子 新肉食店 市中心的鞋店	Explication
F3	车 房 新商店	Generalization
F4	/	Missing episode
F5	车 新房 新杂货店 以及市中心的鞋店	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Ora però Lila deve convincersi a lavorare nella salumeria nuova	
ENGLISH VERSION	But now she has to agree to work in the new grocery store	
TARGET TEXTS:		STRATEGY
OFFICIAL	但现在她必须同意 在新开的杂货店工作	Hybrid – Generalization + Adaptation
F1	但是现在莉拉必须同意去新的肉食店工作	Explication
F2	但是现在得说服莉娜去新开的肉食店里	Explication
F3	但她现在必须同意去新商店上班	Generalization
F4	/	Missing episode
F5	但她现在必须同意在新杂货店工作了	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Se Lila vuole, la mette nella salumeria nuova. Devi gestirla tu, no?	
ENGLISH VERSION	Lila can put it in the new grocery store. You're running it, right?	
TARGET TEXTS:		STRATEGY
OFFICIAL	莱拉可以把照片挂在新杂货店里 你在管店对吧	Hybrid – Generalization + Adaptation
F1	要是莉拉愿意 应该把它挂在新开的肉食店里 你会去管那家店 对吗	Explication
F2	如果可以 莉娜不会把那张照片挂在新开的肉食店里吗 这家店由你经营 不是吗	Explication
F3	莱拉可以把它放在新开的杂货店里 是你在打理吧	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	莉拉可以贴在新杂货店里 是你在管那个店吧	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Tu ora hai la salumeria nuova. Che vuoi studiare?	
ENGLISH VERSION	You have the new grocery store now. Why do you want to study?	
TARGET TEXTS:		STRATEGY

OFFICIAL	你现在有一家新 杂货店 干嘛还去读书	Hybrid – Generalization + Adaptation
F1	你有一家刚开业的 肉食店 为什么要学习	Explicitation
F2	你有一家刚开业的 肉食店 你还要学习	Explicitation
F3	你现在有了新的 杂货店 你为什么想学习	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	你现在新开了个 杂货店 你为什么想读书	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Ti fa uscire con i tuoi amici, ti fa lavorare nella salumeria nuova.	
ENGLISH VERSION	He lets you go out with your friends, he's giving you a job in the new store.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他让你和朋友们出去玩 他让你在新 店 工作	Generalization
F1	他让你和朋友出去玩 还让你在新 肉食店 工作	Explicitation
F2	他让你和你的朋友出去 让你在新 肉食店 里工作	Explicitation
F3	他让你和你的朋友出去玩 他要给你一份在新 店 的工作	Generalization
F4	/	Missing episode
F5	他让你和朋友出去 还让你在新 杂货店 工作	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Stefano aveva da fare con il bancone della salumeria nuova e ha chiesto ad Antonio di accompagnarci.	
ENGLISH VERSION	Stefano was busy at the new store and he asked Antonio to bring us.	
TARGET TEXTS:		STRATEGY
OFFICIAL	斯特凡诺忙着经营新 店 他让安东尼奥带我们来	Generalization
F1	斯特凡诺忙着新 肉食店 的事 他让安东尼奥送我们过来	Explicitation
F2	斯特凡诺忙着新 肉食店 的事 因此就让安东尼奥送我们过来	Explicitation
F3	斯特凡诺忙着打理新 店铺 他让安东尼奥带我们来	Generalization
F4	/	Missing episode
F5	斯特凡诺在新 店 里很忙 他叫安东尼奥带上我们	Generalization
SOURCE TEXT ITALIAN	La salumeria nuova e quella vecchia fruttavano bene.	
ENGLISH VERSION	The new grocery store and the old one yielded well.	
TARGET TEXTS:		STRATEGY
OFFICIAL	新旧两家 肉食店 收益都不错	Explicitation
F1	新 肉食店 和老肉食店的收益都很不错	Explicitation
F2	新 肉食店 和老肉食店的收益都不错	Explicitation
F3	新旧 商店 收入颇丰	Generalization

F4	/	Missing episode
F5	新杂货店和旧杂货店生意都很好	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	La mia signora passa le giornate intere nella salumeria.	
ENGLISH VERSION	My wife spends all day at the grocery store.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她每天都在肉食店	Explicitation
F1	我太太在肉食店忙活了一天	Explicitation
F2	我太太在肉食店里忙活了一整天	Explicitation
F3	我妻子整天都在商店	Generalization
F4	/	Missing episode
F5	我妻子整天都在杂货店工作	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	Andiamo dal tabaccaio a spedire la lettera.	
ENGLISH VERSION	Let's go to the tobacconist to send the letter.	
TARGET TEXTS:		STRATEGY
OFFICIAL	咱们去烟草店把信寄了	Equivalence
F1	我们去烟草百货店寄信吧	Explicitation
F2	我们去烟草百货店寄那封信	Explicitation
F3	我们去烟草店寄信	Equivalence
F4	/	Missing episode
F5	我们去烟草店把信寄出去	Equivalence
SOURCE TEXT ITALIAN	Gigliola mi serve in pasticceria.	
ENGLISH VERSION	I need Gigliola in the pastry shop.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我需要吉廖拉在糕点店帮忙	Explicitation
F1	吉耀拉要在甜食店里帮我	Explicitation
F2	吉耀拉要在甜食店里帮我	Explicitation
F3	吉耀拉得去点心房帮忙	Explicitation
F4	/	Missing episode
F5	我需要吉耀拉去糕点店帮忙	Explicitation
SOURCE TEXT ITALIAN	Io devo stare nella salumeria.	
ENGLISH VERSION	They need me in the grocery store.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们需要我在杂货店里帮忙	Hybrid – Generalization + Adaptation
F1	我要在肉食店里看店	Explicitation
F2	我要在肉食店里看店	Explicitation
F3	我得去杂货店帮忙	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	*	Omission
SOURCE TEXT ITALIAN	Lavorate ancora nella salumeria nuova?	
ENGLISH VERSION	Are you still working in the grocery store?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你还在肉食店干活吗	Explicitation
F1	你还在肉食店工作吗	Explicitation
F2	你们还在新肉食店上班吗	Explicitation
F3	你还在杂货店工作吗	Hybrid – Generalization + Adaptation
F4	/	Missing episode

F5	你还在 杂货店 里工作吗	Hybrid – Generalization + Adaptation
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3 - Extra-linguistic cultural references, Cultural Heritage, Ethnographic References, Objects from daily life

SOURCE TEXT ITALIAN	Mamma, ci sta sporcando i panni !	
ENGLISH VERSION	Ma, she's getting the laundry dirty!	
TARGET TEXTS:		STRATEGY
OFFICIAL	妈 她把 你洗的衣服 弄脏了	Mistranslation – Mismatch video-sub
F1	妈妈 她把 我们的床单 弄脏了	Explicitation
F2	妈 她在往 床单 上抹东西	Explicitation
F3	妈 她在弄脏 洗好的床单	Explicitation
F4	妈妈 她把 洗好的床单 弄脏了	Explicitation
F5	妈妈 她把 床单 搞脏了	Explicitation
SOURCE TEXT ITALIAN	E chi ti dà i pannolini ?	
ENGLISH VERSION	Who'll give you your pads?	
TARGET TEXTS:		STRATEGY
OFFICIAL	不然谁给你 卫生巾	Equivalence
F1	那谁给你 棉垫 呢	Equivalence
F2	那谁给你做 卫生巾	Equivalence
F3	那谁给你 月事带	Adaptation
F4	谁给你 垫子 呢	Equivalence
F5	那谁给你 卫生垫	Equivalence
SOURCE TEXT ITALIAN	Non assomigliano a quelle che si vedono in giro nel rione, neanche a quelle dei fotoromanzi .	
ENGLISH VERSION	They don't look like the ones you see in the neighborhood, or in photonovels.	
TARGET TEXTS:		STRATEGY
OFFICIAL	附近没见过这种鞋子 书上 也没有看到过	Generalization
F1	看上去和附近能见到的鞋都不一样 也不像 照片小说 里的	Literal Translation
F2	这不像我们城区里卖的鞋子 照片小说 里也没有这样的鞋子	Literal Translation
F3	这些不像是会在这里见到的 也不像 摄影集 里的	Adaptation
F4	它们不像你平时在社区里见到的那些鞋一样 或是在 图片小说 里	Literal Translation

F5	这鞋跟附近的人穿的鞋都不一样 跟图片漫画书里的也不一样	Explicitation
SOURCE TEXT ITALIAN	Tre casse dei nostri razzi , tre di razzi piccoli.	
ENGLISH VERSION	Three crates of rockets for us, three of small rockets	
TARGET TEXTS:		STRATEGY
OFFICIAL	给我们三箱 火箭 三箱小 火箭	Equivalence
F1	我们有三箱 烟火 三箱小 鞭炮	Generalization
F2	三箱我们用的 烟花 三箱给孩子们玩的烟花和风车	Generalization
F3	三箱我们玩的 焰火 三箱小孩玩的焰火和玩具风车...	Generalization
F4	我们有 3 箱 火箭炮 里面有 3 箱小 火炮	Equivalence
F5	三大箱的 火箭烟花 三箱小 火箭烟花	Explicitation
SOURCE TEXT ITALIAN	Poi abbiamo le girandole ,	
ENGLISH VERSION	Then we have pinwheels...	
TARGET TEXTS:		STRATEGY
OFFICIAL	风车	Equivalence
F1	旋转烟花...	Explicitation
F2	和风车	Equivalence
F3	和玩具风车...	Equivalence
F4	火轮	Explicitation
F5	轮转烟花	Explicitation
SOURCE TEXT ITALIAN	Poi abbiamo le girandole, i bengala , i raudi...	
ENGLISH VERSION	Not provided	
TARGET TEXTS:		STRATEGY
OFFICIAL	*	Omission
F1	*	Omission
F2	*	Omission
F3	*	Omission
F4	*	Omission
F5	*	Omission
SOURCE TEXT ITALIAN	Poi abbiamo le girandole, i bengala, i raudi ...	
ENGLISH VERSION	Not provided	
TARGET TEXTS:		STRATEGY
OFFICIAL	*	Omission
F1	*	Omission
F2	*	Omission
F3	*	Omission

F4	*	Omission
F5	*	Omission
SOURCE TEXT ITALIAN	Io voglio la stellina .	
ENGLISH VERSION	I'd like one of these.	
TARGET TEXTS:		STRATEGY
OFFICIAL	*	Omission
F1	我想要一支这个	Generalization
F2	我想要一支	Generalization
F3	我想要一支	Generalization
F4	我想要这个	Generalization
F5	我也想要一个	Generalization
SOURCE TEXT ITALIAN	Pensai che se era passata anche sopra quel tradimento doveva amarlo perdutamente, come nei fotoromanzi .	
ENGLISH VERSION	I thought if she had overlooked that betrayal it meant she loved him madly like in the photonovels.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我想她是否对那次背叛视而不见 这说明她爱他成狂 就像 图画小说 里那样	Literal Translation
F1	我想如果她原谅了斯特凡诺的冒犯 意味着她爱他 就像 照片小说 里的姑娘一样爱着他	Literal Translation
F2	我心想 如果她连那个背叛都能原谅 那么她应该热烈地爱着他 就像 照片小说 里的姑娘一样	Literal Translation
F3	我想如果她无视这次背叛 说明她就像 照片小说 里那样疯狂爱他	Literal Translation
F4	/	Missing episode
F5	我想着 如果她肯无视这种背叛 那意味着她一定疯狂地爱着他就跟 图画书 里描述的那样	Literal Translation
SOURCE TEXT ITALIAN	Su " Confidenze " ho visto che a casa di Rossano Brazzi c'è una cosa simile.	
ENGLISH VERSION	In a magazine I saw that Rossano Brazzi has a picture like this in his house.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我在 杂志 里看到 罗萨诺·布拉齐的家里也有一张这样的照片	Generalization
F1	在 孔菲顿则街上 我看到罗萨诺·布来兹家里有一幅类似这样的画	Mistranslation - Incomprehension
F2	在 孔菲顿则街上 我看到罗萨诺·布来兹家里有一幅类似这样的画	Mistranslation - Incomprehension
F3	我在 杂志 上看到罗萨诺·布来兹家里有一幅类似这样的画	Generalization
F4	/	Missing episode
F5	我在一本 杂志 上看到过罗萨诺·布拉齐也有一张类似的画挂在他家里	Generalization
SOURCE TEXT ITALIAN	Non so, il Roma .	
ENGLISH VERSION	I don't know... Roma.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我不知道 《 罗马日报 》	Explicitation

F1	我没太在意 就《罗马报》	Explicitation
F2	我读《罗马报》	Explicitation
F3	我不知道... 罗马吧	Literal Translation
F4	/	Missing episode
F5	我也不知道 《罗马报》吧	Explicitation
SOURCE TEXT ITALIAN	Sei il figlio di quello che scrive sul Roma.	
ENGLISH VERSION	You're the son of the guy who writes for Roma.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你就是那个《罗马报》撰稿人的儿子啊	Explicitation
F1	你就是那个在《罗马报》上写文章的人的儿子	Explicitation
F2	那就是《罗马报》上那篇文章作者的儿子	Explicitation
F3	你就是写"罗马报"的那个儿子的儿子啊	Explicitation
F4	/	Missing episode
F5	你就是那个给《罗马报》写文章的人的儿子	Explicitation
SOURCE TEXT ITALIAN	Non mi pubblicano l'articolo sul Mattino.	
ENGLISH VERSION	They're not publishing my article in Il Mattino.	
TARGET TEXTS:		STRATEGY
OFFICIAL	报纸上不会登我的文章	Generalization
F1	《晨报》不会发表我的那篇文章	Equivalence
F2	他们不让我在《晨报》上发表文章	Equivalence
F3	他们不想在"晨报"上刊登我的文章	Equivalence
F4	/	Missing episode
F5	我被《晨报》退稿了 他们不肯发表	Equivalence

4 – Extra-linguistic cultural references, Cultural Heritage, Ethnographic References, Brand Names

SOURCE TEXT ITALIAN	Il padre di Stefano Carracci gli ha comprato la Vespa.	
ENGLISH VERSION	Stefano Carracci's father bought him a Vespa.	
TARGET TEXTS:		STRATEGY
OFFICIAL	斯特凡诺·卡拉奇的爸爸给他买了一辆黄蜂牌小型摩托车	Explicitation
F1	斯特凡诺·卡拉奇的父亲给他买了一辆韦士柏	Equivalence
F2	斯特凡诺·卡拉奇的爸爸给他买了辆摩托车	Generalization
F3	斯特凡诺·卡拉奇的爸爸给他买了台摩托车	Generalization
F4	/	Missing episode
F5	斯特凡诺·卡拉奇的爸爸给他买了辆伟士牌机车	Explicitation
SOURCE TEXT ITALIAN	Belli sono belli, ma solo per questo ci sta bene di farci tirare dentro la 1100?	
ENGLISH VERSION	Sure, they're handsome, but is that a reason to let them drag us into their car?	
TARGET TEXTS:		STRATEGY

OFFICIAL	他们是好看 但那就是把人拖进车里的理由吗	Generalization
F1	好 他们很英俊 但这就有理由拽我们上他们的车吗	Generalization
F2	是 他们是很帅 但那就随便他们把人强行带走吗	Omission
F3	没错 他们是很帅 但那样就可以把人强行拖上车了吗	Generalization
F4	没错 他们是长得帅 但这是我们任由他们拉进车里的理由吗	Generalization
F5	当然 他们很帅 长得帅就能把我们拖进他们的车里吗	Generalization
SOURCE TEXT ITALIAN	Gli ho fatto portare il 1100.	
ENGLISH VERSION	I let him drive my car.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我让他开了我的车	Generalization
F1	我让他开了我的车	Generalization
F2	我让他开了我的车	Generalization
F3	我让里诺开了我的车	Generalization
F4	我让他开了我的车	Generalization
F5	我让他开了我的车	Generalization
SOURCE TEXT ITALIAN	Questa è la Giulietta?	
ENGLISH VERSION	Is it a Giulietta?	
TARGET TEXTS:		STRATEGY
OFFICIAL	新品吗	Generalization
F1	/	Missing episode
F2	是朱丽叶塔吗	Loan
F3	这是阿尔法·罗密欧吧	Explication
F4	车型是 Giulietta 吗 NOTE: Giulietta 是意大利著名的轿车和跑车制造商 Alfa Romeo(阿尔法·罗密欧)公司的车型 现将停产	Explication - Note
F5	是阿尔法罗密欧牌的吗	Explication
SOURCE TEXT ITALIAN	Dice che sono stati Enzo, Pasquale e Antonio a bruciargli il 1100.	
ENGLISH VERSION	He says it was Enzo, Pasquale and Antonio who burned his car.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他说是恩佐 帕斯卡尔和安东尼奥 烧了他的车	Generalization
F1	尤其是对恩佐 帕斯卡莱和安东尼奥 因为他们把他的汽车烧了	Generalization
F2	尤其是帕斯卡莱 安东尼奥 和恩佐 他们把他的汽车砸了	Generalization
F3	他说是恩佐 帕斯卡莱和安东尼奥 烧了他的车	Generalization
F4	/	Missing episode
F5	他说是恩佐 帕斯卡莱和安东尼奥 烧了他的车	Generalization

SOURCE TEXT ITALIAN	Ora si è comprato pure il 1100.	
ENGLISH VERSION	He's bought a car.	
TARGET TEXTS:		STRATEGY
OFFICIAL	还买了辆车	Generalization
F1	他才买了辆菲亚特 1100	Explicitation
F2	最近才买了一辆菲亚特 1100	Explicitation
F3	他买了辆车	Generalization
F4	/	Missing episode
F5	他买了辆车	Generalization
SOURCE TEXT ITALIAN	Un anno si compra lo spiderino	
ENGLISH VERSION	One year he buys a sports car	
TARGET TEXTS:		STRATEGY
OFFICIAL	前一年 他买了一辆跑车	Generalization
F1	头一年还在买跑车	Generalization
F2	头一年买跑车	Generalization
F3	前一年还买跑车	Generalization
F4	/	Missing episode
F5	前一年他如果买下一辆跑车	Generalization

5 – Extra-linguistic cultural references, Cultural Heritage, Ethnographic References, Work

SOURCE TEXT ITALIAN	Mamma, perché c'è il becchino?	
ENGLISH VERSION	Mamma, why's the undertaker here?	
TARGET TEXTS:		STRATEGY
OFFICIAL	妈妈 为什么会有送葬者来	Generalization
F1	妈妈 为什么殡仪馆的人来这里了	Equivalence
F2	妈妈 为什么殡仪馆的人来了	Equivalence
F3	妈妈 送葬的人为什么在这	Generalization
F4	妈妈 为什么殡仪馆的人在这	Equivalence
F5	妈妈 送葬的人为什么在这儿	Generalization
SOURCE TEXT ITALIAN	Ha sistemato il primo figlio all'officina di Gorresio.	
ENGLISH VERSION	He set up her oldest son in Gorresio's workshop.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他安排她的大儿子在戈瑞西奥的店里工作	Generalization
F1	他把她的大儿子安排在戈雷西奥的作坊	Equivalence
F2	他把她的大儿子送到格雷西奥的店里工作	Generalization
F3	他牵线搭桥把她大儿子弄到格莱西欧工坊工作了	Equivalence
F4	他还安排她的大儿子在 Gorresio 的作坊工作	Equivalence
F5	他替她的大儿子在格拉西奥的车间找了份工作	Equivalence
SOURCE TEXT ITALIAN	Lui è ferroviere	

ENGLISH VERSION	He's a railway worker	
TARGET TEXTS:		STRATEGY
OFFICIAL	他是铁路工人	Equivalence
F1	他是铁路工人	Equivalence
F2	他在铁路系统工作	Equivalence
F3	他是铁路工人	Equivalence
F4	他是铁路工人	Equivalence
F5	他是铁路工人	Equivalence
SOURCE TEXT ITALIAN	Perché la merciaia ha sempre quattro soldi in mano?	
ENGLISH VERSION	Why does the haberdasher always hold small change in her hand?	
TARGET TEXTS:		STRATEGY
OFFICIAL	为什么 杂货商 只有小钱	Hybrid – Generalization + Adaptation
F1	/	Missing episode
F2	为什么 缝纫用品店老板娘 总是攥紧了手里那点小钱	Explicitation
F3	杂货店员 为什么手里永远只有零钱	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	为什么 缝纫店老板 手里只有小钱	Hybrid – Generalization + Adaptation
SOURCE TEXT ITALIAN	A Carmela ho dato una paga molto più alta di quella della merciaia .	
ENGLISH VERSION	I gave Carmela much higher pay than at the notions store.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我给卡梅拉的工资 比杂货店 给的多	Hybrid – Generalization + Adaptation
F1	我给卡梅拉的工资要比她在 裁缝用品店 时高得多	Explicitation
F2	我付给卡梅拉的工资要比她之前在 缝纫店里 高得多	Explicitation
F3	我给了卡梅拉比在 杂货店 时更高的工资	Hybrid – Generalization + Adaptation
F4	/	Missing episode
F5	我给卡梅拉的工资可比她之前在小 杂货店 高多了	Hybrid – Generalization + Adaptation

6 – Extra-linguistic cultural references, Cultural Heritage, Art, media and culture, Real/fictional characters

SOURCE TEXT ITALIAN	Pisa è bagnata dall'Arno, è sede di un'antica Università dove insegnò anche Galileo Galilei
ENGLISH VERSION	Pisa is bathed by the Arno. It is the seat of an ancient university where Galileo Galilei taught.

TARGET TEXTS:		STRATEGY
OFFICIAL	比萨被阿尔诺河所淹没 这是一所古代大学的所在地 伽利略·伽利莱就在那里教书	Equivalence
F1	比萨城有阿尔诺河穿城而过 一所古老的大学坐落于此 伽利略曾在那里任教	Equivalence
F2	比萨城紧邻阿诺河 城中有一所古老的大学 伽利略曾在那里教学	Equivalence
F3	比萨城被阿诺河所环绕 那里坐落着一所历史悠久的大学 伽利略·伽利雷曾在那任教	Equivalence
F4	/	Missing episode
F5	比萨斜塔位于阿尔诺河旁边 那里是一座古代大学的遗址 是伽利略·伽利莱教书的地方	Equivalence
SOURCE TEXT ITALIAN	Allora, a Delo, l'oracolo invita i troiani a cercare l'antica madre.	
ENGLISH VERSION	In Delos that oracle invites the Trojans to seek the ancient mother.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在提洛岛 圣者带他们去见自己的母亲 女先知	Mistranslation - Incomprehension
F1	在提洛岛 神谕指示特洛伊军队 去寻找古老的母亲	Literal Translation
F2	在提洛岛 祭司恳请特洛伊人 向先祖寻求帮助	Explicitation
F3	在德乐 神谕启示特洛伊人 去寻根	Explicitation
F4	在提洛岛 那道神谕让特洛伊人 去寻找从前的母亲	Literal Translation
F5	在提洛岛 神谕指引特洛伊人 寻找古老的母亲	Literal Translation
SOURCE TEXT ITALIAN	Sentite qua, questa è la maledizione dell'arpia Celeno, dal libro terzo.	
ENGLISH VERSION	This is the curse of the Harpy Celaeno, from Book 3	
TARGET TEXTS:		STRATEGY
OFFICIAL	这是哈比.塞拉诺的诅咒 第三部书上所讲	Mistranslation - Incomprehension
F1	这段话是刻莱诺的诅咒 来自第三卷 鸟身女妖哈耳庇厄的首领	Explicitation
F2	第三册书里 鹰身女妖的诅咒是这么说的	Generalization
F3	这是第三册书上的鹰身女妖塞莱诺的诅咒	Explicitation
F4	这就是第三卷里鸟身女妖赛莱诺的诅咒	Explicitation
F5	这是鹰身女妖的诅咒 第三卷上写到	Generalization
SOURCE TEXT ITALIAN	Sentite che cosa scrive a proposito di Didone.	
ENGLISH VERSION	Listen to what she writes about Dido.	
TARGET TEXTS:		STRATEGY
OFFICIAL	听听她是怎么写狄多的	Equivalence
F1	听听她是怎么描述狄多女王的 Note: 狄多女王: 罗马诗人维吉尔的长诗《埃涅阿斯纪》中的人物	Explicitation - Note
F2	听听她是怎么写狄多女王的	Explicitation
F3	听听她是怎么描述狄多的	Equivalence

F4	听听她是怎么写 Dido 的	Retention
F5	听听她是怎么写狄多的	Equivalence
SOURCE TEXT ITALIAN	Era un compito su Didone.	
ENGLISH VERSION	It was an essay on Dido.	
TARGET TEXTS:		STRATEGY
OFFICIAL	那是一篇关于狄多的作文	Equivalence
F1	是一篇关于狄多的文章 Note: 古迦太基的创建者和首位皇后	Explicitation - Note
F2	是关于狄多女王的作文	Explicitation
F3	作文写的是有关狄多的	Equivalence
F4	那是篇描写 Dido 的文章	Retention
F5	那是一篇关于狄多的作文 你曾经说过一些话 还记得吗 老师当着全班同学的面读了出来	Equivalence
SOURCE TEXT ITALIAN	Come Didone ed Enea	
ENGLISH VERSION	Like Dido and Aeneas	
TARGET TEXTS:		STRATEGY
OFFICIAL	就像狄多和埃涅阿斯	Equivalence
F1	就像狄多女王和埃涅阿斯	Explicitation
F2	就像狄多女王和埃涅阿斯	Explicitation
F3	就像狄多和埃涅阿斯	Equivalence
F4	像 Dido 和 Aeneas NOTE: 源自古罗马诗人维吉尔的史诗《埃涅阿斯记》第四卷 讲述了迦太基女王狄朵与武士埃涅阿斯的爱情悲剧	Explicitation - Note
F5	就像狄朵与埃涅阿斯一样	Equivalence
SOURCE TEXT ITALIAN	Come Didone ed Enea	
ENGLISH VERSION	Like Dido and Aeneas	
TARGET TEXTS:		STRATEGY
OFFICIAL	就像狄多和埃涅阿斯	Equivalence
F1	就像狄多女王和埃涅阿斯	Equivalence
F2	就像狄多女王和埃涅阿斯	Equivalence
F3	就像狄多和埃涅阿斯	Equivalence
F4	像 Dido 和 Aeneas NOTE: 源自古罗马诗人维吉尔的史诗《埃涅阿斯记》第四卷 讲述了迦太基女王狄朵与武士埃涅阿斯的爱情悲剧	Explicitation - Note
F5	就像狄朵与埃涅阿斯一样	Equivalence
SOURCE TEXT ITALIAN	Si crede la principessa Soraya.	
ENGLISH VERSION	She thinks she's Princess Soraya.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她以为自己是索拉雅王妃呢	Equivalence
F1	/	Missing episode
F2	以为自己是索瑞亚王妃呢	Mistranslation – Not equivalent

F3	以为自己是 莎拉雅公主	Mistranslation – Not equivalent
F4	她觉得自己是索拉雅公主 NOTE: 索拉雅公主(Princess Soraya) 伊朗末代沙王穆罕默德·礼萨·巴列维的第二任王后 离婚后失去了王后的头衔, 但获得“伊朗公主”的称号。	Explicitation - Note
F5	她以为自己是 索拉雅王妃 呢	Equivalence
SOURCE TEXT ITALIAN	“Gli indifferenti” di Moravia.	
ENGLISH VERSION	“A Time of Indifference”, by Moravia.	
TARGET TEXTS:		STRATEGY
OFFICIAL	莫拉维亚 《冷漠的人们》	Equivalence
F1	/	Missing episode
F2	还有那本 冷漠的人们	Omission
F3	莫拉维亚的“冷漠的人们”	Equivalence
F4	还有 Moravia 写的《A Time of Indifference》	Retention
F5	莫拉维亚的《冷漠的人们》	Equivalence
SOURCE TEXT ITALIAN	Laura è la donna che Francesco Petrarca incontra durante il suo soggiorno ad Avignone...	
ENGLISH VERSION	Laura is the woman Francesco Petrarca meets during his stay in Avignon.	
TARGET TEXTS:		STRATEGY
OFFICIAL	劳拉是 弗朗西斯科·彼特拉克 在阿维尼翁期间遇到的女人	Equivalence
F1	劳拉是 弗朗切斯科·彼特拉克 在阿维尼翁时遇到的女子 NOTE: 意大利学者 诗人	Explicitation - Note
F2	劳拉是 法国培特拉加人 她在达维南度过了动荡期	Mistranslation - Incomprehension
F3	弗朗切斯科·彼特拉克 在阿维尼翁居住时遇到了劳拉	Equivalence
F4	/	Missing episode
F5	劳拉这个女人 是 诗人弗兰齐斯科·彼特拉克 在阿维尼翁居住期间交往的对象	Explicitation
SOURCE TEXT ITALIAN	Mentre Beatrice e la sua bellezza sono, per Dante...	
ENGLISH VERSION	While for Dante, Beatrice and her beauty represent...	
TARGET TEXTS:		STRATEGY
OFFICIAL	但对于 但丁 比阿特丽斯和她的美丽代表着	Equivalence
F1	但是对于 但丁 来说 贝缇丽彩和她的美丽象征着...	Equivalence
F2	而贝雅特丽齐 她的美丽只为 但丁 绽放	Equivalence
F3	而对于 但丁 比阿特丽斯的美丽象征着...	Equivalence
F4	/	Missing episode
F5	对 但丁 来说 贝雅特丽齐和她的美貌代表着...	Equivalence
SOURCE TEXT ITALIAN	Su “Confidenze” ho visto che a casa di Rossano Brazzi c’è una cosa simile.	
ENGLISH VERSION	In a magazine I saw that Rossano Brazzi has a picture like this in his house.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我在杂志里看到 罗萨诺·布拉齐 的家里也有一张这样的照片	Equivalence

F1	在孔菲顿则街上我看到罗萨诺·布来兹家里有一幅类似这样的画	Equivalence
F2	在孔菲顿则街上 我看到罗萨诺·布来兹家里有一幅类似这样的画	Equivalence
F3	我在杂志上看到罗萨诺·布来兹家里有一幅类似这样的画	Equivalence
F4	/	Missing episode
F5	我在一本杂志上看到过罗萨诺·布拉齐也有一张类似的画挂在他家里	Equivalence
SOURCE TEXT ITALIAN	Angelica.	
ENGLISH VERSION	Angelica.	
TARGET TEXTS:		STRATEGY
OFFICIAL	安吉莉卡	Loan
F1	安杰丽嘉 NOTE: 此处在讨论意大利文艺复兴时期诗人卢多维奇·亚利欧斯多所创作的史诗《疯狂的奥兰多》这是马泰奥·马里亚·博亚尔多《热恋的奥兰多》的续篇	Explicitation - Note
F2	安洁莉卡	Loan
F3	安吉莉卡 NOTA: [意大利木偶剧"奥兰多之歌"女主人公]	Mistranslation - Incomprehension
F4	/	Missing episode
F5	安洁莉卡	Loan
SOURCE TEXT ITALIAN	Ma l'Ariosto si inventa che la Luna è il luogo in cui si conserva tutto ciò che è stato perduto sulla terra.	
ENGLISH VERSION	But Ariosto conceives the moon as the place where everything that has been lost on earth is kept.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但阿斯托尔福觉得月球上保存着 地球上丢失的一切东西	Mistranslation – Not equivalent
F1	但亚利斯欧多把月球构想为了一个 保存着地球上所有遗失之物的地方	Mistranslation – Not equivalent
F2	但在阿里奥斯托的笔下 月球是地球上一切失去之物的归属地	Equivalence
F3	但是阿里斯托认为 月球是保存地球上所有丢失的东西的地方	Mistranslation – Not equivalent
F4	/	Missing episode
F5	但阿里奥斯托构想出了月球这样一个地方 在那里 地球上消失的一切都被保存完好	Equivalence
SOURCE TEXT ITALIAN	Ve lo ricordate Quasimodo?	
ENGLISH VERSION	Do you remember Quasimodo?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你们记得卡西莫多吗	Equivalence
F1	你们还记得夸西莫多吗 NOTE: 意大利诗人 出自夸西莫多诗作《我们那个时代的人》	Explicitation - Note
F2	你们记住	Omission

F3	你们记得夸西莫多吗 NOTE: [意大利诗人]	Explicitation - Note
F4	/	Missing episode
F5	你还记得夸西莫多的诗吗	Equivalence
SOURCE TEXT ITALIAN	Questo è il volume su Kierkegaard e Nietzsche.	
ENGLISH VERSION	This is the volume on Kierkegaard and Nietzsche.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这是祁克果和尼采	Equivalence
F1	这是克尔凯郭尔和尼采的作品 NOTE: 丹麦哲学家 神学家及作家 存在主义之父	Explicitation - Note
F2	这是基尔凯郭尔和尼采的作品	Equivalence
F3	这是克尔凯郭尔和尼采的书卷	Equivalence
F4	/	Missing episode
F5	这是关于克尔凯郭尔和尼采的书	Equivalence
SOURCE TEXT ITALIAN	Questo è il volume su Kierkegaard e Nietzsche.	
ENGLISH VERSION	This is the volume on Kierkegaard and Nietzsche.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这是祁克果和尼采	Equivalence
F1	这是克尔凯郭尔和尼采的作品 NOTE: 丹麦哲学家 神学家及作家 存在主义之父	Explicitation - Note
F2	这是基尔凯郭尔和尼采的作品	Equivalence
F3	这是克尔凯郭尔和尼采的书卷	Equivalence
F4	/	Missing episode
F5	这是关于克尔凯郭尔和尼采的书	Equivalence
SOURCE TEXT ITALIAN	Ho chiesto "Essere e Tempo" di Heidegger tradotto da Chiodi nel '53.	
ENGLISH VERSION	I asked for "Being and Time" by Heidegger translated by Chiodi in 1953.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要的是 1953 年海德格尔写的基奥迪翻译的存在与时间》	Loan
F1	我要的是 1953 年由彼得·基奥迪翻译的海德格尔的《存在与时间》	Explicitation
F2	我要的是基奥迪 53 年翻译的海德格尔的《存在与时间》	Loan
F3	我想要 1953 年基奥迪译版的 海德格尔的"存在与时间"	Loan
F4	/	Missing episode
F5	我要的是齐奥迪翻译的 1953 年版海德格尔的著作《存在与时间》	Loan
SOURCE TEXT ITALIAN	Ho chiesto "Essere e Tempo" di Heidegger tradotto da Chiodi nel '53.	
ENGLISH VERSION	I asked for "Being and Time" by Heidegger translated by Chiodi in 1953.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要的是 1953 年海德格尔写的基奥迪翻译的存在与时间》	Equivalence
F1	我要的是 1953 年由彼得·基奥迪翻译的 海德格尔的《存在与时间》	Equivalence

F2	我要的是基奥迪 53 年翻译的 海德格尔 的 《存在与时间》	Equivalence
F3	我想要 1953 年基奥迪译版的 海德格尔 的 "存在与时间"	Equivalence
F4	/	Missing episode
F5	我要的是齐奥迪翻译的 1953 年版 海德格 尔 的著作《存在与时间》	Equivalence
SOURCE TEXT ITALIAN	C'è un personaggio che si chiama Dan Rooney .	
ENGLISH VERSION	C'è un personaggio che si chiama Dan Rooney .	
TARGET TEXTS:		STRATEGY
OFFICIAL	里面有个人物叫 丹·鲁尼	Equivalence
F1	有个叫 丹·鲁尼 的人 NOTE: 贝克特于 1956 年为 BBC 创作的短 剧《跌倒的人》中的角色	Explication - Note
F2	有个人物叫 丹·鲁尼	Equivalence
F3	里面有个叫 丹·鲁尼 的人	Equivalence
F4	/	Missing episode
F5	书里有个人物叫 丹·鲁尼	Equivalence
SOURCE TEXT ITALIAN	Va a lavorare combinata come una valletta di Mike Bongiorno .	
ENGLISH VERSION	She goes to work done uplike a TV showgirl.	
TARGET TEXTS:		STRATEGY
OFFICIAL	打扮得像 电视广告 女郎一样去上班	Generalization
F1	去上班的时候 穿得像去 电视台 做节目	Generalization
F2	她去上班的时候 穿得像去电视台做节目 简直和 迈克·邦乔尔诺 的嘉宾一样	Equivalence
F3	她穿着像 电视里的演员 一样去上班	Generalization
F4	/	Missing episode
F5	她每天打扮得跟 电视明星 一样去上班	Generalization
SOURCE TEXT ITALIAN	Così pensa Leopardi .	
ENGLISH VERSION	Leopardi thinks that.	
TARGET TEXTS:		STRATEGY
OFFICIAL	莱奥帕尔迪 是这样说的	Equivalence
F1	贾科莫·莱奥帕尔迪 是这么想的 NOTE: 意大利悲观主义诗人 哲学家晚年 理想破灭从浪漫诗歌转向哲学思考	Explication - Note
F2	莱奥帕尔迪 是这么想的	Equivalence
F3	莱奥帕迪 是这样认为的	Mistranslation - Typos
F4	/	Missing episode
F5	莱奥帕尔迪 是这么认为的	Equivalence
SOURCE TEXT ITALIAN	Pierpaolo Pasolini .	
ENGLISH VERSION	Pier Paolo Pasolini.	
TARGET TEXTS:		STRATEGY
OFFICIAL	皮埃尔·保罗·帕索里尼	Equivalence

F1	有请皮埃尔·保罗·帕索里尼 NOTE: 意大利作家"后新现实主义时代"电影导演	Explication - Note
F2	保罗·帕索里尼	Mistranslation – Not equivalent
F3	有请皮埃尔·保罗·帕索里尼	Equivalence
F4	/	Missing episode
F5	著名意大利电影导演 皮埃尔·保罗·帕索里尼	Explication
SOURCE TEXT ITALIAN	risale la lettera in cui Verga parla della sua adesione alla poetica verista e a chi era destinata.	
ENGLISH VERSION	in which Verga asserts his adhesion to verist poetics, and to whom it was written.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我问你的是 弗加提到了	Mistranslation – Not equivalent
F1	我问你 维尔加在一封信中 NOTE: 乔万尼·维尔加 意大利小说家 戏剧家	Explication - Note
F2	我问您的是 维尔加具体是在那一天写的那封	Equivalence
F3	维尔加表明自己信奉真实主义诗学信件的具体日期 以及该信的收件人	Equivalence
F4	/	Missing episode
F5	维尔加对真实主义诗学表示支持的那封信的具体日期 以及那封信是写给谁的	Equivalence
SOURCE TEXT ITALIAN	È su Orazio	
ENGLISH VERSION	It's on Horace.	
TARGET TEXTS:		STRATEGY
OFFICIAL	关于贺拉斯的	Equivalence
F1	你写的什么么 NOTA: 奥古斯都时期的著名诗人批评家 翻译家代表作有《诗艺》等古罗马文学"黄金时代"代表人之一 贺拉斯	Explication - Note
F2	关于贺拉斯	Equivalence
F3	关于贺拉斯的	Equivalence
F4	/	Missing episode
F5	贺拉斯	Equivalence
SOURCE TEXT ITALIAN	Lì, ma tu lo sai chi è la Dama Bianca?	
ENGLISH VERSION	Do you know who the White Lady is?	
TARGET TEXTS:		STRATEGY
OFFICIAL	怀特女士	Literal Translation
F1	你知道白夫人是谁吗	Literal Translation
F2	莉娜 你知道情妇比安卡吗	Loan
F3	你知道白衣女郎吗	Literal Translation
F4	/	Missing episode
F5	你知道白夫人吗	Literal Translation

SOURCE TEXT ITALIAN	È l'amante di Coppi.	
ENGLISH VERSION	She's Coppi's mistress.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她是科皮的情妇	Equivalence
F1	他是科皮的情妇 NOTE: 意大利世界级自行车手冯斯托科皮	Explicitation - Note
F2	是科皮的情人 NOTE: 福斯托·科皮 (Fausto Coppi) 是意大利传奇自行车运动员, 是环意自行车大赛历史上第一个五次获得冠军的车手	Explicitation - Note
F3	她是冯斯托·科皮的情人	Explicitation
F4	/	Missing episode
F5	她是科皮的情妇[世界级自行车选手]	Explicitation
SOURCE TEXT ITALIAN	come Manzoni elude magistralmente alla volgarità.	
ENGLISH VERSION	how Manzoni master fully avoids vulgarity.	
TARGET TEXTS:		STRATEGY
OFFICIAL	曼佐尼是如何巧妙地躲避粗俗	Equivalence
F1	曼佐尼是如何巧妙地避免粗俗的 NOTE: 意大利诗人小说家代表作《约婚夫妇》	Explicitation - Note
F2	可以学学曼佐尼 他就很清楚如何避免恶俗	Equivalence
F3	曼佐尼[意大利诗人 小说家]是如何巧妙地避免低俗的	Explicitation - Note
F4	/	Missing episode
F5	曼佐尼是如何熟练避开粗俗的	Equivalence

7 – Extra-linguistic cultural references, Cultural Heritage, Art, media and culture, Books, films, songs

SOURCE TEXT ITALIAN	Piccole Donne	
ENGLISH VERSION	Little Women	
TARGET TEXTS:		STRATEGY
OFFICIAL	《小妇人》	Equivalence
F1	《小妇人》 NOTE: 美国女作家露易莎·梅·奥尔科特所著长篇小说	Explicitation - Note
F2	《小妇人》	Equivalence
F3	《小妇人》	Equivalence
F4	/	Missing episode
F5	《小妇人》	Equivalence
SOURCE TEXT ITALIAN	Leggemmo <i>Piccole Donne</i> per mesi	

ENGLISH VERSION	We read “Little Women” for months	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们读《小妇人》读了好几个月	Equivalence
F1	我们看《小妇人》看了好几个月	Equivalence
F2	小妇人这本书 我们一起读了好几个月	Hybrid – Equivalence + Explication
F3	“小妇人”我们读了好几个月	Equivalence
F4	/	Missing episode
F5	我们一连好几个月都在读《小妇人》	Equivalence
SOURCE TEXT ITALIAN	Ah ottima scelta, <i>Moby Dick</i> . Librone.	
ENGLISH VERSION	Excellent choice, “Moby Dick”. A great book.	
TARGET TEXTS:		STRATEGY
OFFICIAL	选得不错 《白鲸记》 好书	Equivalence
F1	选得不错 《白鲸》 NOTE: 小说家赫尔曼·梅尔维尔于1851年发表的一篇海洋题材的长篇小说 是本好书	Hybrid – Equivalence + Explication – Note
F2	白鲸记 品味不错 是本好书	Equivalence
F3	“白鲸”很不错的选择 是本好书	Equivalence
F4	是“白鲸记”选的好 真是本好书	Equivalence
F5	不错的选择 《白鲸记》 是本好书	Equivalence
SOURCE TEXT ITALIAN	Allora, al quinto posto, che vince un libro di <i>Jerome Klapka Jerome</i> , “Tre uomini in barca, e per tacer del cane”, il titolo sarebbe completo, vince Elena Greco.	
ENGLISH VERSION	In fifth place, winning a book by Jerome Klapka, “Three Men in a Boat (To Say Nothing of the Dog)” is the full title. The winner is Elena Greco.	
TARGET TEXTS:		STRATEGY
OFFICIAL	第五名 杰罗姆·K·杰罗姆的《三怪客泛舟记》这是完整的书名 获奖者是埃琳娜·格列柯	Hybrid – Equivalence + Omission
F1	第五名 奖品是杰罗姆·克拉普卡的书《三人出海记(别忘了还有狗)》是它的全称 获奖者是埃莱娜·格雷科 NOTE: 英国幽默小说的经典之作 讲述三个伦敦的小伙儿带着小狗 驾着船沿泰晤士河漫游的故事	Hybrid – Mistranslation Not equivalent + Explication - Note
F2	第五名的奖品是 杰罗姆.K.杰罗姆的作品 书名是三人出海记 获奖者是埃莱娜·格雷科	Mistranslation – Not equivalent

F3	第五名的奖品是 杰罗姆·克拉普卡的 "三怪客泛舟记" 括号 别忘了还有只狗 得奖者是 埃莱娜·格雷科	Hybrid – Equivalence + Omission
F4	第五名 将赢得由 Jerome Klapka 所写的书 其全名为《三怪客泛舟记》:《更别说狗了》 得奖者是 Elena Greco	Equivalence
F5	第五名 赢得杰罗姆·克拉普卡的一本著作 全名是《三人同舟》(别忘了还有狗) 获奖者是埃莱娜·格雷科	Equivalence
SOURCE TEXT ITALIAN	Quarto classificato, che vince il libro di Rodenbach, “Bruges la morta”, Rino Cerullo.	
ENGLISH VERSION	In fourth place, winning the book by Rodenbach “Bruges LaMorte” is Rino Cerullo.	
TARGET TEXTS:		STRATEGY
OFFICIAL	第四名奖品是 罗登巴赫的《死寂之城布鲁日》获奖者是里诺·赛鲁罗	Equivalence
F1	第四名的奖品是罗登巴赫所写的《死去的布鲁格斯》 获奖者是里诺·赛鲁罗	Adaptation
F2	第四名的奖品是罗顿巴赫写的 死去的布鲁格斯 获奖者是 里诺·赛鲁罗	Adaptation
F3	第四名的奖品是 罗顿巴赫的 "死亡之城布鲁日" 获奖者 里诺·赛鲁罗	Equivalence
F4	第四名 将赢得由 Rodenbach 所写的《沉寂的布鲁日》 得奖者是 Rino Cerullo	Equivalence
F5	第四名赢得罗登巴赫的一本著作《沉寂的布鲁日》 获奖者是里诺·赛鲁罗 里诺·赛鲁罗到场了吗	Equivalence
SOURCE TEXT ITALIAN	Terzo classificato, che vince un libro di Curwood, “Un uomo di coraggio”, Nunzia Cerullo.	
ENGLISH VERSION	In third place, winning the book by Curwood, “A Gentleman of Courage”, Nunzia Cerullo.	
TARGET TEXTS:		STRATEGY
OFFICIAL	第三名 奖品是柯伍德的书《勇敢的绅士》 获奖者是农齐亚·赛鲁罗	Equivalence
F1	第三名 奖品是柯尔伍德的书《一位有勇气的绅士》 农齐亚·赛鲁罗	Mistranslation – Not equivalent
F2	第三名 奖品是柯尔伍德写的 勇敢的绅士 获奖者是农齐亚·赛鲁罗	Equivalence
F3	第三名的奖品 是柯尔伍德的 "勇敢的绅士" 得奖者 农齐亚·赛鲁罗	Equivalence
F4	第三名 将赢得由 Curwood 所写的《勇敢的绅士》 得奖者是 Nunzia Cerullo	Equivalence
F5	第三名 赢得柯伍德的著作《一位勇敢的绅士》 获奖者是农齐亚·赛鲁罗	Mistranslation – Not equivalent

SOURCE TEXT ITALIAN	Secondo classificato, che vince il libro “ Il lungo viaggio del Capitano Fanning ”, Fernando Cerullo.	
ENGLISH VERSION	Second place, winning the book, “Voyages Around the World” by Captain Fanning, Fernando Cerullo.	
TARGET TEXTS:		STRATEGY
OFFICIAL	第二名的奖品是 范宁的《环游世界》 获奖者是费尔南多·赛鲁罗	Mistranslation (EN) - Incomprehension
F1	第二名 获得范宁船长写的《世界环游记》 费尔南多·赛鲁罗	Mistranslation (EN) - Incomprehension
F2	第二名 奖品是范宁船长的环球航行 获奖者是费尔南多·赛鲁罗	Literal Translation
F3	第二名的奖品 是范宁船长的“环球纪行” 获奖者 费尔南多·赛鲁罗	Mistranslation (EN) - Incomprehension
F4	第二名 将赢得由 Captain Fanning 所写的《环球航行》 得奖者是 Fernando Cerullo	Mistranslation (EN) - Incomprehension
F5	第二名 赢得范宁船长的《环球航行》 获奖者的费尔南多·赛鲁罗	Mistranslation (EN) - Incomprehension
SOURCE TEXT ITALIAN	Il premio era “ Delitto e Castigo ” di Dostoevskij, quindi un premio importante.	
ENGLISH VERSION	The prize was “Crime and Punishment” by Dostoyevsky, an important prize.	
TARGET TEXTS:		STRATEGY
OFFICIAL	奖品是陀思妥耶夫斯基的《罪与罚》 这是个很重要的奖	Equivalence
F1	奖品是《罪与罚》 由陀思妥耶夫斯基所著 这是个很好的奖品	Equivalence
F2	奖品是罪与罚 是陀思妥耶夫斯基的作品 这是一个重要的奖项	Equivalence
F3	奖品是陀思妥耶夫斯基的 “罪与罚” 这是份大奖	Equivalence
F4	奖品是《罪与罚》 这本书由 Dostoyevsky 所写 这奖项很重要	Equivalence
F5	奖品是《罪与罚》 陀思妥耶夫斯基的作品 很珍贵的奖赏	Equivalence
SOURCE TEXT ITALIAN	Il premio era “ Delitto e Castigo ” di Dostoevskij, quindi un premio importante.	
ENGLISH VERSION	The prize was “Crime and Punishment” by Dostoyevsky, an important prize.	
TARGET TEXTS:		STRATEGY
OFFICIAL	奖品是陀思妥耶夫斯基的《罪与罚》 这是个很重要的奖	Equivalence
F1	奖品是《罪与罚》 由陀思妥耶夫斯基所著 这是个很好的奖品	Equivalence
F2	奖品是罪与罚 是陀思妥耶夫斯基的作品 这是一个重要的奖项	Equivalence
F3	奖品是陀思妥耶夫斯基的 “罪与罚” 这是份大奖	Equivalence
F4	奖品是《罪与罚》 这本书由 Dostoyevsky 所写 这奖项很重要	Retention
F5	奖品是《罪与罚》 陀思妥耶夫斯基的作品 很珍贵的奖赏	Equivalence
SOURCE TEXT ITALIAN	Con questo? [Prove di sereno]	
ENGLISH VERSION	With this? PROOF OF CALM	
TARGET TEXTS:		STRATEGY

OFFICIAL	这个吗 《普罗维·迪·德雷诺》	Mistranslation – Incomprehension
F1	凭这本书吗 《平和的证明》	Equivalence
F2	你说的是这本书吗 晴朗的证明	Equivalence
F3	这本吗 平静的证明	Equivalence
F4	是这个吗 《平静的证明》	Equivalence
F5	凭借这本书吗 《冷静的证据》	Equivalence
SOURCE TEXT ITALIAN	A scuola ho detto una fesseria sull'Eneide.	
ENGLISH VERSION	At school I said something dumb about the Aeneid.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在学校我说了一些关于《埃涅伊德》的蠢话	Equivalence
F1	在学校里我说错了《埃涅阿斯纪》里的词	Equivalence
F2	课上讲古罗马史诗 我回答问题时出丑了	Mistranslation – Not equivalent
F3	上学时 我说了些关于"埃涅伊德"的蠢话	Equivalence
F4	我在学校说了些关于埃涅阿斯纪的傻话	Equivalence
F5	我在学校说了一些关于《埃涅阿斯纪》的蠢话	Equivalence
SOURCE TEXT ITALIAN	I fratelli Karamazov.	
ENGLISH VERSION	The Brothers Karamazov.	
TARGET TEXTS:		STRATEGY
OFFICIAL	《卡拉马佐夫兄弟》	Equivalence
F1	《卡拉马佐夫兄弟》 NOTE: 陀思妥耶夫斯基所著	Explication - Note
F2	卡拉马佐夫	Mistranslation - Not equivalent
F3	"卡拉马佐夫兄弟"	Equivalence
F4	卡拉马佐夫兄弟	Equivalence
F5	《卡拉马佐夫兄弟》	Equivalence
SOURCE TEXT ITALIAN	Bel Ami di Maupassant.	
ENGLISH VERSION	Bel Ami by Maupassant.	

TARGET TEXTS:		STRATEGY
OFFICIAL	莫泊桑的《漂亮朋友》	Equivalence
F1	莫泊桑的《漂亮朋友》	Equivalence
F2	莫泊桑写的 漂亮朋友	Equivalence
F3	莫泊桑的"漂亮朋友"	Equivalence
F4	Maupassant 的好朋友	Mistranslation – Not equivalent
F5	莫泊桑写的《漂亮朋友》	Equivalent
SOURCE TEXT ITALIAN	Grandi Speranze.	
ENGLISH VERSION	Great Expectations.	
TARGET TEXTS:		STRATEGY
OFFICIAL	《远大前程》	Equivalence
F1	《远大前程》 NOTE: 英国作家狄更斯的长篇小说	Explication - Note
F2	远大前程	Equivalence
F3	伟大前程	Mistranslation – Not equivalent
F4	远大前程 NOTE: 查尔斯·狄更斯的长篇小说	Explication - Note
F5	《远大前程》	Equivalence
SOURCE TEXT ITALIAN	Maestro, “Lazzarella”.	
ENGLISH VERSION	Maestro, “Lazzarella”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	《娜札蕾菈》	Equivalence
F1	/	Missing episode
F2	娜札蕾菈	Equivalence
F3	拉扎雷拉	Mistranslation – Not equivalent
F4	《娜札蕾菈》	Equivalence
F5	《娜札蕾菈》	Equivalence
SOURCE TEXT ITALIAN	“Uno, nessuno e centomila”.	
ENGLISH VERSION	One, No one and One Hundred Thousand...	
TARGET TEXTS:		STRATEGY
OFFICIAL	《一个零十万个》	Literal Translation

F1	/	Missing episode
F2	一个人 既不是任何人又是千万个人	Literal Translation
F3	一 零 十万...	Literal Translation
F4	《One, No one and One Hundred Thousand》	Retention (EN)
F5	《一个 没有 十万个》	Literal Translation
SOURCE TEXT ITALIAN	“Gli indifferenti” di Moravia.	
ENGLISH VERSION	“A Time of Indifference”, by Moravia.	
TARGET TEXTS:		STRATEGY
OFFICIAL	莫拉维亚 《冷漠的人们》	Equivalence
F1	/	Missing episode
F2	还有那本 冷漠的人们	Equivalence
F3	莫拉维亚的“冷漠的人们”	Equivalence
F4	还有 Moravia 写的 《A Time of Indifference》	Retention (EN)
F5	莫拉维亚的 《冷漠的人们》	Equivalence
SOURCE TEXT ITALIAN	Bene, per dopodomani Orlando Furioso, canto 35esimo.	
ENGLISH VERSION	For the day after tomorrow, “Orlando Furioso”, canto 35.	
TARGET TEXTS:		STRATEGY
OFFICIAL	后天讲 《疯狂的奥兰多》 第 35 篇	Equivalence
F1	好了 后天我们学习 《疯狂的奥兰多》 第 35 节	Equivalence
F2	好的 后天我们继续讲 《疯狂奥兰多》 第三十五章	Equivalence
F3	后天我们讨论“疯狂的罗兰” 第 35 章 NOTE: [意大利文艺复兴时期的史诗]	Explication - Note
F4	/	Missing episode
F5	后天继续讲 《疯狂奥兰多》 这本书 第 35 篇	Equivalence
SOURCE TEXT ITALIAN	Sein und Zeit. Sein und Zeit.	
ENGLISH VERSION	Sein und Zeit...	
TARGET TEXTS:		STRATEGY
OFFICIAL	《存在与时间》（德语）	Equivalence
F1	《存在与时间》《存在与时间》 NOTE: 德国哲学家海德格尔的代表著作	Explication - Note
F2	《存在与时间》	Equivalence
F3	存在与时间...	Equivalence
F4	/	Missing episode

F5	《存在与时间》	Equivalence
SOURCE TEXT ITALIAN	Ho chiesto “Essere e Tempo” di Heidegger tradotto da Chiodi nel '53.	
ENGLISH VERSION	I asked for “Being and Time” by Heidegger translated by Chiodi in 1953.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要的是 1953 年海德格尔写的基奥迪翻译的《存在与时间》	Equivalence
F1	我要的是 1953 年由彼得·基奥迪翻译的海德格尔的《存在与时间》	Equivalence
F2	我要的是基奥迪 53 年翻译的海德格尔的《存在与时间》	Equivalence
F3	我想要 1953 年基奥迪译版的 海德格尔的“存在与时间”	Equivalence
F4	/	Missing episode
F5	我要的是基奥迪翻译的 1953 年版海德格尔的著作《存在与时间》	Equivalence
SOURCE TEXT ITALIAN	S'intitola “Ulisse”	
ENGLISH VERSION	It's entitled “Ulysses”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	《尤利西斯》	Equivalence
F1	《尤利西斯》 NOTE: 爱尔兰现代主义作家詹姆斯·乔伊斯于 1922 年出版的长篇意识流小说	Explication - Note
F2	《尤利西斯》	Equivalence
F3	书叫“尤利西斯”	Equivalence
F4	/	Missing episode
F5	书名叫《尤利西斯》	Equivalence
SOURCE TEXT ITALIAN	E parla dell’Odissea?	
ENGLISH VERSION	Does it talk about the Odyssey?	
TARGET TEXTS:		STRATEGY
OFFICIAL	是讲奥德赛的事吗	Equivalence
F1	讲的是《奥德赛》里的事儿吗 NOTE: 荷马史诗 其主人公为希腊英雄尤利西斯	Explication - Note
F2	讲的是《奥德赛》里的事吗	Equivalence
F3	讲的是奥德赛吗	Equivalence
F4	/	Missing episode
F5	有提到《奥德赛》的内容吗	Equivalence
SOURCE TEXT ITALIAN	Insomma, diciamo “boccaccesca”.	
ENGLISH VERSION	Let's call them Boccaccio esque.	
TARGET TEXTS:		STRATEGY
OFFICIAL	暂且称其为薄伽丘式的 NOTE: 乔万尼·薄伽丘 著有《十日谈》其中有情色章节	Explication - Note

F1	我们不如把它称之为薄伽丘式的写作 NOTE: 意大利文艺复兴运动代表代表作《十日谈》	Explication - Note
F2	可以说是 色情 的内容	Explication
F3	我们就称之为薄伽丘式的风格	Equivalence
F4	/	Missing episode
F5	姑且称之为薄伽丘的风格吧	Equivalence
SOURCE TEXT ITALIAN	“La sventurata rispose”.	
ENGLISH VERSION	The unfortunate girl replied...	
TARGET TEXTS:		STRATEGY
OFFICIAL	“那个不幸的姑娘回答说”	Literal Translation
F1	那个不幸的姑娘回答说... NOTE: 出自曼佐尼小说《约婚夫妇》	Explication - Note
F2	“不幸的报应” NOTE: 此处引用了《约婚夫妇》中的句子	Explication - Note
F3	那个不幸的女孩答道...	Literal Translation
F4	/	Missing episode
F5	那不幸的女孩回答道...	Literal Translation
SOURCE TEXT ITALIAN	Io mi auguro che la prossima volta lei abbia letto qualcosa di più recente dei Promessi Sposi .	
ENGLISH VERSION	Next time, read something more recent than “The Betrothed”	
TARGET TEXTS:		STRATEGY
OFFICIAL	下次 读一些 比《约婚夫妇》更新的作品	Equivalence
F1	请你下次读一些比《约婚夫妇》更近期的作品	Equivalence
F2	我希望下一次 您可以看一些比《约婚夫妇》更近代的作品	Equivalence
F3	下回读些比“约婚夫妇”[曼佐尼所著]更新的书	Explication - Note
F4	/	Missing episode
F5	下次 看些比《约婚夫妇》更现代点的书	Equivalence

8 – Extra-linguistic cultural references, Cultural Heritage, Art, media and culture, Historical references

SOURCE TEXT ITALIAN	Sì... la plebe, i tribuni della plebe , i Gracchi .	
ENGLISH VERSION	Yes. The people, the tribunes of the plebs... the Gracchi.	
TARGET TEXTS:		STRATEGY
OFFICIAL	知道 人民 平民 普通人	Generalization
F1	是的 罗马帝国的平民 当时有庶民的民权 保卫者 格拉古兄弟	Explication
F2	知道 是罗马帝国的平民 比如说 格拉古兄弟	Explication

F3	知道 罗马平民 格拉古兄弟... 是民众的护民官	Explication
F4	/	Missing episode
F5	知道 人民大众 庶民们的护民官... 是格拉古兄弟	Explication
SOURCE TEXT ITALIAN	Bene, brava, i Gracchi.	
ENGLISH VERSION	Good girl, the Gracchi.	
TARGET TEXTS:		STRATEGY
OFFICIAL	很好 普通人	Generalization
F1	好孩子 格拉古	Loan
F2	没错 格拉古兄弟	Explication
F3	不错 格拉古兄弟	Explication
F4	/	Missing episode
F5	好极了 格拉古兄弟	Explication
SOURCE TEXT ITALIAN	Se ci sarà una guerra civile, pensai, come quella tra Romolo e Remo, tra Mario e Silla, tra Cesare e Pompeo, loro avranno queste stesse facce, avranno questi stessi sguardi, queste stesse pose.	
ENGLISH VERSION	If there's a civil war, I thought, like the one between Romulus and Remus, between Marius and Sulla, between Caesar and Pompey, they would have the same faces as these, the same expressions, the same postures.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果有内战 就像罗姆卢斯和莱姆斯之间 马吕斯和苏拉之间 在凯撒和庞培之间 那肯定就像今晚一样 同样的表情 同样的姿势	Mistranslation – Not equivalent
F1	我想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯和瑞莫斯之间的那场战争 就像马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Explication
F2	我在想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯与瑞莫斯之间的那场战争 就像马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Explication
F3	我想 是不是要爆发一场 就像罗慕路斯和瑞摩斯 马略和苏拉 恺撒和庞培之间那样的内战 他们的面容和我们一样 一样的表情 一样的姿态	Equivalence
F4	我想 如果真的发生了内战 像罗慕路斯和勒穆斯之战 马略和苏拉之战 凯撒和庞贝之战 他们的面容也会是如此 同样的表情和姿势	Equivalence
F5	我想着 如果真的发生内战 就像罗慕路斯与瑞摩斯间的内战 马略与苏拉	Equivalence

	间的内战 凯撒与庞贝间的内战 他们的面孔也会跟这些人一样 同样的表情 同样的姿势	
SOURCE TEXT ITALIAN	Se ci sarà una guerra civile, pensai, come quella tra Romolo e Remo, tra Mario e Silla , tra Cesare e Pompeo, loro avranno queste stesse facce, avranno questi stessi sguardi, queste stesse pose.	
ENGLISH VERSION	If there's a civil war, I thought, like the one between Romulus and Remus, between Marius and Sulla, between Caesar and Pompey, they would have the same faces as these, the same expressions, the same postures.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果有内战 就像罗姆卢斯和莱姆斯之间 马吕斯和苏拉 之间 在凯撒和庞培之间 那肯定就像今晚一样 同样的表情 同样的姿势	Mistranslation – Not equivalent
F1	我想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯和瑞莫斯之间的那场战争 就像 马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Equivalence
F2	我在想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯与瑞莫斯之间的那场战争 就像 马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Equivalence
F3	我想 是不是要爆发一场 就像 罗慕路斯和瑞摩斯 马略和苏拉 恺撒和庞培之间那样的内战 他们的面容和我们一样 一样的表情 一样的姿态	Equivalence
F4	我想 如果真的发生了内战 像 罗慕路斯和勒穆斯 之战 马略和苏拉 之战 凯撒和庞贝之战 他们的面容也会是如此 同样的表情和姿势	Equivalence
F5	我想着 如果真的发生内战 就像 罗慕路斯与瑞摩斯 间的内战 马略与苏拉 间的内战 凯撒与庞贝间的内战 他们的面孔也会跟这些人一样 同样的表情 同样的姿势	Equivalence
SOURCE TEXT ITALIAN	Se ci sarà una guerra civile, pensai, come quella tra Romolo e Remo, tra Mario e Silla, tra Cesare e Pompeo , loro avranno queste stesse facce, avranno questi stessi sguardi, queste stesse pose.	
ENGLISH VERSION	If there's a civil war, I thought, like the one between Romulus and Remus, between Marius and Sulla, between Caesar and Pompey, they would have the same faces as these, the same expressions, the same postures.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果有内战 就像罗姆卢斯和莱姆斯之间 马吕斯和苏拉 之间 在 凯撒和庞培 之间 那肯定就像今晚一样 同样的表情 同样的姿势	Equivalence

F1	我想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯和瑞莫斯之间的那场战争 就像马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Equivalence
F2	我在想 是不是要爆发一场内战 就像罗马的建立者罗慕路斯与瑞莫斯之间的那场战争 就像马略和苏拉 或者说像恺撒和庞培之间的斗争 他们的面孔 他们的目光和姿态 让我想起了那些人	Equivalence
F3	我想 是不是要爆发一场 就像罗慕路斯和瑞摩斯 马略和苏拉 恺撒和庞培之间那样的内战 他们的面容和我们一样 一样的表情 一样的姿态	Equivalence
F4	我想 如果真的发生了内战 像罗慕路斯和勒穆斯之战 马略和苏拉之战 凯撒和庞贝之战 他们的面容也会是如此 同样的表情和姿势	Equivalence
F5	我想着 如果真的发生内战 就像罗慕路斯与瑞摩斯间的内战 马略与苏拉间的内战 凯撒与庞贝间的内战 他们的面孔也会跟这些人一样 同样的表情 同样的姿势	Equivalence
SOURCE TEXT ITALIAN	Lenin la chiama “acquavite spirituale”, e Gramsci...	
ENGLISH VERSION	Lenin calls it “spiritual booze”. And Gramsci...	
TARGET TEXTS:		STRATEGY
OFFICIAL	CENSORED	CENSORED
F1	/	Missing episode
F2	列宁称它是精神上的劣质酒 葛兰西 NOTA: 安东尼奥·葛兰西 (1891~1937) 是意大利共产党领袖	Explicitation - Note
F3	列宁称它为“神志酗酒” 还有葛兰西...	Equivalence
F4	列宁叫它精神酒精 而葛兰西	Equivalence
F5	列宁称之为「精神酒精」而葛兰西...	Equivalence
SOURCE TEXT ITALIAN	Prendi quello che sta facendo Danilo Dolci in Sicilia, a Trappeto.	
ENGLISH VERSION	Look at what Danilo Dolci is doing in Sicily, in Trappeto.	
TARGET TEXTS:		STRATEGY
OFFICIAL	看看达尼洛·道尔奇在西西里岛 特拉佩托做了什么	Equivalence
F1	看看丹尼洛·多尔奇在西西里 在特拉佩托干什么	Equivalence
F2	就说那个达尼洛·多尔奇正在在西西里岛 在特拉佩托做的事情吧	Equivalence

F3	看看达尼洛·多尔奇正在西西里岛和特拉佩托做的 NOTE: [意大利社会活动家 被认为是意大利非暴力运动的先驱]	Explicitation - Note
F4	/	Missing episode
F5	看看达尼洛·多尔奇在西西里和特拉佩托做的事	Equivalence
SOURCE TEXT ITALIAN	Benedetto Barretta, povera creatura.	
ENGLISH VERSION	Benedetto Barretta, poor little thing.	
TARGET TEXTS:		STRATEGY
OFFICIAL	可怜的本尼迪托·巴雷塔	Loan
F1	本尼迪托·巴雷塔 小可怜	Loan
F2	本尼迪克·贝雷托 如果我记得没错的话	Loan
F3	贝内代托·巴雷塔 可怜的小家伙	Loan
F4	/	Missing episode
F5	贝内代托·巴雷塔 可怜的小家伙	Loan
SOURCE TEXT ITALIAN	Martin Luther King è un caso isolato?	
ENGLISH VERSION	Martin Luther King is an isolated case?	
TARGET TEXTS:		STRATEGY
OFFICIAL	马丁·路德·金是孤立事件吗	Equivalence
F1	马丁·路德·金是孤证吗	Equivalence
F2	马丁·路德·金只是个例子吗	Equivalence
F3	马丁·路德·金是个案吗	Equivalence
F4	/	Missing episode
F5	马丁·路德·金也是个例吗	Equivalence
SOURCE TEXT ITALIAN	Il presidente Chehab, che ha riappacificato le comunità nazionali libanesi dopo la crisi del '58?	
ENGLISH VERSION	Or President Chehab, who reconciled the Lebanese communities after the crisis of '58?	
TARGET TEXTS:		STRATEGY
OFFICIAL	1958 年黎巴嫩危机之后 是孤立事件吗 NOTE: 谢哈布总统调节黎巴嫩社区	Explicitation - Note
F1	谢哈布总统呢 是谁在黎巴嫩 1958 年的危机之后在不同教派之中调解斡旋 NOTE: 1958-1964 黎巴嫩共和国总统 美国入侵黎巴嫩	Explicitation - Note
F2	58 年的武装干涉后 黎巴嫩的谢哈布总统使国家各部重归于好	Loan
F3	或者切哈布总统 1958 年黎巴嫩危机后 他使黎巴嫩社区得以和解 NOTE: [黎巴嫩政治危机所造成的政治和宗教之间的紧张关系]	Explicitation - Note
F4	/	Missing episode
F5	还有切哈布总统 是他在 58 年危机后 让黎巴嫩的各个团体和解	Loan

SOURCE TEXT ITALIAN	Ma che pensi mai! Sì, ora Stefano diventa il re Faruq !	
ENGLISH VERSION	What are you talking about! Now Stefano's King Farouk!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你瞎说什么 现在斯特凡诺堪比 法鲁克国王	Equivalence
F1	你想什么呢斯特凡诺现在成了 法鲁克一世了穆罕穆德 NOTE: 德·阿里王朝第十任统治者先后两次结婚	Explicitation - Note
F2	你想什么呢 那斯特凡诺岂不是成 法鲁克国王了	Equivalence
F3	你想什么呢 那斯特凡诺不就成 国王了	Generalization
F4	/	Missing episode
F5	你在说什么呢 现在斯特凡诺成了埃及 国王	Generalization

9 – Extra-linguistic cultural references, Cultural Heritage, Art, media and culture, Symbolic works or monuments

SOURCE TEXT ITALIAN	Vero gioiello artistico è la Piazza del Duomo , con tre monumenti marmorei.	
ENGLISH VERSION	The cathedral square is a true artistic jewel with three marble monuments...	
TARGET TEXTS:		STRATEGY
OFFICIAL	大教堂广场 是一个真正的艺术珍宝 三个大理石纪念碑	Equivalence
F1	主教座堂广场 是真正的艺术瑰宝 矗立着三座大理石纪念碑	Equivalence
F2	教堂大广场 是艺术界的瑰宝 广场上有三块大理石碑	Equivalence
F3	大教堂广场 上矗立着三座大理石纪念碑 是永不褪色的艺术瑰宝...	Equivalence
F4	/	Missing episode
F5	教堂广场 是真正的艺术瑰宝 拥有三个大理石雕塑	Generalization
SOURCE TEXT ITALIAN	È il Palazzo Reale .	
ENGLISH VERSION	The Royal Palace.	
TARGET TEXTS:		STRATEGY
OFFICIAL	皇宫	Mistranslation – Not equivalent
F1	那是 王宫	Equivalence
F2	这是 皇家宫殿	Mistranslation – Not equivalent
F3	那是 王宫	Equivalence
F4	皇家宫殿	Mistranslation – Not equivalent
F5	皇宫	Mistranslation – Not equivalent

10 – Extra-linguistic cultural references, Cultural Heritage, Art, media and culture, Religious references

SOURCE TEXT ITALIAN	Ho scoperto che la Chiesa ha una cosa che si chiama Sacra Rota .	
ENGLISH VERSION	I discovered there's something called the Sacra Rota.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我发现了一种叫 圣轮法院 的东西	Equivalence
F1	级法院事务 我发现有个叫 圣轮法庭 的东西 NOTE: 教会之上诉法院协助下	Explication - Note
F2	我听说教会里有个东西叫 圣轮法庭	Equivalence
F3	我听说有个 圣轮法庭	Equivalence
F4	/	Missing episode
F5	我发现有个叫 圣轮法院 的地方	Equivalence

11 – Natural Environment, Geographical references, Toponyms

SOURCE TEXT ITALIAN	Il capoluogo della Puglia .	
ENGLISH VERSION	The capital city of Puglia .	
TARGET TEXTS:		STRATEGY
OFFICIAL	普利亚区 的首府	Explication
F1	普利亚行政区 的首府	Explication
F2	普利亚区 首府在哪里	Explication
F3	普利亚区 首府	Explication
F4	普利亚行政区 的首府	Explication
F5	普利亚区 的首都	Explication
SOURCE TEXT ITALIAN	Bari .	
ENGLISH VERSION	Bari .	
TARGET TEXTS:		STRATEGY
OFFICIAL	巴里	Equivalence
F1	巴里	Equivalence
F2	巴里	Equivalence
F3	巴里	Equivalence
F4	巴里	Equivalence
F5	巴里	Equivalence
SOURCE TEXT ITALIAN	Adesso facciamo... il capoluogo della Liguria .	
ENGLISH VERSION	Now the capital city of Liguria .	
TARGET TEXTS:		STRATEGY
OFFICIAL	利古里亚 的首府	Loan

F1	利古里亚行政区的首府	Explication
F2	现在说出 利古里亚区的首府	Explication
F3	利古里亚区首府	Explication
F4	利古里亚行政区的首府	Explication
F5	利古里亚区的首都	Explication
SOURCE TEXT ITALIAN	Genova.	
ENGLISH VERSION	Genoa.	
TARGET TEXTS:		STRATEGY
OFFICIAL	热那亚	Equivalence
F1	热那亚	Equivalence
F2	热那亚	Equivalence
F3	热那亚	Equivalence
F4	热那亚	Equivalence
F5	热那亚	Equivalence
SOURCE TEXT ITALIAN	Torino.	
ENGLISH VERSION	Turin.	
TARGET TEXTS:		STRATEGY
OFFICIAL	都灵	Equivalence
F1	都灵	Equivalence
F2	都林	Mistranslation – Not equivalent
F3	都灵	Equivalence
F4	都灵	Equivalence
F5	都灵	Equivalence
SOURCE TEXT ITALIAN	Gli hanno assegnato una casa in Piazza Nazionale.	
ENGLISH VERSION	They assigned him a house in Piazza Nazionale.	
TARGET TEXTS:		STRATEGY
OFFICIAL	单位给他纳齐奥内尔广场附近找了个房子	Loan
F1	他们给他分了一套国家广场的房子	Literal Translation
F2	他们在国家广场附近给他分了个房子	Literal Translation
F3	国家分了套纳扎诺广场的房子给他	Loan
F4	他们给他分了一套国家广场的房子	Literal Translation
F5	他们在国家广场给他分配了一套房房子	Literal Translation
SOURCE TEXT ITALIAN	Pisa è bagnata dall'Arno, è sede di un'antica Università dove insegnò anche Galileo Galilei	
ENGLISH VERSION	Pisa is bathed by the Arno. It is the seat of an ancient university where Galileo Galilei taught.	
TARGET TEXTS:		STRATEGY
OFFICIAL	比萨被阿尔诺河所淹没 这是一所古代大学的所在地 伽利略·伽利莱就在那里教书	Equivalence

F1	比萨城有阿尔诺河穿城而过 一所古老的大学坐落于此 伽利略曾在那里任教	Explication
F2	比萨城紧邻阿诺河 城中有一所古老的大学 伽利略曾在那里教学	Explication
F3	比萨城被阿诺河所环绕 那里坐落着一所历史悠久的大学 伽利略·伽利雷曾在那任教	Explication
F4	/	Missing episode
F5	比萨斜塔位于阿尔诺河旁边 那里是一座古代大学的遗址 是伽利略·伽利莱教书的地方	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	E vai a Poggioreale a trovare tuo padre?	
ENGLISH VERSION	Do you go to visit your dad in prison?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你去监狱看你爸爸吗	Generalization
F1	你会去监狱看望你爸爸吗	Generalization
F2	你去监狱看过你父亲吗	Generalization
F3	你会去监狱探望你父亲吗	Generalization
F4	那你去监狱探望你爸爸吗	Generalization
F5	你想去监狱探望你父亲吗	Generalization
SOURCE TEXT ITALIAN	Stammi a sentire, per andare a scuola, prendi il treno e scendi a Montesacro.	
ENGLISH VERSION	Now pay attention, to go to school, you take the train and get off at Montesacro.	
TARGET TEXTS:		STRATEGY
OFFICIAL	现在注意 去上学你得坐火车 在蒙特萨克罗下车	Loan
F1	现在 你好好听着 去学校 你要坐火车然后在蒙特萨克罗下车	Loan
F2	记住了 你以后搭地铁上学 在蒙特梭罗站下车	Loan
F3	注意了 你上学得坐火车 在蒙特萨克罗下车	Loan
F4	现在听好怎么去学校 先坐火车 在蒙特萨克罗下车	Loan
F5	现在仔细听我说 要去学校 你就得坐火车到蒙特萨克罗	Loan
SOURCE TEXT ITALIAN	Lì scendi e prendi il tram, il 21, che ti porta ai Tribunali.	
ENGLISH VERSION	From there you take the tram, the 21, that takes you to Via dei Tribunali.	
TARGET TEXTS:		STRATEGY
OFFICIAL	然后坐电车 21 路 到法院路	Explication
F1	然后从这里你要坐电车 21 线 会带你到法院街的	Explication
F2	你从那里乘电车 21 路 坐过法院路就到了	Explication

F3	在那换乘 21 路电车 坐到 法院路	Explication
F4	就地搭乘到一审 法院 的 21 路电车	Literal Translation
F5	从那里你再乘 21 号电车 到 法院路	Explication
SOURCE TEXT ITALIAN	Mi raccomando, non sbagliare, non prendere il 12, perché il 12 va a finire a piazza Nazionale , hai capito?	
ENGLISH VERSION	Don't get it wrong, don't take the 12 because that goes to Piazza Nazionale, got that?	
TARGET TEXTS:		STRATEGY
OFFICIAL	别搞错了 别坐 12 路车 因为那是去 纳粹广场 的 明白了吗	Mistranslation – Incomprehension + The message doesn't get through
F1	别坐错了 不要做成 12 线了 因为那趟线是去 国民广场 的 你明白了吗	Adaptation
F2	别弄错了 别坐 12 路 不然你就坐到 国家广场 去了 记住了吗	Literal Translation
F3	别搞错了 不是 12 路 那是去 国家广场 的 知道了吗	Literal Translation
F4	别搭错车 上了 12 路 因为那辆车到 国家广场 知道了吧	Literal Translation
F5	别记错了 别乘 12 号 那会把你载到 国家广场 的 知道吗	Literal Translation
SOURCE TEXT ITALIAN	Dovreste vedere la faccia di mamma quando torna da Poggioreale .	
ENGLISH VERSION	You should see Mama's face when she comes back from the prison.	
TARGET TEXTS:		STRATEGY
OFFICIAL	妈妈从 监狱 回来的时候 你真应该看看她的脸	Generalization
F1	你们应该看看我妈每次从 监狱 回来时的脸	Generalization
F2	你应该看看我妈从 监狱 回来后 她脸上的表情	Generalization
F3	你们该看看妈妈从 监狱 回来后的表情	Generalization
F4	你应该看看我妈从 监狱 回来后的脸色	Generalization
F5	你应该看看妈妈从 监狱 回来时的表情	Generalization
SOURCE TEXT ITALIAN	Domenica vuole portarci a prendere il gelato a Toledo . Ho detto di no.	
ENGLISH VERSION	He wants to take us to get ice cream in Via Toledo on Sunday. I said no.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他星期天想带我们去 托莱多街 吃冰淇淋 我拒绝了他	Explication
F1	他想星期天带我们去 托莱多街 吃冰淇淋 我拒绝了 NOTE: 托莱多街: 一条古老的街道 意大利那不勒斯市最重要的购物大道之一	Explication - Note
F2	他想要在星期天带我们去 托莱多 吃冰淇淋 我拒绝了	Equivalence

F3	周日他想带我们去托莱多大街吃冰激凌 我拒绝了	Explication
F4	他想要周日带我们去托雷多大道吃冰淇淋 我拒绝了	Explication
F5	他星期天想带我们去托莱多街吃冰淇淋 我拒绝了他	Explication
SOURCE TEXT ITALIAN	Questa è Piazza del Plebiscito.	
ENGLISH VERSION	This is Piazza Del Plebiscito.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这里是平民表决广场	Equivalence
F1	这就是平民表决广场	Equivalence
F2	这是皮诺切特广场	Mistranslation – Not equivalent
F3	这是平民表决广场	Equivalence
F4	这是公民投票广场	Mistranslation – Not equivalent
F5	这里是公民投票广场	Mistranslation – Not equivalent
SOURCE TEXT ITALIAN	Andiamo a Toledo.	
ENGLISH VERSION	Let's go to Via Toledo.	
TARGET TEXTS:		STRATEGY
OFFICIAL	托莱多街	Explication
F1	托莱多街	Explication
F2	从托莱多过去	Equivalence
F3	托莱多大街	Explication
F4	托雷多大道	Explication
F5	托莱多街	Explication
SOURCE TEXT ITALIAN	Stammi a sentire, allora, facciamo così: io ho una cugina a Ischia, si chiama Nella.	
ENGLISH VERSION	Listen, I have a cousin in Ischia, her name's Nella.	
TARGET TEXTS:		STRATEGY
OFFICIAL	听着 我在伊斯基亚有个表妹 叫奈拉	Equivalence
F1	我有位表姐住在伊斯基亚岛 她叫内拉	Equivalence
F2	我在伊斯基亚岛有个表姐 叫内拉	Equivalence
F3	听着 我在伊斯基亚有个亲戚 名字叫尼拉	Equivalence
F4	听着 我有一个堂姐妹在伊斯基尔 她叫 Nella	Mistranslation – Not equivalent
F5	听着 我在伊斯基亚有个表妹 叫奈拉	Equivalence
SOURCE TEXT ITALIAN	A Coroglio, due o tre giorni per farti asciugare il catarro. Ti piaceva tanto.	
ENGLISH VERSION	To Coroglio, a couple of days to dry out your sinuses. You really enjoyed it.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在克罗格里奥 就几天时间 为了让你的鼻窦干爽 你当时真的很开心	Loan
F1	有一段时间带你去克罗伊奥海滩 为了让你的粘膜炎症愈 你当时玩得很开心	Explication

F2	克洛伊奥海滩 待了好几天 你的黏膜炎才痊愈 你当时玩得很开心	Explication
F3	科罗利奥 去了几天让你鼻炎恢复恢复	Loan
F4	在克罗格列奥待了好几天 为了让你的鼻窦干爽一点	Loan
F5	在克罗格里奥 就几天时间 为了让你的鼻窦干爽	Loan
SOURCE TEXT ITALIAN	Scusate, qual è la corriera per Barano?	
ENGLISH VERSION	Excuse me, the bus for Barano?	
TARGET TEXTS:		STRATEGY
OFFICIAL	请问去巴拉诺在哪里坐车	Loan
F1	请问到巴拉诺的巴士在哪里	Loan
F2	请问这里有去巴拉诺的车吗	Loan
F3	不好意思 请问去巴拉诺在哪里坐车	Loan
F4	请问这是去巴拉诺的车吗	Loan
F5	请问一下 去巴拉诺的巴士在哪里	Loan
SOURCE TEXT ITALIAN	Però ti devo portare a Casamicciola e a Forio.	
ENGLISH VERSION	But I have to take you to Casamicciola or to Forio.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但是我要带你去卡萨米乔拉或者福里奥	Equivalence
F1	但我一定要带你去卡萨米乔拉镇或者福里奥镇	Explication
F2	但我一定要带你去卡萨米乔拉镇或者福里奥镇去看看	Explication
F3	但是我要带你去卡萨米乔拉或者福里奥	Equivalence
F4	但是我得带你去卡萨米希尔拉或者福廖	Mistranslation – Not equivalent
F5	但我要带你去卡萨米乔拉或者福里奥	Equivalence
SOURCE TEXT ITALIAN	Però ti devo portare a Casamicciola e a Forio.	
ENGLISH VERSION	But I have to take you to Casamicciola or to Forio.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但是我要带你去卡萨米乔拉或者福里奥	Equivalence
F1	但我一定要带你去卡萨米乔拉镇或者福里奥镇	Explication
F2	但我一定要带你去卡萨米乔拉镇或者福里奥镇去看看	Explication
F3	但是我要带你去卡萨米乔拉或者福里奥	Equivalence
F4	但是我得带你去卡萨米希尔拉或者福廖	Mistranslation – Not equivalent

F5	但我要带你去卡萨米乔拉或者福里奥	Equivalence
SOURCE TEXT ITALIAN	Mi sono organizzato coi compagni miei, andiamo a casa di uno di loro ad Avellino , ci facciamo i compiti delle vacanze.	
ENGLISH VERSION	I've got plans with my friends, we're going to this guy's house in Avellino, to do assignments.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我和朋友有计划 我们要去他在阿韦利诺的家 做暑假作业	Equivalence
F1	我和我朋友约好了 我们要去他在阿韦利诺的房子里写作业	Equivalence
F2	我和几个同学约好了 我们要去一个同学家学习 他家在阿韦利诺	Equivalence
F3	我和朋友有计划 我们要去他阿韦利诺的家 做作业	Equivalence
F4	我计划和我朋友出去玩 我们要去这个家伙在阿韦利诺的家 做作业	Equivalence
F5	我跟朋友还有计划 我们要去他在阿韦利诺的房子里做作业	Equivalence
SOURCE TEXT ITALIAN	Risalimmo a Barano parlando di libri	
ENGLISH VERSION	We walked back up to Barano talking about books	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们一路走回巴拉诺 一路都在聊书	Equivalence
F1	我们又走回了巴拉诺 谈论着书籍	Equivalence
F2	我们又走回了巴拉诺 一路谈论着书籍	Equivalence
F3	我们一路走回巴拉诺 一路都在聊书	Equivalence
F4	我们边走边谈论着书 回到了巴拉诺	Equivalence
F5	我们走回巴拉诺 谈论着书	Equivalence
SOURCE TEXT ITALIAN	Oggi andiamo a Casamicciola ?	
ENGLISH VERSION	Shall we go to Casamicciola today?	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们今天可以去卡萨米乔拉吗	Equivalence
F1	我们今天可以去卡萨米乔拉镇吗	Explicitation
F2	我们今天要去卡萨米乔拉吗	Equivalence
F3	我们今天可以去卡萨米乔拉吗	Equivalence
F4	我们今天去卡萨米乔拉吗	Equivalence
F5	我们今天去卡萨米乔拉吗	Equivalence
SOURCE TEXT ITALIAN	Donato, questa vuole andare a Casamicciola .	
ENGLISH VERSION	Donato, she wants to go to Casamicciola.	
TARGET TEXTS:		STRATEGY
OFFICIAL	多纳托 她要去卡萨米乔拉	Equivalence
F1	多纳托 她想去卡萨米乔拉镇	Explicitation
F2	多纳托 她想去卡萨米乔拉	Equivalence
F3	多纳托 她要去卡萨米乔拉	Equivalence
F4	Donato 她想去卡萨米乔拉	Equivalence

F5	多纳托 她想去卡萨米乔拉	Equivalence
SOURCE TEXT ITALIAN	Insomma l'economia di questo paese la mandano avanti questi uomini che vengono da Napoli, da Palermo, da Bari...	
ENGLISH VERSION	The economy of this country is driven by these men from Naples, Palermo, Bari...	
TARGET TEXTS:		STRATEGY
OFFICIAL	国家的经济依赖于 这些来自那不勒斯 巴勒莫和巴里的男人	Equivalence
F1	/	Missing episode
F2	这个国家的经济就是由这些人驱动的 他们离开自己的家乡 那不勒斯 巴勒莫或者巴里	Equivalence
F3	国家的经济依赖于 从那不勒斯 帕尔玛 巴里来的人	Equivalence
F4	这国家经济的运转靠的就是这些 从那不勒斯 巴勒莫 巴里来的人	Equivalence
F5	这个国家的经济靠这些来自那不勒斯 巴勒莫和巴里的男人带动	Equivalence
SOURCE TEXT ITALIAN	Insomma l'economia di questo paese la mandano avanti questi uomini che vengono da Napoli, da Palermo, da Bari...	
ENGLISH VERSION	The economy of this country is driven by these men from Naples, Palermo, Bari...	
TARGET TEXTS:		STRATEGY
OFFICIAL	国家的经济依赖于 这些来自那不勒斯 巴勒莫和巴里的男人	Equivalence
F1	/	Missing episode
F2	这个国家的经济就是由这些人驱动的 他们离开自己的家乡 那不勒斯 巴勒莫或者巴里	Equivalence
F3	国家的经济依赖于 从那不勒斯 帕尔玛 巴里来的人	Mistranslation - Incomprehension
F4	这国家经济的运转靠的就是这些 从那不勒斯 巴勒莫 巴里来的人	Equivalence
F5	这个国家的经济靠这些来自那不勒斯 巴勒莫和巴里的男人带动	Equivalence
SOURCE TEXT ITALIAN	Insomma l'economia di questo paese la mandano avanti questi uomini che vengono da Napoli, da Palermo, da Bari...	
ENGLISH VERSION	The economy of this country is driven by these men from Naples, Palermo, Bari...	
TARGET TEXTS:		STRATEGY
OFFICIAL	国家的经济依赖于 这些来自那不勒斯 巴勒莫和巴里的男人	Equivalence
F1	/	Missing episode
F2	这个国家的经济就是由这些人驱动的 他们离开自己的家乡 那不勒斯 巴勒莫或者巴里	Equivalence
F3	国家的经济依赖于 从那不勒斯 帕尔玛 巴里来的人	Equivalence
F4	这国家经济的运转靠的就是这些 从那不勒斯 巴勒莫 巴里来的人	Equivalence

F5	这个国家的经济靠这些来自那不勒斯 巴勒莫和巴里的男人带动	Equivalence
SOURCE TEXT ITALIAN	Però torniamo insieme, ti vengo a prendere alle sette in Piazza Amedeo .	
ENGLISH VERSION	I'll come and get you in Piazza Amedeo at seven.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但是我们得一起走 我 7 点去阿米德奥广场接你	Loan
F1	/	Missing episode
F2	我七点在阿米德奥广场接你	Loan
F3	我会在 7 点来阿梅代奥广场接你的	Loan
F4	晚上 7 点我会在 Piazza Amedeo 餐厅 接你	Mistranslation - Incomprehension
F5	我 7 点在阿米德奥广场接你	Loan
SOURCE TEXT ITALIAN	Ma vanno ad Amalfi , non sono neanche due ore di macchina.	
ENGLISH VERSION	But they're only going to Amalfi, it's not even two hours by car.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但他们只去阿马尔菲 车程还不到两小时	Equivalence
F1	但他们只是去阿马尔菲 开车两个小时都不到	Equivalence
F2	但是他们就去趟阿马尔菲 开车两个小时都用不了	Equivalence
F3	可他们就是去阿马尔菲而已 连 2 小时车程都没有	Equivalence
F4	/	Missing episode
F5	但他们只是去阿马尔菲开车都要不了两小时	Equivalence
SOURCE TEXT ITALIAN	La prima volta in Costiera ?	
ENGLISH VERSION	Your first time on the Coast?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你们第一次来阿马尔菲海岸吗	Explicitation
F1	第一次来海边度假吗	Generalization
F2	第一次来海岸吗	Literal Translation
F3	第一次来海岸吗	Literal Translation
F4	/	Missing episode
F5	是第一次来海岸吗	Literal Translation
SOURCE TEXT ITALIAN	Uguale ad Amalfi ?	
ENGLISH VERSION	Like in Amalfi?	
TARGET TEXTS:		STRATEGY
OFFICIAL	还像在阿马尔菲时那样吗	Equivalence
F1	和在阿马尔菲一样吗	Equivalence
F2	在和阿马尔菲一样吗	Equivalence
F3	跟去阿马尔菲的时候一样吗	Equivalence
F4	/	Missing episode
F5	跟在阿马尔菲那样吗	Equivalence
SOURCE TEXT ITALIAN	Al Rettifilo .	

ENGLISH VERSION	At the Rettifilo.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在雷蒂菲洛	Loan
F1	在雷蒂费洛	Loan
F2	在雷蒂费洛	Loan
F3	在雷迪菲洛	Loan
F4	/	Missing episode
F5	在瑞提菲洛大街	Explicitation
SOURCE TEXT ITALIAN	a Piazza dei Martiri.	
ENGLISH VERSION	in Piazza dei Martiri.	
TARGET TEXTS:		STRATEGY
OFFICIAL	就在那不勒斯马尔蒂里广场	Loan
F1	在那不勒斯马尔蒂里广场	Loan
F2	就是马尔蒂里广场的那家店	Loan
F3	在那不勒斯马尔蒂里广场	Loan
F4	/	Missing episode
F5	就在烈士广场	Explicitation
SOURCE TEXT ITALIAN	Michele la vuole mettere in bella vista nel negozio di Piazza dei Martiri.	
ENGLISH VERSION	Michele wants to display it in the store in Piazza dei Martiri.	
TARGET TEXTS:		STRATEGY
OFFICIAL	米歇尔想把我的照片挂在 马尔蒂里广场的店里	Loan
F1	米凯莱想把照片放大 放在马尔蒂里广场的商店里	Loan
F2	米凯莱想把照片放大 放在马尔蒂里广场的商店里	Loan
F3	米凯莱想把我的照片放在马尔蒂里广场的店里展示	Loan
F4	/	Missing episode
F5	米凯莱也想把我的照片贴在烈士广场的鞋店里	Loan
SOURCE TEXT ITALIAN	Stefano Carracci mi ha chiesto se puoi accompagnarlo al Rettifilo.	
ENGLISH VERSION	Stefano Carracci asked me if you will accompany him to the Rettifilo.	
TARGET TEXTS:		STRATEGY
OFFICIAL	斯特凡诺·卡拉奇问我 你能不能陪他去雷蒂菲洛裁缝店	Explicitation
F1	斯特凡诺问我今天下午你能不能陪他去一趟雷蒂费洛区的裁缝店	Explicitation
F2	斯特凡诺问我 今天下午你能不能陪他去一趟雷蒂费洛的裁缝店	Explicitation
F3	斯特凡诺·卡拉奇想让你陪他去雷迪菲洛	Loan
F4	/	Missing episode
F5	斯特凡诺·卡拉奇问我你能不能陪他去瑞提菲洛大街	Explicitation
SOURCE TEXT ITALIAN	Pinuccia, i Solara vogliono mettere la foto di Lila nel negozio di scarpe [a Piazza dei Martiri].	
ENGLISH VERSION	Pinuccia, the Solaras want to put Lila's photo in the shoe store.	

TARGET TEXTS:		STRATEGY
OFFICIAL	皮努西亚 索拉拉兄弟 想把莱拉的照片挂在鞋店里	Omission
F1	皮诺奇娅 索拉拉兄弟想把莉拉的照片挂在鞋店里	Omission
F2	皮诺奇娅 你知道吗 索拉拉他们想把莉娜的照片挂在马尔蒂里广场的鞋店里	Loan
F3	皮诺奇娅 索拉拉兄弟想把莉拉的照片放到鞋店里	Omission
F4	/	Missing episode
F5	皮诺奇娅 索拉拉兄弟想把莉拉的照片贴在鞋店里	Omission
SOURCE TEXT ITALIAN	Rino, se permetti, visto che mio fratello ha detto che a Piazza dei Martiri ci starò io, decido io quello che va là dentro.	
ENGLISH VERSION	Seeing as my brother said that I'll be at Piazza dei Martiri, I'll decide what goes in there.	
TARGET TEXTS:		STRATEGY
OFFICIAL	就像我哥哥说的那样 我去马尔蒂里广场的店铺 我负责那里的运营	Loan
F1	里诺 要是你允许 既然我哥哥说了 我会去管马尔蒂里广场那家店那店里放什么该由我决定	Loan
F2	里诺 你别介意 但我哥哥可是说了 马尔蒂里广场那家店由我来负责 里面放什么 应该我来决定	Loan
F3	我哥哥说过 我会去管马尔蒂里广场的店 由我决定店里有什么	Loan
F4	/	Missing episode
F5	鉴于我哥哥说 让我去烈士广场那边的店 那我必须有权决定那个店的一切	Explicitation
SOURCE TEXT ITALIAN	Sta succedendo un casino con il negozio di Piazza dei Martiri.	
ENGLISH VERSION	There's trouble with the store in Piazza dei Martiri.	
TARGET TEXTS:		STRATEGY
OFFICIAL	马尔蒂里广场的店铺出问题了	Loan
F1	马尔蒂里广场的店出了点麻烦	Loan
F2	他们因为马尔蒂里广场上的店铺吵了起来	Loan
F3	马尔蒂里广场的新店出了问题	Loan
F4	/	Missing episode
F5	烈士广场上的店遇到点麻烦	Explicitation
SOURCE TEXT ITALIAN	Me l'ha mandata Enzo. Sta in un posto sperduto in Piemonte.	
ENGLISH VERSION	Enzo sent it, he's in a remote place in Piedmont.	
TARGET TEXTS:		STRATEGY
OFFICIAL	恩佐寄来的 他在山上一个很远的地方	Mistranslation – Incomprehension

F1	恩佐寄了这个给我 他在皮埃蒙特的一个偏僻地方	Equivalence
F2	恩佐给我寄的 他在皮埃蒙特的一个小地方	Equivalence
F3	恩佐寄来的 他在皮埃蒙特一个很远的地方	Equivalence
F4	/	Missing episode
F5	是恩佐寄来的 他现在在皮埃蒙特一个偏远的地方	Equivalence
SOURCE TEXT ITALIAN	C'è pure qualcosa per tuo marito, glielo porti a Poggioreale.	
ENGLISH VERSION	There are things to take to your husband in jail, too.	
TARGET TEXTS:		STRATEGY
OFFICIAL	还有一些是给你监狱里的丈夫的	Explicitation
F1	还有一些给你丈夫的东西把这些带到波焦雷亚莱监狱里给他	Explicitation
F2	还有一些给你丈夫的 你给他带到波焦雷阿莱	Loan
F3	还有一些给你丈夫在监狱用的东西	Explicitation
F4	/	Missing episode
F5	有些东西你可以送去监狱给你丈夫	Explicitation
SOURCE TEXT ITALIAN	Corso Vittorio Emanuele.	
ENGLISH VERSION	On Corso Vittorio Emanuele.	
TARGET TEXTS:		STRATEGY
OFFICIAL	埃马努埃莱街	Equivalence
F1	维托里奥·埃曼努埃莱大街	Equivalence
F2	维托里奥·埃曼努埃莱大街	Equivalence
F3	艾曼纽二世大道	Equivalence
F4	/	Missing episode
F5	埃马努埃莱大街	Equivalence
SOURCE TEXT ITALIAN	Prendi quello che sta facendo Danilo Dolci in Sicilia, a Trappeto.	
ENGLISH VERSION	Look at what Danilo Dolci is doing in Sicily, in Trappeto.	
TARGET TEXTS:		STRATEGY
OFFICIAL	看看达尼洛·多尔奇在西西里岛 特拉佩托做了什么	Equivalence
F1	看看丹尼洛·多尔奇在西西里 在特拉佩托干什么	Equivalence
F2	就说那个达尼洛·多尔奇正在在西西里岛 在特拉佩托做的事情吧	Equivalence
F3	看看达尼洛·多尔奇正在西西里岛和特拉佩托做的 NOTE: [意大利社会活动家 被认为是意大利非暴力运动的先驱]	Equivalence
F4	/	Missing episode
F5	看看达尼洛·多尔奇在西西里和特拉佩托做的事	Equivalence
SOURCE TEXT ITALIAN	Prendi quello che sta facendo Danilo Dolci in Sicilia, a Trappeto.	
ENGLISH VERSION	Look at what Danilo Dolci is doing in Sicily, in Trappeto.	

TARGET TEXTS:		STRATEGY
OFFICIAL	看看达尼洛·多尔奇在西西里岛 特拉佩脱做了什么	Loan
F1	看看丹尼洛·多尔奇在西西里 在特拉佩托干什么	Loan
F2	就说那个达尼洛·多尔奇正在在西西里岛 在特拉佩托做的事情吧	Loan
F3	看看达尼洛·多尔奇正在在西西里岛和特拉佩托做的 NOTE: [意大利社会活动家 被认为是意大利非暴力运动的先驱]	Loan
F4	/	Missing episode
F5	看看达尼洛·多尔奇在西西里和特拉佩托做的事	Loan
SOURCE TEXT ITALIAN	È anche grazie a lui che adesso quelli che se lo possono permettere vanno a Beirut come si va a Parigi.	
ENGLISH VERSION	It's also thanks to him that you can now go to Beirut as if it were Paris.	
TARGET TEXTS:		STRATEGY
OFFICIAL	多亏了他 我们现在才能 像去巴黎一样去贝鲁特	Equivalence
F1	要不是他 现在的贝鲁特会像巴黎一样吗 NOTA: 黎巴嫩首都 港口城市	Explication - Note
F2	多亏他 人们才能像去巴黎一样去贝鲁特	Equivalence
F3	也多亏了他 你现在还能像去巴黎一样 去贝鲁特	Equivalence
F4	/	Missing episode
F5	也多亏了他 你现在才能自由出入贝鲁特就像那是巴黎一样	Equivalence
SOURCE TEXT ITALIAN	Appena dopo la fine della scuola cominciai a lavorare in una libreria di Port'Alba e sparì dal rione senza avvisarla.	
ENGLISH VERSION	After school ended, I began working in a bookstore in Port'Alba and I disappeared from the neighborhood.	
TARGET TEXTS:		STRATEGY
OFFICIAL	学校放假后 我开始在阿尔巴港的书店工作 从那片街区消失了	Loan
F1	学校放假之后 我开始在阿尔巴港的一家书店工作 我从我们的城区消失了	Loan
F2	学校刚刚放假之后 我就开始工作了 我从我们的城区消失了	Omission
F3	放假后 我开始在阿尔巴港的一家书店工作 我从我们的街区里消失了	Loan
F4	/	Missing episode
F5	学期结束后我开始在阿尔巴港的一家书店里工作 我从街区里消失了	Loan
SOURCE TEXT ITALIAN	Sì. Sapevamo che lavoravi in una di queste librerie a Mezzocannone ma non sapevamo quale.	
ENGLISH VERSION	We knew you worked in one of these bookstores, but not which one.	

TARGET TEXTS:		STRATEGY
OFFICIAL	我们知道你在书店工作 但不知道是哪一家	Omission
F1	我们知道你在其中一家书店工作 但不知道是哪家	Omission
F2	我们知道你在 迈佐卡农内街上 的一家书店里工作 但我们不知道是哪一家	Explication
F3	我们知道你在其中一家书店工作 但不知道具体是哪一个	Omission
F4	/	Missing episode
F5	我们知道你在这里的一家书店工作 但不知道是哪家	Omission
SOURCE TEXT ITALIAN	Stefano vuole affittare una casa a Torre Annunziata .	
ENGLISH VERSION	Stefano wants to rent a house in Torre Annunziata.	
TARGET TEXTS:		STRATEGY
OFFICIAL	斯特凡诺想在 托雷安农齐亚塔 租套房子	Loan
F1	斯特凡诺想在 托雷安农奇亚塔海边 租一套房子	Explication
F2	斯特凡诺想在 托雷安农奇亚塔海边 租一套房子	Explication
F3	斯特凡诺想在 托雷安农奇亚塔海边 租一套房子	Explication
F4	/	Missing episode
F5	斯特凡诺想去 托雷安农齐亚塔市 租个房子	Explication
SOURCE TEXT ITALIAN	Siamo in villeggiatura a Cuotto e abbiamo pensato di fare una passeggiata qua.	
ENGLISH VERSION	We're vacationing in Cuotto and we came for a walk down here.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们在 库托 度假 散步来到这里	Loan
F1	我们来这度假 住在 古奥托路上 来这边走走	Mistranslation - Incomprehension
F2	我们在度假 就住在 阔托街上 所以过来走一走	Mistranslation - Incomprehension
F3	我们在 古奥托 度假 过来散步	Loan
F4	/	Missing episode
F5	我们在 库托 度假 就顺便来这里走走	Loan
SOURCE TEXT ITALIAN	Abbiamo affittato casa a Cuotto , rimaniamo fino ai primi di settembre.	
ENGLISH VERSION	We've rented a house at Cuotto. We're staying until early September.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们在 库托 租了间房子 我们会一直待到九月初	Loan
F1	我们在 古奥托 租了个房子 会一直待到九月初	Loan
F2	我们租了一栋短期的别墅 一直要待到九月末	Omission

F3	我们在古奥托租了套房子 待到九月初	Loan
F4	/	Missing episode
F5	我们在库托租了个房子 我们会一直待到九月初再走	Loan
SOURCE TEXT ITALIAN	Qualche volta vieni in spiaggia a Citara.	
ENGLISH VERSION	Come to the beach at Citara some time.	
TARGET TEXTS:		STRATEGY
OFFICIAL	什么时候来希塔拉的海滩吧	Loan
F1	有时间就来切塔拉海滩吧	Loan
F2	你有空的话来琪塔拉海滩吧	Loan
F3	抽时间来希特拉海滩吧	Loan
F4	/	Missing episode
F5	什么时候去希塔拉那边的海滩吧	Loan
SOURCE TEXT ITALIAN	Questo è l'indirizzo dove sto io, a Forio.	
ENGLISH VERSION	This is the address I'm staying at. In Forio.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这是我住的酒店地址 在福廖	Equivalence
F1	我住在这个地方 在弗里奥	Mistranslation – Not equivalent
F2	我住在这个地方 在弗里奥	Mistranslation – Not equivalent
F3	这是我的住址 在弗里奥	Mistranslation – Not equivalent
F4	/	Missing episode
F5	这是我的住址 在福里奥	Equivalence
SOURCE TEXT ITALIAN	Ha scritto lui che il pannello di Piazza dei Martiri era brutto.	
ENGLISH VERSION	He wrote that the panel at Piazza dei Martiri was ugly.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他写过 马尔蒂里广场的招牌很丑	Loan
F1	就是他写文章说马尔蒂里广场的商店里的画板很丑	Loan
F2	就是他写文章说 马尔蒂里广场的商店里的画板很丑	Loan
F3	是他说马尔蒂里广场的画丑的	Loan
F4	/	Missing episode
F5	他写了那篇报道 说烈士广场的鞋店装修得很丑	Explicitation
SOURCE TEXT ITALIAN	Tutta la Campania	
ENGLISH VERSION	The whole of Campania	
TARGET TEXTS:		STRATEGY
OFFICIAL	整个坎帕尼亚	Equivalence
F1	整个坎帕尼亚大区	Explicitation
F2	整个坎帕尼亚大区	Explicitation
F3	整个康培尼亚	Mistranslation – Not equivalent
F4	/	Missing episode
F5	整个坎帕尼亚大区	Explicitation
SOURCE TEXT ITALIAN	Tornano i genitori di Bruno e io devo andare a dormire a Barano.	
ENGLISH VERSION	Bruno's parents are coming back and I'm going to sleep at Barano.	

TARGET TEXTS:		STRATEGY
OFFICIAL	布鲁诺的父母要回来了 我要去巴拉诺过夜了	Loan
F1	布鲁诺的父母要回来了 我得住在巴拉诺	Loan
F2	布鲁诺的父母来了 我得去巴拉诺住	Loan
F3	布鲁诺的父母来了 我得去巴拉诺住	Loan
F4	/	Missing episode
F5	布鲁诺的爸妈要回来了我得回巴拉诺过夜	Loan
SOURCE TEXT ITALIAN	Mio padre si è stabilito a Barano, si è fatto allungare le ferie con un certificato medico falso.	
ENGLISH VERSION	My father got his leave extended with a fake medical certificate.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我父亲用一张伪造诊断书 使假期延长了	Omission
F1	我父亲用一张假的医疗证明 申请延长了假期	Omission
F2	我父亲在巴拉诺住下了 他申请延长了假期 借口说自己得了什么病	Loan
F3	我爸用假的诊断书延长了假期	Omission
F4	/	Missing episode
F5	我爸爸开了一份假诊断书 延长了假期	Omission
SOURCE TEXT ITALIAN	Assaggia il vino, me l'ha dato un paesano su al Vesuvio.	
ENGLISH VERSION	Try the wine, a villager on Vesuvius gave it to me.	
TARGET TEXTS:		STRATEGY
OFFICIAL	喝点酒吧 维苏威的一个农户给我的	Equivalence
F1	尝尝这酒 维苏威火山的一个村民给我的	Explicitation
F2	尝尝这瓶红酒 一个维苏威的农民送给我的	Equivalence
F3	试试这酒 维苏威岛上的一个村民给我的	Explicitation
F4	/	Missing episode
F5	尝尝红酒 维苏威火山上的一个村民给我的	Explicitation
SOURCE TEXT ITALIAN	A Forio ci dobbiamo andare lo stesso per telefonare a mio marito.	
ENGLISH VERSION	We have to go to Forio anyway, I have to call my husband.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们得去福廖一趟 我会打电话给我丈夫	Mistranslation – Not equivalent
F1	我们本来也得去弗里奥 我要给我丈夫打电话	Mistranslation – Not equivalent
F2	我们要去弗里奥 我要给我丈夫打电话	Mistranslation – Not equivalent
F3	我们反正要去弗里奥的 我得给我丈夫打电话	Mistranslation – Not equivalent

F4	/	Missing episode
F5	我们本来也要去福里奥 我得打个电话给我丈夫	Equivalence
SOURCE TEXT ITALIAN	Quello della fabbrica di salumi a San Giovanni a Teduccio?	
ENGLISH VERSION	As in the salami factory in San Giovanni a Teduccio?	
TARGET TEXTS:		STRATEGY
OFFICIAL	和圣乔瓦尼的腊肠工厂名一样吗	Loan
F1	和圣约翰·特杜奇奥那家意大利肠工厂名字一样吗	Loan
F2	索卡沃 是特杜奇奥圣乔瓦尼香肠厂的那个索卡沃吗	Loan
F3	索卡沃 是特杜奇奥圣乔瓦尼香肠厂的那个索卡沃吗	Loan
F4	/	Missing episode
F5	圣乔瓦尼的那家香肠工厂是你开的吗	Loan
SOURCE TEXT ITALIAN	Perché abita a Corso Vittorio Emanuele?	
ENGLISH VERSION	Because she lives on Corso Vittorio Emanuele?	
TARGET TEXTS:		STRATEGY
OFFICIAL	因为她住在艾曼纽二世大道吗	Equivalence
F1	因为她住在维托里奥·埃曼努埃莱大街上	Equivalence
F2	因为她住在维托里奥·埃曼努埃莱大街上	Equivalence
F3	因为她住在艾曼纽二世大道上	Equivalence
F4	/	Missing episode
F5	因为她住在埃马努埃莱大街吗	Equivalence
SOURCE TEXT ITALIAN	Vuole andare ad Amalfi.	
ENGLISH VERSION	She wants to go to Amalfi.	
TARGET TEXTS:		STRATEGY
OFFICIAL	想去阿马尔菲	Equivalence
F1	想去阿马尔菲	Equivalence
F2	想去阿玛而菲海滩	Explicitation
F3	*	Omission
F4	/	Missing episode
F5	/	Missing episode
SOURCE TEXT ITALIAN	Ti pare possibile andare ora ad Amalfi? Ma finiamola!	
ENGLISH VERSION	You think we can just go to Amalfi? Cut it out!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你以为我们能去阿马尔菲吗 省省吧	Equivalence
F1	你觉得我们现在去阿马尔菲可能吗 别折腾了	Equivalence
F2	你觉得我应该把你们带到阿玛而菲吗 得了吧	Equivalence
F3	*	Omission
F4	/	Missing episode
F5	*	Omission

SOURCE TEXT ITALIAN	Perché chiedi a Stefano questa cosa assurda di Amalfi?	
ENGLISH VERSION	Why did you ask Stefano this absurd thing about Amalfi?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你为什么跟斯特凡诺提起 去阿马尔菲设个荒诞念头	Equivalence
F1	你为什么向斯特凡诺提那个荒谬的请求 要去阿马尔菲	Equivalence
F2	你为什么要对斯特凡诺提出那个荒谬的请求 要去阿玛尔菲	Equivalence
F3	*	Omission
F4	/	Missing episode
F5	*	Omission
SOURCE TEXT ITALIAN	Ora sta a Barano da sua cugina Nella.	
ENGLISH VERSION	She's in Barano with her cousin Nella.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她和她的表亲内拉住在巴拉诺	Loan
F1	她现在住在巴拉诺的表妹内拉那	Loan
F2	她现在在巴拉诺 她的表姐内拉那里	Loan
F3	她和表姐内拉在巴拉诺	Loan
F4	/	Missing episode
F5	她现在来了巴拉诺 住在她表姐内拉家	Loan
SOURCE TEXT ITALIAN	Citara!	
ENGLISH VERSION	Citara Beach!	
TARGET TEXTS:		STRATEGY
OFFICIAL	其塔拉海滩	Explicitation
F1	切塔拉	Loan
F2	*	Omission
F3	希特拉海滩	Explicitation
F4	/	Missing episode
F5	你必须转去烈士广场的店里 夫人	Explicitation
SOURCE TEXT ITALIAN	I Solara hanno preso il modello delle scarpe Cerullo e lo producono uguale in una fabbrica di Afragola.	
ENGLISH VERSION	The Solaras have taken Cerullo shoe styles and are producing them in a factory on the outskirts.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你猜谁赢了 索拉拉家没拿走 赛鲁罗家设计的鞋样 然后在郊区工厂里生产	Generalization
F1	索拉拉兄弟剽窃了"赛鲁罗"鞋子的款式 找了一家阿夫拉戈拉的鞋厂生产	Loan
F2	索拉拉兄弟找人加工了赛鲁罗牌的鞋子 然后在阿芙拉格拉的一个厂子里 生产了一批一样的	Loan
F3	索拉拉家已经拿走了赛鲁罗的鞋样 正在郊外的工厂生产	Generalization
F4	/	Missing episode

F5	索拉拉兄弟采用了赛鲁罗牌鞋的样式 在郊区 的工厂里大量生产	Generalization
SOURCE TEXT ITALIAN	Perché potrebbe tentare alla Normale di Pisa.	
ENGLISH VERSION	You could try for the Normale, the university in Pisa.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你可以去比萨的师范大学	Equivalence
F1	您应该试试比萨高等师范学校 那所在比萨的大学	Equivalence
F2	因为您可以试试报考比萨高等师范学院	Equivalence
F3	你可以试试比萨的师范大学	Equivalence
F4	/	Missing episode
F5	你可以试试考比萨高等师范学校	Equivalence
SOURCE TEXT ITALIAN	Che ero finita, senza accorgermene, a Piazza dei Martiri.	
ENGLISH VERSION	That I had ended up in Piazza dei Martiri.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我意识到 太晚了 我已经走到了马尔蒂里广场	Loan
F1	我沉浸在这些想法中不知不觉走到了马尔蒂里广场	Loan
F2	不知不觉地 我已经来到了马尔蒂里广场	Loan
F3	我意识到 太晚了 我已经到了马尔蒂里广场	Loan
F4	/	Missing episode
F5	我意识到 已经太晚了 我已经走到了烈士广场	Explicitation
SOURCE TEXT ITALIAN	Sto trattando un appartamento a Santa Maria Apparente.	
ENGLISH VERSION	I've applied for an apartment.	
TARGET TEXTS:		STRATEGY
OFFICIAL	申请了一个公寓	Omission
F1	正准备在圣玛丽亚大道上租一间公寓	Explicitation
F2	我正考虑在圣玛丽亚大道上租一套公寓	Explicitation
F3	已经看好了一间公寓	Omission
F4	/	Missing episode
F5	我申请了一套公寓	Omission
SOURCE TEXT ITALIAN	Ho parecchie cose da fare prima di andare a Pisa.	
ENGLISH VERSION	I have lots to do before I leave for Pisa.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要去比萨 要准备的东西很多	Equivalence
F1	在去比萨前我还有很多事要做	Equivalence
F2	去比萨前我还有很多需要准备	Equivalence
F3	去比萨前我还有很多事要处理	Equivalence
F4	/	Missing episode
F5	在我去比萨之前还有好多事情要做	Equivalence

SOURCE TEXT ITALIAN	A Pisa?	
ENGLISH VERSION	Pisa?	
TARGET TEXTS:		STRATEGY
OFFICIAL	比萨	Equivalence
F1	比萨吗	Equivalence
F2	去比萨	Equivalence
F3	比萨	Equivalence
F4	/	Missing episode
F5	比萨	Equivalence
SOURCE TEXT ITALIAN	Io a Pisa ci vado lo stesso pure se voi non volete.	
ENGLISH VERSION	I'm going to Pisa even if you don't want me to.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你不同意我也会去比萨的	Equivalence
F1	不管你同不同意 我都会去比萨	Equivalence
F2	不管你们同不同意 比萨我是去定了	Equivalence
F3	即使你不同意 我也要 go 比萨	Equivalence
F4	/	Missing episode
F5	我要去比萨 哪怕你不同意	Equivalence
SOURCE TEXT ITALIAN	E vai a Pisa! Ma chi se ne fotte!	
ENGLISH VERSION	Go to Pisa! Who gives a shit!	
TARGET TEXTS:		STRATEGY
OFFICIAL	去吧 去比萨 我才不管	Equivalence
F1	去比萨吧 谁他妈在乎啊	Equivalence
F2	去啊 你去比萨啊 谁他妈在乎	Equivalence
F3	去比萨吧 谁管你呢	Equivalence
F4	/	Missing episode
F5	去比萨吧 谁他妈在乎啊	Equivalence
SOURCE TEXT ITALIAN	E io ti faccio chiudere nel manicomio di Aversa.	
ENGLISH VERSION	I'll have you locked away in the asylum.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我就把你关到精神病院	Generalization
F1	我就让人把你送到阿韦尔萨疯人院里	Loan
F2	我就让人把你关进阿威尔莎疯人院里	Loan
F3	我就把你关进疯人院	Generalization
F4	/	Missing episode
F5	我就会把你送进精神病院	Generalization
SOURCE TEXT ITALIAN	Beh, allora andiamo al mare, come ci eravamo detti. Andiamo al Forte.	
ENGLISH VERSION	Let's go to the beach like we said.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们如约去海滩吧	Omission
F1	我们按说好的 去海滩吧	Omission
F2	那我们去海边吧 之前约好的 去城堡那里	Explicitation
F3	我们去沙滩吧 约定好了的	Omission

F4	/	Missing Episode
F5	我们按之前说好的去海滩吧	Omission
SOURCE TEXT ITALIAN	Ho comprato una casa al Vomero, a Piazza degli Artisti, pensando a te.	
ENGLISH VERSION	I bought a house in Vomero with you in mind.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我为你在沃梅罗买了个房子	Equivalence
F1	我在伍美罗区买了一套房子 艺术家广场那里 买的时候想的就是你	Mistranslation – Not equivalent
F2	我在伍美罗区买了一套房子 就在艺术家广场那里 你想想吧	Mistranslation – Not equivalent
F3	我在伍美罗区买了套房 想着要给你	Mistranslation – Not equivalent
F4	/	Missing episode
F5	我在沃梅罗买了房子 想要跟你在哪里生活	Equivalence
SOURCE TEXT ITALIAN	Ho comprato una casa al Vomero, a Piazza degli Artisti, pensando a te.	
ENGLISH VERSION	I bought a house in Vomero with you in mind.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我为你在沃梅罗买了个房子	Omission
F1	我在伍美罗区买了一套房子 艺术家广场那里 买的时候想的就是你	Literal Translation
F2	我在伍美罗区买了一套房子 就在艺术家广场那里 你想想吧	Literal Translation
F3	我在伍美罗区买了套房 想着要给你	Omission
F4	/	Missing episode
F5	我在沃梅罗买了房子 想要跟你在哪里生活	Omission
SOURCE TEXT ITALIAN	Prendi il pullman e vai a Torregaveta.	
ENGLISH VERSION	Take the bus and go to the beach nearby.	
TARGET TEXTS:		STRATEGY
OFFICIAL	乘公车去附近的海滩	Explication
F1	坐公共汽车去附近的海滩	Explication
F2	你乘车去托雷卡瓦塔	Loan
F3	坐大巴去周边的沙滩吧	Explication
F4	/	Missing episode
F5	坐公车去附近的海滩	Explication
SOURCE TEXT ITALIAN	Faranno una grande strada che da qua arriva a San Giovanni	
ENGLISH VERSION	They're making a big road that goes from here to San Giovanni	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们正在修建一条大马路 从这里到圣乔瓦尼	Equivalence
F1	修一条能从这儿通到圣乔瓦尼的路	Explication
F2	他们还要修一条从这通到圣约翰的大马路	Explication
F3	他们要修一条直通圣乔瓦尼的大道	Explication
F4	/	Missing episode
F5	他们要修一条大路 从这里一直修到圣乔瓦尼	Equivalence

SOURCE TEXT ITALIAN	Forse addirittura fino a Portici.	
ENGLISH VERSION	And maybe as far as Portici.	
TARGET TEXTS:		STRATEGY
OFFICIAL	也许一直通到波提契	Mistranslation – Not equivalent
F1	没准还能通到波蒂奇呢	Equivalence
F2	甚至可能会通到波蒂奇去	Equivalence
F3	可能还会通到波蒂奇	Equivalence
F4	/	Missing episode
F5	可能还要修到波蒂奇	Equivalence
SOURCE TEXT ITALIAN	E la sua è una famiglia importante di Torino.	
ENGLISH VERSION	His family is very important in Turin.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他家在都灵地位显赫	Equivalence
F1	他来自图灵的一个显赫家庭	Mistranslation – Not equivalent
F2	他们家是都灵的一个名门望族	Equivalence
F3	他们家在都灵很有话语权	Equivalence
F4	/	Missing episode
F5	他的家族在杜林很有影响力	Equivalence
SOURCE TEXT ITALIAN	Sta a Potenza da una cugina.	
ENGLISH VERSION	She's in Potenza with her cousin.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她和她的表亲在波滕扎	Equivalence
F1	她和她的表妹在波坦察	Equivalence
F2	她在波坦察一个表妹那里	Equivalence
F3	她和她表姐住在波坦察	Equivalence
F4	/	Missing episode
F5	她在波坦察和她表姐在一起	Equivalence
SOURCE TEXT ITALIAN	Sono andati a stare a San Giovanni a Teduccio.	
ENGLISH VERSION	They went to live in San Giovanni a Teduccio.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们去了特多西奥的圣乔瓦尼	Mistranslation – Incomprehension – Not equivalent
F1	他们搬到圣约翰·特杜奇奥去了	Loan
F2	他们搬去了圣约翰·特杜奇奥	Equivalence
F3	他们去了圣约翰·特杜奇奥	Equivalence
F4	/	Missing episode
F5	他们搬去了圣乔瓦尼特杜奇奥	Equivalence
SOURCE TEXT ITALIAN	Scusate, Via Vigliena?	
ENGLISH VERSION	Excuse me, Via Vigliena?	
TARGET TEXTS:		STRATEGY
OFFICIAL	请问维格利亚大道怎么走	Loan
F1	麻烦问下维格里那路怎么走	Loan
F2	抱歉 维利纳路怎么走	Loan
F3	打扰一下 维利纳路怎么走	Loan
F4	/	Missing episode
F5	请问小维也纳大街怎么走	Loan

12 – Natural Environment, Geographical References, Proper Names of Geographical Objects

SOURCE TEXT ITALIAN	Pisa è bagnata dall' Arno , è sede di un'antica Università dove insegnò anche Galileo Galilei.	
ENGLISH VERSION	Pisa is bathed by the Arno. It is the seat of an ancient university where Galileo Galilei taught.	
TARGET TEXTS:		STRATEGY
OFFICIAL	比萨被 阿尔诺河 所淹没 这是一所古代大学的所在地 伽利略·伽利莱就在那里教书	Explicitation
F1	比萨城有 阿尔诺河 穿城而过 一所古老的大学坐落于此 伽利略曾在那里任教	Explicitation
F2	比萨城紧邻 阿诺河 城中有一所古老的大学 伽利略曾在那里教学	Explicitation
F3	比萨城被 阿诺河 所环绕 那里坐落着一所历史悠久的大学 伽利略·伽利雷曾在那任教	Explicitation
F4	/	Missing episode
F5	比萨斜塔位于 阿尔诺河 旁边 那里是一座古代大学的遗址 是伽利略·伽利莱教书的地方	Explicitation
SOURCE TEXT ITALIAN	Gli odori di primavera lungo l' Arno	
ENGLISH VERSION	The springtime scents along the Arno River	
TARGET TEXTS:		STRATEGY
OFFICIAL	春天的气息沿着 阿尔诺河 飘来	Explicitation
F1	阿尔诺河岸 上春天的气息	Explicitation
F2	亚诺河岸 上春天的气息	Explicitation
F3	沿着 阿诺河畔 的春日芳香	Explicitation
F4	/	Missing episode
F5	阿诺河岸 的春光	Explicitation

13 – Social References, Conventions and Habits, Rituals

SOURCE TEXT ITALIAN	Io salgo a fare le condoglianze , tu entra.	
ENGLISH VERSION	I'm going up to offer my condolences , you go inside.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要上去 表达我的哀悼 你先进去	Literal Translation
F1	我要上楼 慰问一下 你们两个赶紧进去	Adaptation
F2	我要上去 哀悼一下 你先进层	Adaptation
F3	我上去 表示下哀悼 你们进去	Adaptation
F4	我要上楼去 吊唁 你赶快进去	Adaptation
F5	我要上去 表达一下慰问 你们进去吧	Adaptation

SOURCE TEXT ITALIAN	Se vogliamo un futuro, Silvio Solara deve fare il compare di fazzoletto .	
ENGLISH VERSION	If we want a future, Silvio Solara has to be the speech master.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果我们想有未来 就必须让西尔维奥·索拉拉当 男傧相	Equivalence
F1	/	Missing episode
F2	为了以后着想 必须请西尔维奥·索拉拉做 证婚人	Equivalence
F3	如果我们想要美好的未来 只能让西尔维奥·索拉拉 牵线	Mistranslation – Over-interpretation
F4	如果我们想要有未来 Silvio Solara 一定要是 证婚人	Equivalence
F5	如果我们想有未来 就必须让西尔维奥·索拉拉当 婚礼持戒人	Explicitation
SOURCE TEXT ITALIAN	E nell'accordo rientrava che Silvio Solara avrebbe fatto il compare di fazzoletto .	
ENGLISH VERSION	And the deal stipulated that Silvio Solara would be the speech master.	
TARGET TEXTS:		STRATEGY
OFFICIAL	协议明确规定 西尔维奥·索拉拉将会是 男傧相	Equivalence
F1	/	Missing episode
F2	前提条件是西尔维奥必须是 证婚人	Equivalence
F3	交易规定 西尔维奥·索拉拉 做谈判师的条件	Mistranslation - Incomprehension
F4	协议规定要 Silvio Solara 当 证婚人	Equivalence
F5	协议明确规定 西尔维奥·索拉拉将会是 婚礼持戒人	Explicitation
SOURCE TEXT ITALIAN	Il compare di fazzoletto diventava una specie di parente e le famiglie si sarebbero legate per tutta la vita.	
ENGLISH VERSION	The speech master became a sort of relative, and the families would be tied for all their lives.	
TARGET TEXTS:		STRATEGY
OFFICIAL	男傧相 意味着某种意义上的亲戚 两家人会一辈子绑在一起	Equivalence
F1	/	Missing episode
F2	证婚人 对新人意义重大 意味着从今后会和新人家紧紧相连	Equivalence
F3	谈判师 变成了类似亲戚的存在 而整个家 还有每个人的生活 都与之紧密相关	Mistranslation - Incomprehension
F4	证婚人 意味着某种亲戚关系 他们的家族就会一辈子捆绑在一起	Equivalence
F5	婚礼持戒人 意味着某种意义上的亲戚 他们的家族会一辈子绑在一起	Explicitation
SOURCE TEXT ITALIAN	Anche se Silvio sarà compare di fazzoletto .	
ENGLISH VERSION	Even though Silvio is going to be speech master.	
TARGET TEXTS:		STRATEGY
OFFICIAL	尽管西尔维奥会当 男傧相	Equivalence
F1	/	Missing episode

F2	西尔维奥做 证婚人	Equivalence
F3	即使西尔维奥会做 谈判师	Mistranslation - Incomprehension
F4	尽管 Silvio 要当 证婚人	Equivalence
F5	尽管西尔维奥会当 婚礼持戒人	Explication
SOURCE TEXT ITALIAN	Sono Cerullo, vi ho portato la partecipazione .	
ENGLISH VERSION	I'm Cerullo, I've brought you an invitation.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我是赛鲁罗 我来给您 送请帖	Generalization
F1	/	Missing episode
F2	我是赛鲁罗 我是来给您 送请帖 的	Generalization
F3	我是赛鲁罗 来给您 送请帖	Generalization
F4	我是 Cerullo 我来给您递 邀请函	Generalization
F5	我是赛鲁罗 我来给您 送请帖	Generalization
SOURCE TEXT ITALIAN	Pensi ancora al compare di fazzoletto ?	
ENGLISH VERSION	Are you still thinking about the speech master?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你还在想 男傧相 的事吗	Equivalence
F1	/	Missing episode
F2	你还在想着 证婚人 的事	Equivalence
F3	你还在想 谈判人 的事	Mistranslation - Incomprehension
F4	你还在想 证婚人 的事吗	Equivalence
F5	你还在想 婚礼持戒人 的事吗	Explication
SOURCE TEXT ITALIAN	Se ne sono pure andati in fretta, c'era ancora il sole, non era neanche finito il ricevimento .	
ENGLISH VERSION	They left in a hurry, it was still daylight, the reception wasn't even over.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们离开得很仓促 天还没黑 接待宴 甚至都没结束	Equivalence
F1	他们走得很匆忙 天还没黑 婚宴 都还没结束	Explication
F2	他们走得也太急了 太阳都还没下山 亲戚也没送完	Mistranslation – Over-interpretation
F3	他们走得很匆忙 天还亮着 酒席 都没结束	Equivalence
F4	/	Missing episode
F5	他们匆匆就离开了 当时还是白天 招待礼 都还没结束呢	Explication
SOURCE TEXT ITALIAN	Aveva distribuito le bomboniere ed era partita in macchina insieme al suo sposo.	
ENGLISH VERSION	She had handed out the wedding favors and left with her groom.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她分发完 伴手礼 就和新郎离开了	Adaptation
F1	她分发了 喜糖 然后和新郎一起离开了	Adaptation
F2	她给孩子们分发了 糖果 再和她的丈夫一起出发	Generalization
F3	她发完 喜糖 就和新郎走了	Adaptation
F4	/	Missing episode

F5	她发完了回礼 然后跟新郎一起离开了	Adaptation
SOURCE TEXT ITALIAN	I debiti della bottega, il compare di fazzoletto ...	
ENGLISH VERSION	The debts from the store, the best man...	
TARGET TEXTS:		STRATEGY
OFFICIAL	鞋店的欠款 伴郎	Equivalence
F1	开店的债务 伴郎的人选	Equivalence
F2	店铺债务 土地同谋	Mistranslation - Incomprehension
F3	开店的贷款 伴郎...	Equivalence
F4	/	Missing episode
F5	店铺的债 伴郎	Equivalence

14 – Social References, Conventions and Habits, Folklore

SOURCE TEXT ITALIAN	Don Achille abitava al quarto piano del palazzo di fronte al mio, era l'orco delle favole .	
ENGLISH VERSION	Don Achille lived on the fourth floor of the building opposite mine. He was the ogre of fairy tales .	
TARGET TEXTS:		STRATEGY
OFFICIAL	他就是童话故事中的恶魔	Hybrid – Explication + Generalization
F1	他就像童话故事里的食人魔	Explication
F2	他就像童话中的怪兽	Generalization
F3	他是童话中吃人的怪兽	Hybrid – Generalization + Explication
F4	他就是童话故事里的恶魔	Generalization
F5	他就像童话故事里的食人魔	Explication
SOURCE TEXT ITALIAN	Guarda che cosa mi ha fatto trovare Rino, la calza della befana .	
ENGLISH VERSION	Look what Rino left for me, a Befana stocking.	
TARGET TEXTS:		STRATEGY
OFFICIAL	看看里诺送了我什么礼物 圣诞女巫长筒袜	Equivalence
F1	看看里诺送了我一个什么 一个装满礼物的长袜	Generalization
F2	看看里诺为我准备了什么礼物 看看袜子里都有什么	Generalization
F3	看看里诺给我留了什么 一只圣诞老人袜	Mistranslation - Incomprehension
F4	瞧瞧 Rino 送了我什么礼物 圣诞女巫长筒袜	Equivalence
F5	看看里诺送了我什么礼物 圣诞女巫长筒袜	Equivalence
SOURCE TEXT ITALIAN	Guardate che mi ha portato la Befana .	
ENGLISH VERSION	Look what the Befana brought me.	
TARGET TEXTS:		STRATEGY
OFFICIAL	看看圣诞女巫送了我什么	Equivalence
F1	看看主显节女巫给我送来了什么	Equivalence

F2	看看主显节女巫给了我什么礼物	Equivalence
F3	看看女巫给我准备了什么礼物	Generalization
F4	看看圣诞女巫送了我什么	Equivalence
F5	看看圣诞女巫送了我什么	Equivalence
SOURCE TEXT ITALIAN	Giocano a carte, ad asso piglia tutto? Guardano la televisione tutta la sera?	
ENGLISH VERSION	Do they play cards, watch television all night?	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们整晚打牌看电视吗	Generalization
F1	打牌斗个你输我赢吗 一整晚都看电视吗	Adaptation
F2	打牌吗 玩“赢者通吃”吗 还是一整晚都在看电视啊	Adaptation
F3	整晚打牌看电视吗	Generalization
F4	/	Missing episode
F5	他们是整晚都打牌看电视吗	Generalization
SOURCE TEXT ITALIAN	“No, sono stanco, giochiamo ad asso piglia tutto? ”	
ENGLISH VERSION	No, I'm tired, let's play cards?	
TARGET TEXTS:		STRATEGY
OFFICIAL	不行 我累了 咱俩打牌吧	Generalization
F1	抱歉 今晚上我累了 我们打牌吧	Generalization
F2	抱歉 今晚我累了 我们打牌吧	Generalization
F3	不 我累了 咱们打牌吧吗	Generalization
F4	/	Missing episode
F5	“不行 我太累了 我们打牌”吗	Generalization
SOURCE TEXT ITALIAN	Poi il bambino nasce con la voglia di cocco e che facciamo?	
ENGLISH VERSION	Wouldn't want the baby to be born craving coconut.	
TARGET TEXTS:		STRATEGY
OFFICIAL	可不能让孩子一出生就缺椰汁	Mistranslation - Incomprehension
F1	等孩子生出来带着椰子的胎记可怎么办 NOTE: 民间说法母亲怀孕时对某物的愿望不被满足会导致孩子有该形状的胎记	Explicitation - Note
F2	以后孩子生出来带着椰子的胎记怎么办	Equivalence
F3	不能让孩子吃不到椰子	Mistranslation - Incomprehension
F4	/	Missing episode
F5	我可不希望孩子一心想喝椰子汁 迫不及待地出生了	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Il Cippo di Sant'Antonio.	
ENGLISH VERSION	St Anthony's bonfire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	圣安东尼焰火节	Mistranslation – Mismatch video-sub
F1	参加圣安东尼篝火晚会 NOTE: 意大利传统庆典在每年的1月17日夜晚举行	Explicitation - Note

F2	圣安东尼奥篝火节	Explicitation
F3	圣安东尼奥篝火之夜	Explicitation
F4	/	Missing episode
F5	参加圣安东尼奥篝火晚会	Explicitation

15 – Social References, Conventions and Habits, Weights and Measures

SOURCE TEXT ITALIAN	Lo sapevo! Ho scommesso venti lire .	
ENGLISH VERSION	I knew it! I bet twenty lire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我就知道 我们赌了 20 里拉	Equivalence
F1	我就知道 我赌了 二十里拉	Equivalence
F2	我就知道 我赌了 二十里拉	Equivalence
F3	我就知道 我赌了 20 里拉	Equivalence
F4	我就知道 我赌 20.5 个里拉	Mistranslation – Over-interpretation
F5	我就知道 我赌了 二十里拉	Equivalence
SOURCE TEXT ITALIAN	Se vinco, dieci lire le tengo per me, ma dieci posso darle a te.	
ENGLISH VERSION	If I win, I can give you ten lire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果我赢了 我给你 10 里拉	Equivalence
F1	如果我赢了 我可以给你 十里拉	Equivalence
F2	如果我赢了 我就给你 十里拉	Equivalence
F3	如果我赢了 就给你 10 里拉	Equivalence
F4	如果我赢了 我可以给你 10.5 里拉	Mistranslation – Over-interpretation
F5	如果我赢了 我可以给你 十里拉	Equivalence
SOURCE TEXT ITALIAN	Dieci lire , ci mettiamo un attimo.	
ENGLISH VERSION	Ten lire, it'll only take a minute.	
TARGET TEXTS:		STRATEGY
OFFICIAL	就一分钟	Omission
F1	十里拉 只需要 几分钟	Equivalence
F2	看一下就行 然后我就给你 十里拉	Equivalence
F3	给你 10 里拉 只看一下	Equivalence
F4	10.5 里拉 1 分钟就可以了	Mistranslation – Over-interpretation
F5	十里拉 只要花一分钟	Equivalence
SOURCE TEXT ITALIAN	Solo la sfogliatella? Sono 35 lire .	
ENGLISH VERSION	Just a sfogliatella? That's 35 lire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	一个千层酥啊 35 里拉	Equivalence
F1	就一个千层酥吗 35 里拉	Equivalence
F2	一个夹心奶酪千层酥吗 要 三十五里拉	Equivalence
F3	一个千层酥 35 里拉	Equivalence
F4	就一个千层酥吗 35 里拉	Equivalence
F5	就一盒千层酥啊 35 里拉	Equivalence
SOURCE TEXT ITALIAN	Dico...che possiamo fare 15.000 lire .	

ENGLISH VERSION	I say... we can do 15,000 lire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我觉得 1.5 万 里拉 差不多	Equivalence
F1	/	Missing episode
F2	一万五千 里拉	Equivalence
F3	要我说...得要 15000 里拉	Equivalence
F4	我觉得可以卖 1 万 5 里拉 NOTE: 意大利里拉是意大利在 1861 年至 2002 年的货币单位 2002 年元月后意大利开始使用欧元	Explicitation - Note
F5	我觉得 1.5 万 里拉 差不多	Equivalence

16 - Social References, Conventions and Habits, Festivities

SOURCE TEXT ITALIAN	Alla festa che la madre di Gigliola aveva organizzato per il suo onomastico...	
ENGLISH VERSION	At the party Gigliola's mother threw for her name day...	
TARGET TEXTS:		STRATEGY
OFFICIAL	在吉廖拉母亲为她的命名日举办的聚会上	Equivalence
F1	在吉耀拉的母亲为她的命名日举办的派对上	Equivalence
F2	吉耀拉的母亲过生日的时候 在家里举行了一场聚会	Mistranslation - Incomprehension
F3	在吉耀拉的生日会上	Mistranslation - Incomprehension
F4	在那场 Gigliola 的妈妈为了庆祝他命名日的聚会上	Equivalence
F5	在吉耀拉妈妈为她办的命名日派对上	Equivalence
SOURCE TEXT ITALIAN	Rino, vado un attimo a fare spese per il cenone .	
ENGLISH VERSION	Rino, I'm going shopping for the Christmas dinner .	
TARGET TEXTS:		STRATEGY
OFFICIAL	里诺 我要去购物了 准备圣诞大餐	Mistranslation - Incomprehension
F1	里诺 我要为圣诞节晚餐去采购些东西	Mistranslation - Incomprehension
F2	莱农 我打算去买些圣诞节要用的东西	Mistranslation - Incomprehension
F3	里诺 我要为圣诞节晚餐采购食材	Mistranslation - Incomprehension
F4	Rino 我去买圣诞晚餐要用的东西	Mistranslation - Incomprehension
F5	里诺 我要去买圣诞晚餐要用到的食物了	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Volete venire a festeggiare Capodanno a casa mia?	
ENGLISH VERSION	Do you want to celebrate New Year's Eve at my place?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你想在我家庆祝新年除夕吗	Adaptation
F1	你们愿不愿意来我家庆祝新年	Equivalence
F2	你们愿不愿意来我家庆祝新年	Equivalence
F3	你想来我家过除夕吗	Adaptation

F4	你要来我家一起跨年么	Equivalence
F5	你想来我家来庆祝新年夜吗	Equivalence
SOURCE TEXT ITALIAN	Signora Carracci, se no che Capodanno è?	
ENGLISH VERSION	Or what kind of New Year's Eve is it?	
TARGET TEXTS:		STRATEGY
OFFICIAL	否则还算哪门子的新年	Equivalence
F1	不然这还算是什么新年之夜	Explication
F2	要不然怎么叫除夕夜呢	Adaptation
F3	不然怎么叫新年夜呢	Explication
F4	不然这算什么除夕	Adaptation
F5	不然这还算什么新年夜	Explication
SOURCE TEXT ITALIAN	Ma non potete andare dopo Ferragosto?	
ENGLISH VERSION	Can't you go after the 15th?	
TARGET TEXTS:		STRATEGY
OFFICIAL	不能 15 号以后走吗	Explication
F1	你就不能等到 15 号之后再走吗	Explication
F2	你就不能十五号之后再走吗	Explication
F3	不能 15 号以后走吗	Explication
F4	你就不能十五号之后再走吗	Explication
F5	你就不能等到 15 号之后再走吗	Explication

17 – Social References, Educational References, Grading System

SOURCE TEXT ITALIAN	Io superai entrambi gli esami, quello di licenza elementare e quello di ammissione, con tutti dieci.	
ENGLISH VERSION	I passed both tests, the elementary school diploma and the admissions test, with straight A's.	
TARGET TEXTS:		STRATEGY
OFFICIAL	两个考试我都通过了 小学毕业考试和入学考试 成绩都是 A	Retention (EN)
F1	我两场考试都过了 小学毕业考试 和初中入学考试都是 A	Retention (EN)
F2	两场考试我都通过了 拿到了小学毕业文凭 还以全部满分的成绩 通过了中学入学考试	Explication
F3	我以全 A 的成绩通过了 小学毕业考试和入学考试	Retention (EN)
F4	/	Missing episode
F5	两项考试我都通过了 包括小学文凭 毕业考试 和入学考试 成绩都是优	Adaptation
SOURCE TEXT ITALIAN	Lila fece solo l'esame di licenza elementare e prese tutti nove e un otto in aritmetica.	
ENGLISH VERSION	Lila only did the test for the elementary school diploma and got all A's and an A in arithmetic.	
TARGET TEXTS:		STRATEGY

OFFICIAL	莱拉只参加了小学毕业考试 成绩全 A 数学是 A	Mistranslation – Incomprehension + The message doesn't get through
F1	莉拉只参加了小学毕业考试 她除了算术是 A 其他的都是 A	Mistranslation – Incomprehension + The message doesn't get through
F2	莉拉只参加了小学毕业考试 除了算 术 其他科目全部满分	Explication
F3	莉拉只参加了小学毕业考试 除了算术是 A 外 其他都是 A	Mistranslation – Incomprehension + The message doesn't get through
F4	/	Missing episode
F5	莉拉只参加了小学文凭毕业考试 除 了算术是优良 其他科目都是优	
SOURCE TEXT ITALIAN	Come ha fatto ad avere tutti dieci?	
ENGLISH VERSION	How did she get straight A's?	
TARGET TEXTS:		STRATEGY
OFFICIAL	她是怎么得到全 A 的	Retention (EN)
F1	为什么她能考全 A 呢	Retention (EN)
F2	她是怎么做到全优通过考试的	Hybrid – Adaptation + Explication
F3	她怎么拿全 A 的	Retention (EN)
F4	/	Missing episode
F5	她怎么可能全得优啊	Adaptation
SOURCE TEXT ITALIAN	Io non lo capisco, prendo sempre quattro.	
ENGLISH VERSION	I don't understand it, I always get an F.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我搞不懂拉丁文 我总是得 F	Retention (EN)
F1	我理解不了 总是不及格	Explication
F2	我理解不了它 经常不及格	Explication
F3	我弄不懂 总考不及格	Explication
F4	我搞不明白 拉丁文我总是拿 F	Retention (EN)
F5	我不理解 我总是得 F	Retention (EN)
SOURCE TEXT ITALIAN	Migliore anche di Alfonso che ebbe la media dell'otto e di gran lunga migliore di Gigliola.	
ENGLISH VERSION	Even better than Alfonso who was a straight A student and miles better than Gigliola.	
TARGET TEXTS:		STRATEGY
OFFICIAL	甚至比阿方索都好 他可是全 A 的学 生 比吉廖拉要好上好几百倍	Retention (EN)
F1	甚至比一直拿全优的阿方索还要好 比吉耀拉的成绩好得多	Adaptation
F2	我的成绩甚至比阿方索还要好 也比 吉耀拉的成绩好得多	Omission
F3	甚至考得比全优生阿方索还好 比吉 耀拉好太多了	Adaptation
F4	甚至比一个全 A 的学生 Alfonso 还 要优秀 Gigliola 跟我比更是差之千里	Retention (EN)
F5	甚至超过了全优生阿方索 把吉耀 拉远远甩在后面	Adaptation

SOURCE TEXT ITALIAN	Alla fine 8.	
ENGLISH VERSION	A in the end.	
TARGET TEXTS:		STRATEGY
OFFICIAL	都是 A	Retention (EN)
F1	期末得了 A	Retention (EN)
F2	满分	Mistranslation – Over-interpretation
F3	最后得了 A	Retention (EN)
F4	学到了 A	Retention (EN)
F5	优	Adaptation
SOURCE TEXT ITALIAN	Alle scuole medie ha preso otto in latino, nove in italiano...	
ENGLISH VERSION	In middle school she got A- in Latin, A in Italian...	
TARGET TEXTS:		STRATEGY
OFFICIAL	在中学啊 她拉丁文得了 A- 意大利文得了 A	Retention (EN)
F1	她在学校里拉丁语得了 A- 意大利语得了 A	Retention (EN)
F2	她刚上完初中 拉丁语得了 9 分 意大利语得了 满分	Retention (IT)
F3	她拉丁语得了 A- 意大利语考了 A...	Retention (EN)
F4	她初中的时候 拉丁文得了 A- 意大利文得了 A	Retention (EN)
F5	在中学 她的拉丁语得了 优良 意大利语得了 优	Adaptation
SOURCE TEXT ITALIAN	Se era figlia di signori, prendeva tutti dieci.	
ENGLISH VERSION	If she had a swank family she'd have got all A+.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果她的家人爱炫耀 肯定就说她全是 A+了	Retention (EN)
F1	如果她生在一个更体面的家里 她一定会拿到全优的	Adaptation
F2	要是她生在体面人家里 可能就能拿全优了	Adaptation
F3	如果我们是个显赫的家族 她也许能考 A+	Retention (EN)
F4	她如果生在个好人家 肯定都得 A+	Retention (EN)
F5	要是家里富裕 她能全都考到特优	Adaptation
SOURCE TEXT ITALIAN	Comunque, un bel nove.	
ENGLISH VERSION	Anyway... A fine A.	
TARGET TEXTS:		STRATEGY
OFFICIAL	总之 A	Mistranslation – Over-interpretation
F1	总之... 满分	Mistranslation – Over-interpretation
F2	不管怎样 满分	Mistranslation – Over-interpretation
F3	不管怎样... 考得很好	Generalization
F4	无论如何 A	Mistranslation – Over-interpretation
F5	总而言之 你得了个优	Adaptation

SOURCE TEXT ITALIAN	Brava, dieci !	
ENGLISH VERSION	Well done. A+ .	
TARGET TEXTS:		STRATEGY
OFFICIAL	写得很好 特优	Adaptation
F1	做得好 A+	Retention (EN)
F2	做得好 满分	Adaptation
F3	非常好 A+	Retention (EN)
F4	写得很好 特优	Adaptation
F5	写得很好 特优	Adaptation
SOURCE TEXT ITALIAN	Lila, ho preso dieci al compito di italiano.	
ENGLISH VERSION	Lila... I got A+ for my essay.	
TARGET TEXTS:		STRATEGY
OFFICIAL	莱拉 我的作文得了 特优	Adaptation
F1	莉拉 我作文得了 A+	Retention (EN)
F2	莉拉 我的作文拿了 满分	Adaptation
F3	莉拉... 我作文课得了 A+	Retention (EN)
F4	Lila 我的文章得了 特优	Adaptation
F5	莉拉 我的作文得了 特优	Adaptation
SOURCE TEXT ITALIAN	Matematica, nove. Letteratura straniera, nove.	
ENGLISH VERSION	Mathematics, A. Foreign literature, A.	
TARGET TEXTS:		STRATEGY
OFFICIAL	数学 优 外国文学 优	Adaptation
F1	数学 A 外国文学 A	Retention (EN)
F2	数学 九分 外国文学 九分	Retention (IT)
F3	数学 优 外国文学 优	Adaptation
F4	数学 A 外国文学 A	Retention (EN)
F5	数学 优 外国文学 优	Adaptation
SOURCE TEXT ITALIAN	Che bello, Lenù, hai preso tutti dieci.	
ENGLISH VERSION	That's great, Lenù, you got straight A's.	
TARGET TEXTS:		STRATEGY
OFFICIAL	真是太好了 勒努你得了 全优	Adaptation
F1	/	Missing episode
F2	太棒了 莱衣 你每门成绩都是 十分	Retention (IT)
F3	你真棒 莱诺 拿了 全优	Adaptation
F4	Lenù 你真棒 你成绩 全优 呢	Adaptation
F5	真是太好了 埃莱娜 你得了 全优	Adaptation
SOURCE TEXT ITALIAN	Mamma, ha preso tutti dieci.	
ENGLISH VERSION	She got straight A's.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她得了 全优	Adaptation
F1	/	Missing episode
F2	她每门成绩都是 十分	Retention (IT)
F3	她拿了 全优	Adaptation
F4	她成绩 全优	Adaptation
F5	她得了 全优	Adaptation

SOURCE TEXT ITALIAN	Lui promosso con tutti sette e io sono contenta già così	
ENGLISH VERSION	He passed with all B's and I'm satisfied with that	
TARGET TEXTS:		STRATEGY
OFFICIAL	他的分数全是 良 我都挺知足的	Adaptation
F1	/	Missing episode
F2	他每门成绩都是 七分 我都已经很满意了	Retention (IT)
F3	他 全良 过的 我已经很满意了	Adaptation
F4	他成绩全都是 良 我也很满足了	Adaptation
F5	他的分数全都是 良 我都挺知足的	Adaptation
SOURCE TEXT ITALIAN	Non dovrai mai più essere promossa con meno della media dell'otto .	
ENGLISH VERSION	you can't ever pass again without A or A+.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你的成绩不能低于 A 或 A+	Retention (EN)
F1	你的升学考试成绩 不能低于八分	Retention (IT)
F2	你的升学成绩 平均分不能低于八分	Retention (IT)
F3	你 每门课都要达到 A 或以上	Retention (EN)
F4	/	Missing episode
F5	那你以后的成绩绝不能低于优良或优秀	Adaptation
SOURCE TEXT ITALIAN	Tutti otto e nove.	
ENGLISH VERSION	Straight A's.	
TARGET TEXTS:		STRATEGY
OFFICIAL	全是 A	Retention (EN)
F1	都是八九分	Retention (IT)
F2	两门九分 其他都是八分	Retention (IT)
F3	全优	Adaptation
F4	/	Missing episode
F5	全优	
SOURCE TEXT ITALIAN	Studia bene l'anno prossimo, devi prendere tutti otto .	
ENGLISH VERSION	Study hard next year, you have to get all top grades.	
TARGET TEXTS:		STRATEGY
OFFICIAL	明年努力学习吧 你得全拿 A 呢	Retention (EN)
F1	你明年要好好学习 每科成绩都考到八分	Retention (IT)
F2	你现在要好好学习 今年你每科的成绩都要考到八分以上	Retention (IT)
F3	明年好好学习 你必须名列前茅	Explicitation
F4	/	Missing episode
F5	下学期努力学习 你必须拿到全优	Adaptation
SOURCE TEXT ITALIAN	Ti ricordi di essere promossa con la media dell'otto ?	
ENGLISH VERSION	Remember, you have to pass with an A average.	
TARGET TEXTS:		STRATEGY
OFFICIAL	记着 你的平均成绩必须达到 A	Retention (EN)
F1	你记不记得我们打的赌你每门考试平均不能低于八分	Retention (IT)

F2	你还记得你答应过我 你每门成绩都不能低于八分吗	Retention (IT)
F3	记住 你得以优的平均成绩通过考试	Adaptation
F4	/	Missing episode
F5	记住 你必须以「优良」的平均成绩毕业	Adaptation
SOURCE TEXT ITALIAN	Il suo esame non merita più di 19.	
ENGLISH VERSION	Your exam doesn't deserve more than a D.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你的考试成绩最多得个 D	Retention (EN)
F1	你的考试成绩不应该只有 19 分	Retention (IT)
F2	但您的考试顶多只能得 19 分	Retention (IT)
F3	但我顶多给你个"差"	Adaptation
F4	/	Missing episode
F5	你的考试成绩最多也只配得到 D	Retention (EN)
SOURCE TEXT ITALIAN	Ieri ho preso 19.	
ENGLISH VERSION	Yesterday I got a D.	
TARGET TEXTS:		STRATEGY
OFFICIAL	今天我成绩得了 D	Retention (EN)
F1	我昨天考试得了 19 分	Retention (IT)
F2	今天我得了 19 分	Retention (IT)
F3	今天我得了"差"	Adaptation
F4	/	Missing episode
F5	我昨天的成绩是 D	Retention (EN)
SOURCE TEXT ITALIAN	A fine luglio mi laureai con 110 e lode	
ENGLISH VERSION	I graduated at the end of July with the highest grades.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我在七月底以最高分成绩毕业	Explicitation
F1	我是七月底以最高分毕业的	Explicitation
F2	七月末 我以满分 110 分的成绩毕业了	Retention (IT)
F3	7 月底我以最高分毕业了	Explicitation
F4	/	Missing episode
F5	我在七月底以最高分毕业了	Explicitation
SOURCE TEXT ITALIAN	110 e lode!	
ENGLISH VERSION	A degree with the highest grade!	
TARGET TEXTS:		STRATEGY
OFFICIAL	以最高分的成绩毕业	Explicitation
F1	以最高成绩毕业	Explicitation
F2	一百一十分满分毕业的	Retention (IT)
F3	满分毕业的呢	Explicitation
F4	/	Missing episode
F5	以最优秀的成绩毕业了	Explicitation

18 – Social References, Educational References, School-related references

SOURCE TEXT ITALIAN	Pulita, sempre nel rigo e nessuna macchia.	
ENGLISH VERSION	Neat, always on top of the line and no blots.	
TARGET TEXTS:		STRATEGY
OFFICIAL	干干净净 一直都是 在线上 也没有涂抹	Mistranslation – Incomprehension + The message doesn't get through
F1	整洁 总是从顶部写起 而且没有墨水渍	Mistranslation – Incomprehension + The message doesn't get through
F2	每一笔都顶格写起 笔画整齐 不要出线	Mistranslation – Incomprehension + The message doesn't get through
F3	工工整整 每一笔都从第一线写起 而且没有涂抹痕迹	Mistranslation – Incomprehension + The message doesn't get through
F4	整齐 总是 从顶部开始写 而且没有墨渍	Mistranslation – Incomprehension + The message doesn't get through
F5	干净 占满顶行 别溅上墨水	Explicitation
SOURCE TEXT ITALIAN	Eravamo tutte un po' cattive in quella classe	
ENGLISH VERSION	We were all a little bad in that class	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们那个 班 都是一群小坏蛋	Equivalence
F1	当时在那个 班里 我们都有一点 淘气	Equivalence
F2	班上 所有女性都有点 坏	Equivalence
F3	当时在 学校 我们都有一点 调皮	Mistranslation - Incomprehension
F4	我们在 班里 都有点 调皮	Equivalence
F5	我们在 那门课 上都不 太老实	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Vostra figlia fa dei temi molto belli.	
ENGLISH VERSION	Your daughter writes beautiful stories	
TARGET TEXTS:		STRATEGY
OFFICIAL	你女儿能写出很美的 故事	Mistranslation – Over-interpretation
F1	你女儿写了一些很精彩的 故事	Mistranslation – Over-interpretation
F2	您女儿写的 故事 精彩绝伦	Mistranslation – Over-interpretation
F3	你的女儿 文笔 优美	Explicitation
F4	/	Missing episode
F5	你的女儿写出了很好的 故事	Mistranslation – Over-interpretation
SOURCE TEXT ITALIAN	Brava... Si abbassa lo zero ...	
ENGLISH VERSION	Good, bring down the zero...	
TARGET TEXTS:		STRATEGY
OFFICIAL	很好 加一个 0	Adaptation
F1	好 把 0 代下来	Literal Translation
F2	好的 把 0 去掉	Mistranslation - Incomprehension
F3	很好 把零拿掉...	Mistranslation - Incomprehension
F4	/	Missing episode
F5	很好 把零拿下来	Literal Translation
SOURCE TEXT ITALIAN	Dì a Cerullo che farebbe bene a studiare per la licenza elementare , invece di perdere tempo...	

ENGLISH VERSION	Tell Cerullo that she should be studying for the diploma instead of wasting time.	
TARGET TEXTS:		STRATEGY
OFFICIAL	告诉赛鲁罗 她应该努力学习取得 证书 而不是浪费时间	Generalization
F1	告诉赛鲁罗她应该好好准备 毕业考试 而不是浪费时间	Generalization
F2	告诉赛鲁罗 她应该专心准备 毕业考试 而不是瞎浪费时间	Generalization
F3	告诉赛鲁罗 她应该好好学习拿到 文凭 而不是浪费时间	Generalization
F4	/	Missing episode
F5	告诉赛鲁罗 她应该为了拿 毕业证书 而学习 不应该浪费时间	Generalization
SOURCE TEXT ITALIAN	Quindi per domani ripetiamo bene tutti quanti i verbi.	
ENGLISH VERSION	For tomorrow review all the verbs.	
TARGET TEXTS:		STRATEGY
OFFICIAL	明天我们复习一下全部的动词	Mistranslation - Incomprehension
F1	为了明天复习一下所有的动词	Explicitation
F2	今天的作业是 复习所有动词	Explicitation
F3	今天的作业是 复习所有动词	Explicitation
F4	明天我会检查 你们所有的动词	Explicitation
F5	明天我们一起复习所有动词	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Carracci, ma come, siamo ad aprile e non ha ancora memorizzato la coniugazione del verbo eimi?	
ENGLISH VERSION	Carracci, it's April and you still haven't memorized the verb conjugations?	
TARGET TEXTS:		STRATEGY
OFFICIAL	卡拉奇 已经是四月了 而 你还没记住动词的变形	Generalization
F1	已经四月了 卡拉奇 你居然还没记住动词变位	Generalization
F2	卡拉奇 现在都四月了 你还是没记住动词变位吗	Generalization
F3	卡拉奇 这都已经四月份了 你还没把动词变位记住	Generalization
F4	Carracci 已经是四月了 你还没有记住动词的变形吗	Generalization
F5	卡拉奇 已经是四月了 而 你还没记住动词的变形	Generalization
SOURCE TEXT ITALIAN	Passiamo ai compiti di italiano.	
ENGLISH VERSION	Let's us move on to the Italian exercises.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们继续 意大利语的练习	Mistranslation – Incomprehension + The message doesn't get through
F1	接下来我们讲讲 意大利语的练习	Mistranslation – Incomprehension + The message doesn't get through

F2	我们接下来做意大利语练习	Mistranslation – Incomprehension + The message doesn't get through
F3	大家看着意大利语练习部分	Mistranslation – Incomprehension + The message doesn't get through
F4	我们继续意大利语的练习	Mistranslation – Incomprehension + The message doesn't get through
F5	我们继续意大利语的练习	Mistranslation – Incomprehension + The message doesn't get through
SOURCE TEXT ITALIAN	Faccia sentire ai suoi compagni il ritmo del verso, il ritmo del Saturnio.	
ENGLISH VERSION	Let your classmates hear the rhythm of the verse, the rhythm of Saturnian verse.	
TARGET TEXTS:		STRATEGY
OFFICIAL	让你的同学们都听听 这首诗的韵脚 古代拉丁诗体的韵脚	Generalization
F1	/	Missing episode
F2	让大家听听 诗歌的韵律 古拉丁诗歌 的韵律	Generalization
F3	让同学们听听 这首诗的韵律 古拉丁 诗的韵律	Generalization
F4	让你的同学们听听 这句诗的韵律 农 神诗歌的韵律	Adaptation
F5	让你的同学们都听听 这首诗的韵脚 古代拉丁诗体的韵脚	Generalization
SOURCE TEXT ITALIAN	Quello ti potrebbe mettere una nota.	
ENGLISH VERSION	He might give you a demerit.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他可能会给予你记过	Adaptation
F1	/	Missing episode
F2	他可能会给你记过	Adaptation
F3	他可能会给你记过	Adaptation
F4	他可能会给你记过处分	Adaptation
F5	他可能会给予你记过处分	Adaptation
SOURCE TEXT ITALIAN	Nino? Come è andato l'esame di maturità?	
ENGLISH VERSION	Nino? How did he do with his final exams?	
TARGET TEXTS:		STRATEGY
OFFICIAL	尼诺呢 他期末考试怎么样	Generalization
F1	尼诺呢 他高中毕业考试考得怎么样	Explication
F2	尼诺呢 他高中毕业考试考得怎么样	Explication
F3	尼诺 他期末考得怎么样	Generalization
F4	/	Missing episode
F5	尼诺呢 他高考考得怎么样	Adaptation
SOURCE TEXT ITALIAN	Marisa è stata rimandata in quattro materie.	
ENGLISH VERSION	Marisa has to repeat four subjects.	
TARGET TEXTS:		STRATEGY
OFFICIAL	玛丽莎得重修四门课	Explication
F1	玛丽莎要补考四门功课	Adaptation
F2	玛丽莎要补考四门功课	Adaptation
F3	玛丽莎要重修四门课呢	Explication

F4	/	Missing episode
F5	玛丽莎有四门课都得重修	Explicitation
SOURCE TEXT ITALIAN	Perché potrebbe tentare alla Normale di Pisa.	
ENGLISH VERSION	You could try for the Normale, the university in Pisa.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你可以去比萨的师范大学	Equivalence
F1	您应该试试比萨高等师范学校 那所在比萨的大学	Explicitation
F2	因为您可以试试报考比萨高等师范学院	Explicitation
F3	你可以试试比萨的师范大学	Equivalence
F4	/	Missing episode
F5	你可以试试考比萨高等师范学校	Explicitation
SOURCE TEXT ITALIAN	Dovevo studiare per l'esame di maturità.	
ENGLISH VERSION	Studying for my high school diploma.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在读高中	Generalization
F1	我得复习 准备毕业考试	Generalization
F2	我之前在为高考做准备	Adaptation
F3	为了毕业证书努力学习	Generalization
F4	/	Missing episode
F5	为了我的高中学位证学习	Explicitation
SOURCE TEXT ITALIAN	Vado alla Normale. È un'università importante.	
ENGLISH VERSION	An important University.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要去一所重点师范大学	Generalization
F1	我要去比萨高等师范上学 一所知名大学	Explicitation
F2	比萨高等师范 一所知名大学	Explicitation
F3	我要去师范大学了 是重点学校	Equivalence
F4	/	Missing episode
F5	我要去师范学校了 一所重点大学	Equivalence
SOURCE TEXT ITALIAN	Lei perderà il suo posto alla Normale.	
ENGLISH VERSION	You'll lose your place at the Normale University.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你不能在师范大学继续读了	Equivalence
F1	你将会被比萨高等师范大学开除	Explicitation
F2	您会被比萨高等师范开除	Explicitation
F3	但你将失去在比萨高等师范的就学资格	Explicitation
F4	/	Missing episode
F5	师范大学只能将你开除了	Equivalence
SOURCE TEXT ITALIAN	Ho perso il posto in Normale.	
ENGLISH VERSION	I lost my place at the Normale.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我不能继续在师范大学待着了	Equivalence

F1	我被开除了	Omission
F2	我被学校开除了	Generalization
F3	被学校开除了	Generalization
F4	/	Missing episode
F5	我被学校开除了	Generalization
SOURCE TEXT ITALIAN	Forse sa già che in autunno ci sarà un concorso per le cattedre negli istituti magistrali.	
ENGLISH VERSION	In fall there'll be a civil service exam for teachers' training college.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在秋季 将有一场 教师培训学院的公务员考试	Explication
F1	秋天的时候师范学院会有招聘考试	Explication
F2	或许您已经知道 秋季会有一个幼儿师范的应聘考试	Explication
F3	今秋有场师范院校的公务员考试	Explication
F4	/	Missing episode
F5	秋季的时候 有针对师范学校的公务员考试	Explication

19 – Social References, Educational References, Classes subdivision

SOURCE TEXT ITALIAN	Lui porterà qui i ragazzi di quinta	
ENGLISH VERSION	He'll bring the boys from fifth grade here	
TARGET TEXTS:		STRATEGY
OFFICIAL	他会带五年级的男生来	Equivalence
F1	他会把五年级的男同学带过来	Equivalence
F2	他会把五年级的男同学带过来	Equivalence
F3	他会把五年级的男孩带来	Equivalence
F4	他会把五年级的男生带过来	Equivalence
F5	他会把五年级的男孩们带过来	Equivalence
SOURCE TEXT ITALIAN	Per andare alle scuole medie.	
ENGLISH VERSION	To get into middle school.	
TARGET TEXTS:		STRATEGY
OFFICIAL	升中学的考试	Equivalence
F1	初中入学考试	Adaptation
F2	中学入学考试	Equivalence
F3	中学入学考试	Equivalence
F4	/	Missing episode
F5	进入中学的考试	Equivalence
SOURCE TEXT ITALIAN	Le medie?	
ENGLISH VERSION	Middle school?	
TARGET TEXTS:		STRATEGY
OFFICIAL	*	Omission
F1	初中	Adaptation
F2	中学	Equivalence
F3	中学	Equivalence

F4	/	Missing episode
F5	中学	Equivalence
SOURCE TEXT ITALIAN	Perché dovrebbe andare alle medie?	
ENGLISH VERSION	Why should she go to middle school?	
TARGET TEXTS:		STRATEGY
OFFICIAL	中学 她为什么要上中学	Equivalence
F1	她为什么要上初中	Adaptation
F2	她上中学有什么用	Equivalence
F3	她为什么要上中学	Equivalence
F4	/	Missing episode
F5	她为什么要读中学	Equivalence
SOURCE TEXT ITALIAN	Alle medie tu non ci vai.	
ENGLISH VERSION	You're not going to middle school.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你不会去上中学的	Equivalence
F1	你不能去读初中	Adaptation
F2	你不能去上中学	Equivalence
F3	我们不会送你去读中学的	Equivalence
F4	/	Missing episode
F5	你不会去读中学了	Equivalence
SOURCE TEXT ITALIAN	Tu devi continuare a studiare, devi andare al ginnasio.	
ENGLISH VERSION	You have to go on to high school.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你得继续上高中	Generalization
F1	你应该继续去上高中	Generalization
F2	你应该继续读书	Generalization
F3	你得去念高中	Generalization
F4	你一定要继续读高中	Generalization
F5	你必须继续上高中	Generalization
SOURCE TEXT ITALIAN	Allora è deciso: andrai al ginnasio, continuerai a studiare, ma devi essere la più brava di tutta la scuola, sennò sono guai.	
ENGLISH VERSION	So, it's decided, you're going to high school. You will continue your studies, but you've got to be the best in the school, or it'll be trouble.	
TARGET TEXTS:		STRATEGY
OFFICIAL	决定了 你要去高中 继续学习吧 但是 你得是学校最棒的 否则就不行了	Generalization
F1	就这么定了 你会去上高中 你将继续你的学业 但你必须是最优秀的 否则的话就会有麻烦	Generalization
F2	我们说好了 你父母会送你上高中 你可以继续学习 但你一定要拿第一名	Generalization
F3	你父母决定了 你会继续去上高中 你会继续学业 但你得做全校最棒的 不然就麻烦了	Generalization
F4	那么 我们决定好了 你要去上高中 你能继续读书 但是你要成为学校里的最佳学生 不然就麻烦了	Generalization

F5	已经决定了 你要继续上高中 你要继续你的学业 但你必须成为学校里最优秀的学生 否则就有麻烦了	Generalization
SOURCE TEXT ITALIAN	È un liceo classico.	
ENGLISH VERSION	It's for classical studies.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们学校主攻古典文学研究	Explicitation
F1	那是一所文科高中	Explicitation
F2	那是一所文科高中	Explicitation
F3	我们学的是经典文学	Explicitation
F4	我们学校主攻古典文学研究的	Explicitation
F5	我们学校主攻古典文学研究的	Explicitation
SOURCE TEXT ITALIAN	Al liceo classico?	
ENGLISH VERSION	Classical high school?	
TARGET TEXTS:		STRATEGY
OFFICIAL	古典高中吗	Explicitation
F1	文科中学吗	Explicitation
F2	文科高中吗	Explicitation
F3	古典高中吗	Explicitation
F4	古典高中吗	Explicitation
F5	古典文学高中吗	Explicitation
SOURCE TEXT ITALIAN	Io ho potuto frequentare solo fino al secondo industriale.	
ENGLISH VERSION	I only did a couple of years of trade school.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我只在中专上了几年学	Adaptation
F1	我就只念了几年中等职业学校	Adaptation
F2	我自己在铁路学校学了几年	Mistranslation – Over-interpretation
F3	我只在中专上了几年学	Adaptation
F4	我只在职业学校读过几年书	Adaptation
F5	我只读过几年职业学校	Adaptation
SOURCE TEXT ITALIAN	Studio tutto il giorno e quando ho un po' di tempo libero faccio lezione agli studenti del ginnasio.	
ENGLISH VERSION	I study all day and when I have time I tutor.	
TARGET TEXTS:		STRATEGY
OFFICIAL	整天学习 不学习的时候 就去做家教	Omission
F1	我整天都在学习 有时间的时候就去 做家教	Omission
F2	整天都在学习 空余时间给一些高中 生补课	Generalization
F3	我整天学习 一有时间就去做家教	Omission
F4	/	Missing episode
F5	我整天都在学习 有空时又要去做家 教	Omission

20 – Social References, References to socio-cultural life, Socio-political life

SOURCE TEXT ITALIAN	Gli hanno assegnato una casa in Piazza Nazionale.	
ENGLISH VERSION	They assigned him a house in Piazza Nazionale.	
TARGET TEXTS:		STRATEGY
OFFICIAL	单位给他 [纳齐奥内尔广场附近] 找了个房子	Adaptation
F1	他们给他分了一套国家广场的房子	Literal Translation
F2	他们在国家广场附近给他分了个房子	Literal Translation
F3	国家分了套纳扎诺广场的房子给他	Explication
F4	他们给他分了一套国家广场的房子	Literal Translation
F5	他们在国家广场给他分配了一套房子	Literal Translation
SOURCE TEXT ITALIAN	Dalla parrocchia	
ENGLISH VERSION	*	
TARGET TEXTS:		STRATEGY
OFFICIAL	教区的教堂	Explication
F1	教堂	Generalization
F2	教堂	Generalization
F3	教区教堂	Explication
F4	/	Missing episode
F5	教区教堂	Explication
SOURCE TEXT ITALIAN	Il bar Solara è frequentato da camorristi e strozzini, lo sappiamo.	
ENGLISH VERSION	The Solara's bar is a hangout for camorristi and loan sharks.	
TARGET TEXTS:		STRATEGY
OFFICIAL	索拉拉酒吧就是流氓和放高利贷的鲨鱼去的地儿	Generalization
F1	索拉拉家酒吧是黑社会"克莫拉"的据点和放高利贷人的黑窝 NOTE: 1820 年前后意大利那不勒斯组成的一个秘密团体一度发展成颇有势力的政治组织 后因从事诈骗抢劫等非法恐怖活动而被取缔	Explication - Note
F2	索拉拉家的酒吧一直都是黑社会的据点是放高利贷的人	Generalization
F3	索拉拉家的酒吧是秘密结社党和放高利贷人的巢穴	Generalization
F4	Solara 酒吧是克莫拉党和高利贷商的聚集地	Explication
F5	索拉拉酒吧是黑帮和高利贷债主的据点	Generalization
SOURCE TEXT ITALIAN	Raccoglievano i voti per i monarchici e i fascisti.	
ENGLISH VERSION	They gathered votes for the monarchists and fascists.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们为君主主义者和法西斯主义者收集选票	Equivalence

F1	他们为保皇党和纳粹法西斯收买选票	Equivalence
F2	那就是保皇党的基地 是纳粹法西斯的据点 是收买选票的地方	Equivalence
F3	他们为君主主义者和法西斯分子收集选票	Equivalence
F4	他们为保皇党和法西斯筹票	Equivalence
F5	他们为君主制主义者和法西斯主义者拉票	Equivalence
SOURCE TEXT ITALIAN	Raccoglievano i voti per i monarchici e i fascisti.	
ENGLISH VERSION	They gathered votes for the monarchists and fascists.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们为君主主义者和法西斯主义者收集选票	Equivalence
F1	他们为保皇党和纳粹法西斯收买选票	Mistranslation – Over-interpretation
F2	那就是保皇党的基地 是纳粹法西斯的据点 是收买选票的地方	Mistranslation – Over-interpretation
F3	他们为君主主义者和法西斯分子收集选票	Equivalence
F4	他们为保皇党和法西斯筹票	Equivalence
F5	他们为君主制主义者和法西斯主义者拉票	Equivalence
SOURCE TEXT ITALIAN	Che sono i monarchici? E i fascisti?	
ENGLISH VERSION	What are monarchists? And fascists?	
TARGET TEXTS:		STRATEGY
OFFICIAL	什么是君主主义者 什么是法西斯主义者	Equivalence
F1	保皇党是什么 纳粹法西斯是什么人	Equivalence
F2	保皇党是什么 纳粹法西斯是什么人	Equivalence
F3	什么是君主主义者 什么是法西斯主义者	Equivalence
F4	什么是保皇党 什么是法西斯	Equivalence
F5	什么是君主制主义者 还有法西斯主义者	Equivalence
SOURCE TEXT ITALIAN	Che sono i monarchici? E i fascisti?	
ENGLISH VERSION	What are monarchists? And fascists?	
TARGET TEXTS:		STRATEGY
OFFICIAL	什么是君主主义者 什么是法西斯主义者	Equivalence
F1	保皇党是什么 纳粹法西斯是什么人	Mistranslation – Over-interpretation
F2	保皇党是什么 纳粹法西斯是什么人	Mistranslation – Over-interpretation
F3	什么是君主主义者 什么是法西斯主义者	Equivalence
F4	什么是保皇党 什么是法西斯	Equivalence
F5	什么是君主制主义者 还有法西斯主义者	Equivalence

SOURCE TEXT ITALIAN	E che cos'è la borsa nera?	
ENGLISH VERSION	And what's the black market?	
TARGET TEXTS:		STRATEGY
OFFICIAL	什么是黑市	Explicitation
F1	黑市是什么	Explicitation
F2	黑市是什么	Explicitation
F3	还有什么黑市	Explicitation
F4	黑市又是什么	Explicitation
F5	什么是黑市	Explicitation
SOURCE TEXT ITALIAN	La camorra, il contrabbando, l'usura.	
ENGLISH VERSION	The camorra, the black market. Loan sharking.	
TARGET TEXTS:		STRATEGY
OFFICIAL	“克莫拉”组织 黑市 放高利贷	Equivalence
F1	克莫拉 黑市 高利贷	Equivalence
F2	保皇党 黑市交易 高利贷	Mistranslation - Incomprehension
F3	克莫拉组织 黑市 高利贷	Equivalence
F4	卡莫拉 黑市 高利贷商人	Equivalence
F5	黑帮 黑市 高利贷	Generalization
SOURCE TEXT ITALIAN	Ricominciamo a parlare di Don Achille, la borsa nera e i tempi della guerra?	
ENGLISH VERSION	Again with Don Achille, the black market and all that wartime bullshit?	
TARGET TEXTS:		STRATEGY
OFFICIAL	又是阿奇勒先生 黑市 战争财 那些说法吗	Explicitation
F1	/	Missing episode
F2	你又要提到堂·阿奇勒 黑市交易 和战前那些肮脏的事吗	Explicitation
F3	又要说堂·阿奇勒 黑市生意 发战争财之类的鬼话了吗	Explicitation
F4	又是 Don Achille 黑市 还有战争年代的那些屁话	Explicitation
F5	又是阿奇勒先生 黑市 和战争时期的那套理论吗	Explicitation
SOURCE TEXT ITALIAN	È arrivata la cartolina, Enzo e Antonio devono fare i soldati.	
ENGLISH VERSION	The card arrived. Enzo and Antonio have to be soldiers.	
TARGET TEXTS:		STRATEGY
OFFICIAL	征兵卡送来了 恩佐和安东尼奥要去当兵了	Explicitation
F1	/	Missing episode
F2	征兵通知来了 恩佐和安东尼奥要去当兵了	Explicitation
F3	兵役通知书下来了 恩佐和安东尼奥要去服兵役	Explicitation
F4	征兵通知来了 恩佐和安东尼奥要去当兵了	Explicitation
F5	入伍通知书下来了 恩佐和安东尼奥必须去当兵	Explicitation

SOURCE TEXT ITALIAN	Senza i soldi che Don Achille ha fatto facendo la borsa nera e l'usuraio	
ENGLISH VERSION	Without the money made from the black market and loan sharking	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果没有 黑市交易 和放高利贷赚的钱	Explicitation
F1	没有堂·阿奇勒通过 黑市 放高利贷赚来的钱	Explicitation
F2	没有堂·阿奇勒通过 黑市 放高利贷赚来的钱	Explicitation
F3	要是没有从 黑市 和高利贷挣来的钱	Explicitation
F4	/	Missing episode
F5	没有那些靠 黑市 和放高利贷挣的钱	Explicitation
SOURCE TEXT ITALIAN	Un cambiamento ce lo promettono i vecchi e cari democristiani	
ENGLISH VERSION	Our dear Christian Democrats promise change	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们亲爱的 基督教民主党 承诺要改变	Equivalence
F1	我们"亲爱的" 天主教民主党人 承诺要变革	Equivalence
F2	*	Omission
F3	我们亲爱的 基督教民主党 承诺改变	Equivalence
F4	/	Missing episode
F5	我们敬爱的 基民党 口口声声说会改变	Generalization
SOURCE TEXT ITALIAN	E i costruttori, gli avvocati dei camorristi ...	
ENGLISH VERSION	And the builders, the Camorristi's lawyers,	
TARGET TEXTS:		STRATEGY
OFFICIAL	建筑商 秘密结社党 的律师	Generalization
F1	建筑商 克莫拉黑社会 的律师	Explicitation
F2	建筑商 克莫拉黑社会成员 的律师	Explicitation
F3	还有建筑商 秘密结社 律师	Generalization
F4	/	Missing episode
F5	比如建筑商 卡莫拉黑手党 的律师	Explicitation
SOURCE TEXT ITALIAN	I democristiani , i bottegai...	
ENGLISH VERSION	Christian Democrats, shopkeepers...	
TARGET TEXTS:		STRATEGY
OFFICIAL	基督教民主党 店主	Equivalence
F1	天主教民主党人 商贾	Equivalence
F2	天主教民主党人 商贾	Equivalence
F3	基督教民主党人 商贾...	Equivalence
F4	/	Missing episode
F5	基民党 卖鞋的...	Equivalence
SOURCE TEXT ITALIAN	È un camorrista di merda che si crede di essere chissà chi.	
ENGLISH VERSION	A shitty mobster who thinks he's a bigshot.	
TARGET TEXTS:		STRATEGY
OFFICIAL	一个自以为了不起的 强盗	Generalization

F1	是一个自以为是的克莫拉黑社会成员简直是一坨狗屎	Explication
F2	是一个自以为是的克莫拉黑社会成员 简直是一坨狗屎	Explication
F3	一个自以为是的流氓	Generalization
F4	/	Missing episode
F5	一个人渣暴徒 自以为是个大人物	Generalization
SOURCE TEXT ITALIAN	E come ha potuto Lila dopo Ischia, dopo Nino, tornare ad avere a che fare con questi camorristi?	
ENGLISH VERSION	And how could Lila,after Ischia, after Nino, go back to dealing with those camorrists?	
TARGET TEXTS:		STRATEGY
OFFICIAL	还有 经历了伊斯基亚和尼诺的事之后 莱拉竟然还能和那些秘密结社党员做交易	Generalization
F1	莉拉从伊斯基亚岛回来 在尼诺之后 怎么能和这些黑社会分子周旋起来了呢	Generalization
F2	莉拉是怎么做到的 在伊斯基亚岛之后 在尼诺之后 重新开始和这些克莫拉黑社会的人打交道	Explication
F3	而在去完伊斯基亚 在尼诺之后 莉拉是怎么做到和那些秘密结社党员打交道的	Generalization
F4	/	Missing episode
F5	以及莉拉在伊斯基亚岛跟尼诺发生那样的事后 又回去再次面对那些暴徒	Generalization
SOURCE TEXT ITALIAN	Non mi piace lui, ma neanche i fascisti. Andiamocene.	
ENGLISH VERSION	I don't like him or fascists either, let's go!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我不喜欢他 也不喜欢法西斯主义者 我们走吧	Equivalence
F1	我不喜欢他 我也不喜欢法西斯分子 我们走吧	Equivalence
F2	我不喜欢他 也不喜欢法西斯 我们走吧	Equivalence
F3	我不喜欢他 也不喜欢法西斯 走吧	Equivalence

F4	/	Missing episode
F5	我既不喜欢他 也不喜欢法西斯分子 我们走	Equivalence
SOURCE TEXT ITALIAN	Falce, martello, padroni al macello!	
ENGLISH VERSION	Hammer and sickle Masters to slaughter...	
TARGET TEXTS:		STRATEGY
OFFICIAL	工人和农民 推翻压迫者	Explication
F1	锤子和镰刀 吃人的恶魔	Mistranslation – Incomprehension + The message doesn't get through
F2	镰刀 斧头 还有老板的压榨	Literal Translation
F3	锤子与镰刀 扳倒剥削者...	Literal Translation
F4	/	Missing episode
F5	锤子和镰刀 屠杀压迫者	Literal Translation
SOURCE TEXT ITALIAN	È ora, è ora, potere a chi lavora!	
ENGLISH VERSION	It's time, it's time Power to the workers...	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们工人团结起来	Explication
F1	是时候了 是时候了 赋予工人们权力	Literal Translation
F2	时间到了 时间到了 权力交给工人	Literal Translation
F3	是时候了 是时候了 让工人掌握权力...	Literal Translation
F4	/	Missing episode
F5	是时候了 是时候了 赋权于工人	Literal Translation

21 – Social References, References to socio-cultural life, Institutions and functions

SOURCE TEXT ITALIAN	Dalle Ferrovie dello Stato.	
ENGLISH VERSION	The State Railway did.	
TARGET TEXTS:		STRATEGY
OFFICIAL	国家铁路局给的	Literal Translation
F1	国家铁路局给分的	Literal Translation
F2	铁路局分配的	Generalization
F3	国家铁路局分的	Literal Translation
F4	国家铁路局给分的	Literal Translation
F5	国家铁路局安排的	Literal Translation
SOURCE TEXT ITALIAN	Posso vedere se si libera un posto al tribunale.	

ENGLISH VERSION	I could see if a job frees up at the courthouse.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我可以看看法院有没有空出来的工作	Equivalence
F1	我看看能不能在市政府给她找到份工作	Mistranslation – Over-interpretation
F2	我去问问 能不能在市政府给她谋一份好差事	Mistranslation – Over-interpretation
F3	我看看县政府有没有职位空缺	Mistranslation – Over-interpretation
F4	我看看市政府有没有空缺的职位	Mistranslation – Over-interpretation
F5	我可以看看法院有没有空闲职位	Equivalence
SOURCE TEXT ITALIAN	Ho portato mia figlia a vedere il tribunale.	
ENGLISH VERSION	I brought my daughter to see the courthouse.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我带女儿来法院看看	Equivalence
F1	我带我女儿来看看市政厅	Generalization
F2	我带我女儿来看看法院	Equivalence
F3	带我女儿来法院看看	Equivalence
F4	我带女儿来看看法院	Equivalence
F5	我带我女儿来参观一下法院	Equivalence

Appendix 22 – Social References, References to socio-cultural life, Military Institutions and functions

SOURCE TEXT ITALIAN	L'hanno riformato, dicono che è un po' esaurito.	
ENGLISH VERSION	He's been discharged, they say he had a breakdown.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他被军队开除了 他们说他们崩溃了	Explication
F1	他提前退伍了 据说是因为他精神崩溃了	Generalization
F2	他们让他提前退伍了 说他有点精神崩溃	Generalization
F3	他已经退伍了 他们说他有过一次精神崩溃	Generalization
F4	/	Missing episode
F5	他被军队开除了 他们说他们精神崩溃了	Explication

23 – Language-specific cultural references. Lexical references, Idioms

SOURCE TEXT ITALIAN	Questa volta anch'io andrò fino in fondo.	
ENGLISH VERSION	This time I'm going to go all the way, too.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这次 我要坚持到底	Literal Translation
F1	这一次 我也会尽自己全力	Mistranslation – Incomprehension + The message doesn't get through

F2	这次我会一直写下去	Explication
F3	这一次 我也会竭尽全力	Mistranslation – Incomprehension + The message doesn't get through
F4	这次我也会竭尽全力	Mistranslation – Incomprehension + The message doesn't get through
F5	这次我也要做事做绝	Adaptation
SOURCE TEXT ITALIAN	E vediamo chi la spunta.	
ENGLISH VERSION	And we'll see who wins.	
TARGET TEXTS:		STRATEGY
OFFICIAL	看看谁会赢	Explication
F1	我们来看看究竟谁会获胜	Explication
F2	我们看看 这次到底谁会赢	Explication
F3	看看究竟谁能笑到最后	Adaptation
F4	我们来看看到底谁赢	Explication
F5	看看我们谁会赢	Explication
SOURCE TEXT ITALIAN	Grazie, ma non vi dovevate scomodare.	
ENGLISH VERSION	Thank you, but you really shouldn't have.	
TARGET TEXTS:		STRATEGY
OFFICIAL	谢谢 但是你不必这样的	Generalization
F1	谢谢你 但是你真的不必带礼物	Explication
F2	谢谢 您真不该破费	Explication
F3	谢谢 你无需这么客气的	Explication
F4	谢谢 但是你真的不必这么客气	Explication
F5	谢谢 你不用这么客气的	Explication
SOURCE TEXT ITALIAN	Perché ce l'avete sempre con me?	
ENGLISH VERSION	Why do you always have it in for me?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你为什么总是跟我过不去	Adaptation
F1	你为什么总是和我过不去	Adaptation
F2	你为什么老是针对我	Explication
F3	为什么你总是针对我	Explication
F4	你为什么总是找我的茬	Adaptation
F5	你为什么老是针对我	Explication
SOURCE TEXT ITALIAN	Tuo padre mi ha preso pure il sangue!	
ENGLISH VERSION	Your father even took my blood!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你父亲甚至榨干了我的血	Literal Translation
F1	你的父亲拿走了我的血汗	Mistranslation - Incomprehension
F2	你爸爸榨干了我的心血	Mistranslation - Incomprehension
F3	你父亲夺走了我的血汗结晶	Mistranslation - Incomprehension
F4	你爸爸甚至夺走了我的心血	Mistranslation – Incomprehension
F5	你爸爸甚至还要吸我的血	Literal Translation
SOURCE TEXT ITALIAN	Era un uomo di lavoro, casa e chiesa.	
ENGLISH VERSION	And was all work, family and church.	
TARGET TEXTS:		STRATEGY
OFFICIAL	家里 教会的事 他都在参与	Mistranslation - Incomprehension

F1	过着工作家教堂三点一线的生活	Explication
F2	生活总是三点一线 家 教堂 和工作	Explication
F3	忙于工作 家庭和教堂	Explication
F4	过着工作家庭和教堂三点一线的生活	Explication
F5	家庭和教堂之间连轴转	Explication
SOURCE TEXT ITALIAN	È stato Don Achille a succhiarsi tutto il sangue di Cappuccio	
ENGLISH VERSION	It was Don Achille who sucked the blood out of Cappuccio	
TARGET TEXTS:		STRATEGY
OFFICIAL	是唐·阿奇勒吸光了卡普乔的血	Literal Translation
F1	据说是堂·阿奇勒用刀刺了卡普乔	Mistranslation – Over-interpretation
F2	堂·阿奇勒吸干了卡普乔的血	Literal Translation
F3	是堂·阿奇勒刺杀了卡普乔	Explication
F4	是 Don Achille 吸光了 Cappuccio 的血	Literal Translation
F5	是阿奇勒先生吸干了卡普乔的血	Literal Translation
SOURCE TEXT ITALIAN	L'ha presa a cuore, dopo la morte del marito.	
ENGLISH VERSION	He really took it to heart when her husband died.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她丈夫死的时候 他还真是牢记嘱托	Explication
F1	她丈夫死的时候他真的动了恻隐之心	Adaptation
F2	她丈夫死后 他真尽心尽力地帮她	Adaptation
F3	她丈夫死后 他真把她放在心尖上了	Literal Translation
F4	她丈夫死的时候他对她动心了	Mistranslation – Over-interpretation
F5	她丈夫死的时候 他可上心了	Adaptation
SOURCE TEXT ITALIAN	Sarratore ci ha messo una buona parola.	
ENGLISH VERSION	Sarratore put in a good word.	
TARGET TEXTS:		STRATEGY
OFFICIAL	萨拉托雷替他说了好话	Equivalence
F1	萨拉托雷还帮他说了很多好话	Explication
F2	萨拉托雷说一点好话	Equivalence
F3	萨拉托雷说了很多好话	Equivalence
F4	Sarratore 替他说了好话	Equivalence
F5	萨拉托雷替他美言了几句	Literal Translation
SOURCE TEXT ITALIAN	Quella si è presa il dito con tutta la mano!	
ENGLISH VERSION	He gave her an inch, she took a mile!	
TARGET TEXTS:		STRATEGY
OFFICIAL	她就是得寸进尺	Adaptation
F1	他给了一寸 她还想再进一尺呢	Adaptation
F2	他就开始得寸进尺了	Adaptation
F3	他帮她 她却得寸进尺	Adaptation
F4	她得寸进尺了	Adaptation

F5	他替她做点事 她就得寸进尺了	Adaptation
SOURCE TEXT ITALIAN	Sei piena di corna!	
ENGLISH VERSION	Your husband does it behind your back!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你丈夫背着你偷腥	Explicitation
F1	你的丈夫背着你偷腥哦	Explicitation
F2	你丈夫背着你在外面乱搞	Explicitation
F3	你老公背着你做了那事	Explicitation
F4	你丈夫背着你偷腥啦	Explicitation
F5	你丈夫背着你做了那事	Explicitation
SOURCE TEXT ITALIAN	Hai le corna!	
ENGLISH VERSION	Cuckold!	
TARGET TEXTS:		STRATEGY
OFFICIAL	绿帽子	Adaptation
F1	看你的绿帽子	Adaptation
F2	看见你的绿帽子了吗	Adaptation
F3	你被带绿帽了	Adaptation
F4	看你的绿帽子	Adaptation
F5	绿帽婆	Adaptation
SOURCE TEXT ITALIAN	E allora, facciamogli vedere cosa siamo.	
ENGLISH VERSION	So let's show them what we're made of.	
TARGET TEXTS:		STRATEGY
OFFICIAL	所以我们要让他们看看我们有多厉害	Explicitation
F1	让他们知道我们的能耐	Explicitation
F2	所以我们得向他们证明我们的实力	Explicitation
F3	所以 让他们瞧瞧我们的厉害	Explicitation
F4	让他们知道我们的能耐	Explicitation
F5	所以 我们要让他们见识一下我们的厉害	Explicitation
SOURCE TEXT ITALIAN	Facciamo rimanere il maestro Ferraro a bocca aperta.	
ENGLISH VERSION	Let's astound Maestro Ferraro.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们要让他们震惊	Explicitation
F1	让费拉罗老师目瞪口呆一回	Adaptation
F2	让费拉罗老师好好瞧瞧	Explicitation
F3	让费拉罗老师惊叹	Explicitation
F4	让 Ferraro 老师目瞪口呆一回	Adaptation
F5	我们要让费拉罗校长震撼	Explicitation
SOURCE TEXT ITALIAN	Ora ti faccio vedere io!	
ENGLISH VERSION	Now I'm gonna show you!	
TARGET TEXTS:		STRATEGY

OFFICIAL	现在就让你看看	Literal Translation
F1	现在我要你好看	Literal Translation
F2	今天我要让你好看	Literal Translation
F3	现在就给你们看看我的厉害	Explicitation
F4	现在我要你好看	Literal Translation
F5	我要给你们点颜色瞧瞧	Literal Translation
SOURCE TEXT ITALIAN	Ha perso completamente la testa, povera donna.	
ENGLISH VERSION	She's completely lost her mind, poor woman.	
TARGET TEXTS:		STRATEGY
OFFICIAL	她真是病了 可怜的女儿	Explicitation
F1	可怜的女人 彻底疯掉了	Explicitation
F2	她完全疯了 可怜的女人	Explicitation
F3	她完全丧失理智了 可怜的女人	Literal Translation
F4	可怜的女人 彻底疯掉了	Explicitation
F5	她彻底疯掉了 可怜的女人	Explicitation
SOURCE TEXT ITALIAN	Al camposanto, ti mando!	
ENGLISH VERSION	I'll send you to the graveyard!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要送你进坟墓	Literal Translation
F1	我要把你送进墓地里去	Literal Translation
F2	我要杀了你	Explicitation
F3	看我不打死你	Explicitation
F4	/	Missing episode
F5	我揍死你	Explicitation
SOURCE TEXT ITALIAN	Hai fatto metà del tuo dovere, non fare il pezzente.	
ENGLISH VERSION	You only did half your job, don't be a beggar.	
TARGET TEXTS:		STRATEGY
OFFICIAL	* 别跟个乞丐似的	Omission
F1	你只做了一半的活 别像乞丐一样	Literal Translation
F2	那是你该做的 别跟个乞丐似的	Explicitation
F3	这只是个半成品 别像个乞丐似的	Mistranslation - Incomprehension
F4	/	Missing episode
F5	你只做完了一半 别像个乞丐一样	Literal Translation
SOURCE TEXT ITALIAN	Sono quattro, non abbiamo una lira.	
ENGLISH VERSION	There are four of them, we have no money.	
TARGET TEXTS:		STRATEGY
OFFICIAL	家里有这么多孩子呢 我们又没钱	Explicitation
F1	我们有四个孩子 还这么缺钱	Explicitation
F2	家里四个孩子 我们又没钱	Explicitation
F3	我们有四个孩子 又没钱 谁能帮忙 只有她了	Explicitation
F4	/	Missing episode

F5	我们有四个孩子 但没钱 谁来帮我 只有她了	Explication
SOURCE TEXT ITALIAN	Che c'è, pure le pulci hanno la tosse?	
ENGLISH VERSION	What was that?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你说什么	Generalization
F1	这是在干什么	Generalization
F2	你在说什么胡话	Explication
F3	他在说些什么	Generalization
F4	/	Missing episode
F5	怎么回事	Generalization
SOURCE TEXT ITALIAN	E tu non sarai pagato finché stai sotto questo tetto.	
ENGLISH VERSION	And you won't get paid as long as you live under my roof!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我也不会给你工钱 只要你还在我的家里住	Explication
F1	并且只要你住在我房子里 就别想有 工资	Explication
F2	而且只要你还住在我的房子里 你就 没工钱	Explication
F3	而且只要你还住在我家 我就不会给 你付工资	Explication
F4	/	Missing episode
F5	而且你只要住在我家里 就别想拿工 钱	Explication
SOURCE TEXT ITALIAN	Cerullo, tu ti credi di essere chissà chi, eh?	
ENGLISH VERSION	Cerullo, you think you're really something, eh?	
TARGET TEXTS:		STRATEGY
OFFICIAL	赛鲁罗 你觉得自己很了不起 是吗	Explication
F1	赛鲁罗 你真以为自己很了不起是吗	Explication
F2	赛鲁罗 你是不是觉得很聪明	Explication
F3	赛鲁罗 真觉得自己有本事了	Explication
F4	/	Missing episode
F5	赛鲁罗 你觉得自己很了不起是吧	Explication
SOURCE TEXT ITALIAN	Ora ti do il resto, disgraziato!	
ENGLISH VERSION	I'll give you what for, li'l brute!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我来告诉你为什么 小崽子	Mistranslation – Incomprehension + The message doesn't get through
F1	小心我教训你 小兔崽子	Explication
F2	我来告诉你 你做了什么 小畜生	Mistranslation - Incomprehension
F3	我来告诉你为什么 小兔崽子	Mistranslation - Incomprehension
F4	小畜生 看我怎么教训你	Explication
F5	一切都显得暗淡无光	Mistranslation - Incomprehension

SOURCE TEXT ITALIAN	Le è venuto il marchese.	
ENGLISH VERSION	Aunt Flo's paid her a visit.	
TARGET TEXTS:		STRATEGY
OFFICIAL	月经造访	Explicitation
F1	大姨妈到访	Adaptation
F2	她来月经了	Explicitation
F3	大姨妈来拜访她了	Adaptation
F4	她大姨妈来了	Adaptation
F5	大姨妈上门了啊	Adaptation
SOURCE TEXT ITALIAN	Ma tu hai visto come sono belli? Scoppiano di salute.	
ENGLISH VERSION	You saw how handsome they are? They're such hunks.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你看到他们有多帅了吗 大帅哥	Explicitation
F1	你也看到他们有多英俊了吧 他们太魁梧了	Explicitation
F2	你看到他们有多帅了吗 他们多强壮啊	Explicitation
F3	你看到他们多帅吗 都是猛男	Explicitation
F4	你没看到他们多帅吗 他们都是大帅哥	Adaptation
F5	你看到他们有多帅吗 他们简直太有魅力了	Mistranslation – Over-interpretation
SOURCE TEXT ITALIAN	Come no? Tu sei una stella in salute!	
ENGLISH VERSION	You're a picture of health.	
TARGET TEXTS:		STRATEGY
OFFICIAL	怎么不是 你这么年轻	Explicitation
F1	你身体很棒 很丰满	Explicitation
F2	你的身体很棒 很丰满	Explicitation
F3	又健康又漂亮	Explicitation
F4	你这样代表着健康	Explicitation
F5	你看上去太健康了	Explicitation
SOURCE TEXT ITALIAN	Mannaggia a te e a questa scuola del cazzo!	
ENGLISH VERSION	Damn you and that fucking school!	
TARGET TEXTS:		STRATEGY
OFFICIAL	该死的你 该死的学校	Adaptation
F1	你和你那该死的学校都见鬼去吧	Explicitation
F2	去他的学校	Omission
F3	该死的东西 还有那操蛋学校	Adaptation
F4	去你的和那该死的学校	Adaptation
F5	你和那该死的学校都去死吧	Adaptation
SOURCE TEXT ITALIAN	Ah, Lenù. La settimana scorsa è venuto il marchese pure a me.	
ENGLISH VERSION	Lenù... Last week Aunt Flo visited me, too.	
TARGET TEXTS:		STRATEGY
OFFICIAL	勒努 大姨妈上周也造访我了	Adaptation

F1	莱农 上个星期 我也来 大姨妈 了	Adaptation
F2	莱农 上个星期 我的 月经 来了	Explicitation
F3	莱诺... 上周我 大姨妈 也来了	Adaptation
F4	Lenu 我上周也来 大姨妈 了	Adaptation
F5	埃莱娜 上周我的 大姨妈 也来了	Adaptation
SOURCE TEXT ITALIAN	Si vede che stamattina non c'era tanto con la testa.	
ENGLISH VERSION	This morning he was elsewhere.	
TARGET TEXTS:		STRATEGY
OFFICIAL	今天早上他在别的地方	Literal Translation (EN)
F1	今早上他还在别处	Literal Translation (EN)
F2	他今早应该是去别的地方出庭了	Mistranslation - Incomprehension
F3	今早他去了别的地方	Literal Translation (EN)
F4	今天早上他还任在外地	Literal Translation (EN)
F5	早上他去了别的地方	Literal Translation
SOURCE TEXT ITALIAN	Quando sei martello batti, quando sei incudine stai fermo.	
ENGLISH VERSION	If you're a hammer, strike, if you're an anvil, keep still.	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果你是铁锤 敲打 如果你是铁砧 保持静止	Literal Translation
F1	如果你是铁锤的料 注定会敲敲打打 如果你是铁砧的料 就老老实实	Literal Translation
F2	政府里面 大家都各司其职	Mistranslation - Incomprehension
F3	大人物才能发号施令 平民只能逆来顺受	Explicitation
F4	如果你是铁锤 用力敲打 如果你是铁砧 学会忍耐	Hybrid – Literal Translation + Explicitation
F5	若你是锤子 就使劲敲 若你是铁砧 就呆着别动	Literal Translation
SOURCE TEXT ITALIAN	Pasquale ha ragione, non possiamo stare sempre a testa bassa.	
ENGLISH VERSION	Pasquale's right, we can't always keep our heads bowed.	
TARGET TEXTS:		STRATEGY
OFFICIAL	帕斯卡尔说的对 我们不能总是 低着头	Equivalence
F1	帕斯卡莱说得对 我们不能永远 低三下四	Adaptation
F2	帕斯卡莱是对的 我们不能 一直看着他们脸色过日子	Adaptation
F3	帕斯卡莱说得对 我们不能 一直卑躬屈膝	Adaptation
F4	Pasquale 说得对 我们不能总是 低声下气	Adaptation
F5	帕斯卡莱说得对 我们不能一直当 缩头乌龟	Adaptation
SOURCE TEXT ITALIAN	Marcello Solara ti viene dietro?	
ENGLISH VERSION	Is Marcello Solara interested in you?	
TARGET TEXTS:		STRATEGY

OFFICIAL	马尔切洛·索拉拉 对你有兴趣	Explication (EN)
F1	马尔切洛·索拉拉还在追你吗	Adaptation
F2	马尔切洛·索拉拉还在追你吗	Adaptation
F3	马尔切洛·索拉拉对你有意思吗	Explication (EN)
F4	Marcello Solara 喜欢你吗	Explication
F5	马尔切洛·索拉拉对你有意思吗	Explication (EN)
SOURCE TEXT ITALIAN	Qua facciamo notte.	
ENGLISH VERSION	This is going to take all day.	
TARGET TEXTS:		STRATEGY
OFFICIAL	排队不知道要排到什么时候了	Explication
F1	买上东西要花一天的时间	Explication
F2	要等上很久了	Explication
F3	这可能得等上一天	Explication
F4	这得等上一天吧	Explication
F5	这得排一整天	Explication
SOURCE TEXT ITALIAN	Come si dice... anno nuovo vita nuova, no?	
ENGLISH VERSION	As they say... New year, new life.	
TARGET TEXTS:		STRATEGY
OFFICIAL	人们不都说嘛 新的一年 新的开始	Adaptation
F1	俗话说... 新年新气象	Adaptation
F2	俗话说的好 新年 新生活	Literal Translation
F3	就像大家说的... 新年新气象	Adaptation
F4	像他们说的那样 新的一年 新的生活	Literal Translation
F5	就像他们说的... 新的一年 新的生活	Literal Translation
SOURCE TEXT ITALIAN	Rino, davanti ai suoi occhi, perse la fisionomia che aveva sempre avuto, mostrandole di che cosa era veramente fatto...	
ENGLISH VERSION	In front of her very eyes, Rino's customary expression gave way, showing her what he was truly made of.	
TARGET TEXTS:		STRATEGY
OFFICIAL	就在她眼前 里诺一贯的样子 像她展示自己天不怕地不怕	Mistranslation - Incomprehension
F1	在她眼里 里诺失去了本来的面貌 露出了本来的面目	Explication
F2	在她眼里 里诺失去了本来的面貌 露出了本来的面目	Explication
F3	就在她眼前 里诺面目全非 露出了他真实的模样	Explication
F4	就在她的眼前 Rino 暴露了本真 告诉她哥哥究竟是什么样的人	Explication
F5	在她的眼前 里诺惯常的表情流露了出来 让她看到他的本质	Explication
SOURCE TEXT ITALIAN	Neanche se mi pagano.	
ENGLISH VERSION	Not if you paid me.	
TARGET TEXTS:		STRATEGY
OFFICIAL	除非他们给我钱	Adaptation
F1	给我钱我都不会穿	Literal Translation

F2	不会	Explication
F3	如果你给我钱	Mistranslation - Incomprehension
F4	除非你付我钱	Adaptation
F5	除非你给我钱	Adaptation
SOURCE TEXT ITALIAN	Non gli bastava farmi la posta tutti i giorni.	
ENGLISH VERSION	It wasn't enough for him to watch me every day.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他每天看着我还不够	Generalization
F1	对他来说好像天天盯着我还不够	Generalization
F2	他每天跟踪我还不够	Explication
F3	对他来说 每天看着我远远不够	Generalization
F4	他每天都来找我 没完没了	Generalization
F5	他每天看着我还不够	Generalization
SOURCE TEXT ITALIAN	Facciamo i capricci?	
ENGLISH VERSION	You throwing a tantrum?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你还要起脾气了	Mistranslation - Incomprehension
F1	你给我使性子	Mistranslation - Incomprehension
F2	你发什么神经	Mistranslation - Incomprehension
F3	你敢跟我使性子	Mistranslation - Incomprehension
F4	你还要脾气	Mistranslation - Incomprehension
F5	你还要起脾气了	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Basta! Se non la smettete mi butto di sotto. Lo faccio, quanto è vera la Madonna dell'Arco!	
ENGLISH VERSION	Enough! If you don't stop, I'll jump out the window. I'll do it, I swear by the Holy Virgin!	
TARGET TEXTS:		STRATEGY
OFFICIAL	够了 如果你们不住口 我就从窗户跳下去 我会跳的 我向圣母发誓	Generalization
F1	够了 如果你们再吵 我就从窗户跳出去 我说到做到 对天发誓	Generalization
F2	不要闹了 你们再说一句 我就跳楼 以圣女的名义发誓 你们再吵 我就跳楼	Generalization
F3	够了 你们再不住嘴 我就从窗户跳下去 圣母在上 我说到做到	Generalization
F4	够了 如果你们再不闭嘴 我就从窗户跳下去 以圣母的名义发誓 我说到做到	Generalization
F5	够了 如果你们不住口 我就从窗户跳下去 我会跳的 我向圣母发誓	Generalization
SOURCE TEXT ITALIAN	Don Fernando, io ho intenzioni molto serie. Vorrei la mano di vostra figlia.	
ENGLISH VERSION	Don Fernando, I have serious intentions. I'd like your daughter's hand in marriage.	
TARGET TEXTS:		STRATEGY
OFFICIAL	费尔南多先生 我是认真的 我想娶您的女儿	Explication

F1	费尔南多先生 我有件严肃的事要说 我想娶您的女儿	Explicitation
F2	我有件严肃的事情要说 堂·费尔南多 我想娶您的女儿莉娜	Explicitation
F3	费尔南多先生 我有件严肃的事要说 我想娶您女儿为妻	Explicitation
F4	Don Fernando 我是认真的 我想要迎 娶你的女儿	Explicitation
F5	费尔南多先生 我是认真的 我想娶您 的女儿	Explicitation
SOURCE TEXT ITALIAN	Poi, se hai mangiato da poco o hai il marchese, non devi bagnarti neanche i piedi.	
ENGLISH VERSION	After eating, or if aunt Flo's with you, don't go in the water.	
TARGET TEXTS:		STRATEGY
OFFICIAL	对了 刚吃完饭或是月经来了 不要下水 知道吗	Explicitation
F1	吃完饭 或者月经来了 不能沾水	Explicitation
F2	刚吃完饭 或者月经来了 你连脚都不能放水里	Explicitation
F3	吃完饭 或者来月经的时候 别下水	Explicitation
F4	刚吃完饭 或者大姨妈来时 不要下水	Adaptation
F5	刚吃完饭或是来月经了之后 不要下水	Explicitation
SOURCE TEXT ITALIAN	Piccola, noi dobbiamo fare i patti chiari.	
ENGLISH VERSION	Right, kid, let's be clear.	
TARGET TEXTS:		STRATEGY
OFFICIAL	好了 孩子 我们开始打扫吧	Mistranslation - Incomprehension
F1	孩子 我就直说了	Explicitation
F2	好了 孩子 我们先说好	Explicitation
F3	好了 孩子 我们开始打扫吧	Mistranslation - Incomprehension
F4	好了 孩子 我们还得说清楚一件事	Explicitation
F5	孩子 我们先说清楚	Explicitation
SOURCE TEXT ITALIAN	Forza, ragazze, forza! Mens sana in corpore sano!	
ENGLISH VERSION	Come on, healthy mind healthy body!	
TARGET TEXTS:		STRATEGY
OFFICIAL	来吧 清醒头脑 强身健体	Literal Translation
F1	快来吧 健康的头脑健康的身体	Literal Translation
F2	我们要有健康的观念和健康的身体	Literal Translation
F3	来吧 清醒头脑 强身健体	Literal Translation
F4	来吧 思想健康 身体强壮	Literal Translation
F5	来吧 健康的心态 健康的身体	Literal Translation
SOURCE TEXT ITALIAN	Promesse di marinaio.	
ENGLISH VERSION	Empty promises.	
TARGET TEXTS:		STRATEGY
OFFICIAL	空洞的承诺	Literal Translation (EN)
F1	假大空	Adaptation

F2	都是空话	Explicitation
F3	空头支票	Adaptation
F4	他不会的	Explicitation
F5	都是虚假的承诺	Explicitation
SOURCE TEXT ITALIAN	Fatti comprare da chi non ti conosce!	
ENGLISH VERSION	You can't pull the wool over my eyes.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你骗不了我的	Explicitation
F1	你糊弄不了我的	Explicitation
F2	你可逃不掉我的眼睛	Explicitation
F3	你骗不了我的	Explicitation
F4	你可骗不了我	Explicitation
F5	你骗不了我的	Explicitation
SOURCE TEXT ITALIAN	Però, Don Fernando, se Lila vuole me, non ci sono santi.	
ENGLISH VERSION	But if Lila wants me, no discussion.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但如果莱拉想要的人是我 那就没得商量	Explicitation
F1	/	Missing episode
F2	假如她选择我 接受我 我也不客气	Generalization
F3	但如果莉拉想和我结婚 那无需多说	Explicitation
F4	但如果 Lila 想嫁的人是我 那就没得商量	Explicitation
F5	但如果莉拉想要的人是我 那就没得商量	Explicitation
SOURCE TEXT ITALIAN	Ma chi ha fatto questo è un infame e non la passerà liscia.	
ENGLISH VERSION	Whoever did this is a scumbag and won't get away with it!	
TARGET TEXTS:		STRATEGY
OFFICIAL	不管是谁干的 都是卑鄙无耻之徒 不会逍遥法外的	Equivalence (EN)
F1	/	Missing episode
F2	干了这事儿的卑鄙小人 你逃不掉的	Explicitation
F3	干这个的人真是混蛋 他逃不掉的	Explicitation
F4	不管是哪个混蛋做的 你休想逃	Explicitation
F5	干这事的人是个人渣 别想轻易逃脱	Explicitation
SOURCE TEXT ITALIAN	Non avete le palle per affrontarci?	
ENGLISH VERSION	You don't even have the guts to face us!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你都没有胆子面对我们	Adaptation
F1	/	Missing episode
F2	你都没胆面对我们	Adaptation
F3	你都没有来面对我们的勇气	Explicitation
F4	你都不敢看我们	Explicitation
F5	你都没有胆子面对我们	Adaptation
SOURCE TEXT ITALIAN	Signor Solara, a che devo il piacere?	
ENGLISH VERSION	Mr Solara, to what do I owe the pleasure?	

TARGET TEXTS:		STRATEGY
OFFICIAL	索拉拉先生 什么风把您吹来了	Adaptation
F1	/	Missing episode
F2	索拉拉先生为何大驾光临	Adaptation
F3	索拉拉先生 您怎么突然光临寒舍	Adaptation
F4	Solara 先生 什么风把您给吹来了	Adaptation
F5	索拉拉先生 什么风把您吹来了	Adaptation
SOURCE TEXT ITALIAN	La mamma e la sorella non mi possono vedere perché dicono che spende tutto	
ENGLISH VERSION	His mother and sister can't stand me, they say that he spends everything.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他妈妈和他妹妹受不了我 说他败家	Adaptation
F1	/	Missing episode
F2	他母亲和妹妹不喜欢我 说他在我身上把钱花光了	Explicitation
F3	他的妈妈和妹妹看不惯我 她们说他倾尽了所有	Adaptation
F4	他的母亲和妹妹不能忍受我 他们说 他为我付出了所有东西	Explicitation
F5	他妈妈和他妹妹受不了我 说他败家	Adaptation
SOURCE TEXT ITALIAN	Ti è rimasto il mangiare sullo stomaco?	
ENGLISH VERSION	The food didn't go down well?	
TARGET TEXTS:		STRATEGY
OFFICIAL	饭菜不合胃口吗	Adaptation
F1	还是没吃饱呀	Mistranslation - Incomprehension
F2	还是今天消化得不太好	Explicitation
F3	食物没好好消化吗	Explicitation
F4	/	Missing episode
F5	食物不合你的胃口吗	Adaptation
SOURCE TEXT ITALIAN	Mi hai fatto fare una figura da tre soldi. Perché mi hai trattato così?	
ENGLISH VERSION	You made me lose face. Why?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你让我很没面子 为什么	Adaptation
F1	你让我很丢脸 为什么这样对我	Adaptation
F2	你让我显得一文不值 你为什么这样对我	Explicitation
F3	你让我丢脸 为什么	Adaptation
F4	/	Missing episode
F5	你让我丢脸 为什么	Adaptation
SOURCE TEXT ITALIAN	Davvero credi che mi puoi comandare a bacchetta?	
ENGLISH VERSION	You think you can push me around?	
TARGET TEXTS:		STRATEGY
OFFICIAL	你以为你可以摆布我吗	Explicitation
F1	你觉得你可以玩弄我吗	Explicitation
F2	你觉得你可以玩弄我吗	Explicitation
F3	你以为能摆布我吗	Explicitation
F4	/	Missing episode
F5	你以为你可以随意摆布我吗	Explicitation

SOURCE TEXT ITALIAN	Così non metti neanche più il naso fuori dalla porta.	
ENGLISH VERSION	So you won't be able to even stick your nose outside.	
TARGET TEXTS:		STRATEGY
OFFICIAL	那样 你的鼻子 就不会再伸出来了	Literal Translation
F1	看 你还能不能出去见人	Explicitation
F2	我会打得你不能出去见人	Explicitation
F3	让你没法出去见人	Explicitation
F4	/	Missing episode
F5	那样你连抛头露面都不行了	Explicitation
SOURCE TEXT ITALIAN	Ma poi là andiamo a pestare i piedi ai Solara e non mi pare il caso.	
ENGLISH VERSION	But we'd be stepping on the Solara's toes, better not.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但 那会抢索拉拉的生意 最好不要	Explicitation
F1	但这样的话我们会 触怒索拉拉兄弟 不太合适	Explicitation
F2	然后我们就 甩掉索拉拉 在我看来都 不是问题	Explicitation
F3	但那会 惹到索拉拉 他们 还是不要了	Explicitation
F4	/	Missing episode
F5	不过那样就 抢了索拉拉家的生意了 最好还是不要	Explicitation
SOURCE TEXT ITALIAN	Per venire in questo posto ho speso un occhio , ma ne vale la pena.	
ENGLISH VERSION	I spent an arm and a leg to come here, but it's worth it.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我花了一大笔钱 来这里 但物有所值	Explicitation
F1	为了来到这个地方 我花了很多钱 但 这一切都值得	Explicitation
F2	为了到这个地方 我花了很多钱 但是 值得	Explicitation
F3	我花了好多钱 才来到这 但这值得	Explicitation
F4	/	Missing episode
F5	来这里度蜜月花了 我很多钱 但是很 值得	Explicitation
SOURCE TEXT ITALIAN	No, è lei che si è fissata.	
ENGLISH VERSION	No, she's gotten it into her head.	
TARGET TEXTS:		STRATEGY
OFFICIAL	不 她心里有人了	Mistranslation - Incomprehension
F1	没有 是她一直在坚持	Explicitation
F2	没有 是她一直在坚持	Explicitation
F3	不是她这么觉得	Explicitation
F4	/	Missing episode
F5	不是 但她是这么以为的	Explicitation
SOURCE TEXT ITALIAN	Sapendo che non muoveranno un dito per lui.	
ENGLISH VERSION	You know they won't lift a finger for him.	
TARGET TEXTS:		STRATEGY

OFFICIAL	你知道他们一根指头都不会帮他的	Literal Translation
F1	你知道即便是举手之劳 他们也不会帮助安东尼奥的	Adaptation
F2	就算是举手之劳 索拉拉也不会帮助安东尼奥的	Adaptation
F3	你知道他们不会帮他的	Explicitation
F4	/	Missing episode
F5	你知道他们不会帮他的	Explicitation
SOURCE TEXT ITALIAN	Mi faccio un mazzo così per non farle mancare niente.	
ENGLISH VERSION	I work my ass off so she doesn't want for anything.	
TARGET TEXTS:		STRATEGY
OFFICIAL	是我忙得屁滚尿流 才换来她衣食无忧的生活	Adaptation
F1	卖命地干 就为了让她能衣食无忧	Adaptation
F2	忙得天昏地暗 就是为了让她衣食无忧	Adaptation
F3	我辛苦工作 这样她就什么也不缺	Explicitation
F4	/	Missing episode
F5	我累死累活 这样她的要求才不会得不到满足	Adaptation
SOURCE TEXT ITALIAN	Chi non muore si rivede!	
ENGLISH VERSION	Long time no see.	
TARGET TEXTS:		STRATEGY
OFFICIAL	好久不见	Adaptation
F1	好久不见	Adaptation
F2	真是好久不见啊	Adaptation
F3	好久不见	Adaptation
F4	/	Missing episode
F5	好久不见啊	Adaptation
SOURCE TEXT ITALIAN	[Come stai? Come devo stare... bene] Tratteniamo il carro in discesa.	
ENGLISH VERSION	We get by the best we can.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们已经尽力了	Explicitation
F1	我们在尽力把日子过好	Explicitation
F2	就是忙着养活自己呢	Explicitation
F3	我们已经尽我们所能了	Explicitation
F4	/	Missing episode
F5	我们尽力熬下去	Explicitation
SOURCE TEXT ITALIAN	Si stavano prendendo per i capelli.	
ENGLISH VERSION	They were tearing each other's hair out.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他们吵翻了天	Explicitation
F1	他们都快吵破头了	Adaptation
F2	她们还互相揪头发	Literal Translation
F3	他们吵得不可开交	Explicitation
F4	/	Missing episode

F5	他们互相撕扯	Explicitation
SOURCE TEXT ITALIAN	Se la rovini, guai a te.	
ENGLISH VERSION	If you ruin it, you'll be sorry!	
TARGET TEXTS:		STRATEGY
OFFICIAL	弄坏了 你会后悔的	Explicitation
F1	假如被你毁了 有你好果子吃	Adaptation
F2	假如被你毁了 有你好果子吃	Adaptation
F3	假如被你毁了 有你好果子吃	Adaptation
F4	/	Missing episode
F5	如果你把它毁了 你会后悔的	Explicitation
SOURCE TEXT ITALIAN	Mammà, a questa signora fatele un'attenzione.	
ENGLISH VERSION	Mamma, make sure you treat her well.	
TARGET TEXTS:		STRATEGY
OFFICIAL	女士 好好享用哦	Mistranslation - Incomprehension + The message doesn't get through
F1	妈妈 关照一下这位女士	Literal Translation
F2	妈妈 好好招呼下这位太太	Mistranslation - Incomprehension
F3	妈妈 对她好点儿	Explicitation
F4	/	Missing episode
F5	老夫人 可别糟蹋了这好东西	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	I figli Nostro Signore ce li dà e Nostro Signore se li prende.	
ENGLISH VERSION	The Lord gives us children and then takes them away.	
TARGET TEXTS:		STRATEGY
OFFICIAL	老天给我们孩子 又把它带走了	Literal Translation
F1	上天赐给我们孩子 也会把孩子收回 去	Literal Translation
F2	上天赐给我们孩子 也会把孩子收回 去	Literal Translation
F3	上天赐给我们孩子 也会把孩子收回 去	Literal Translation
F4	/	Missing episode
F5	上帝赐予我们孩子 然后又夺走	Literal Translation
SOURCE TEXT ITALIAN	Il Signore ti benedica.	
ENGLISH VERSION	May the Lord bless you.	
TARGET TEXTS:		STRATEGY
OFFICIAL	愿上帝保佑你	Literal Translation
F1	上帝会保佑你	Literal Translation
F2	上帝会保佑你的	Literal Translation
F3	上帝保佑你	Literal Translation
F4	/	Missing episode
F5	愿上帝保佑你	Literal Translation
SOURCE TEXT ITALIAN	Stefano sta in ristrettezze per me, ma per la moglie spende e spande.	
ENGLISH VERSION	Stefano acts broke with me but squanders money on his wife.	
TARGET TEXTS:		STRATEGY
OFFICIAL	斯特凡诺跟我哭穷 却给他老婆 买这 买那	Adaptation

F1	斯特凡诺在我面前演得很穷的样子 但他老婆花钱大手大脚	Adaptation
F2	老婆想花多少花多少 轮到妹妹 他就 没钱了	Explication
F3	斯特凡诺在我面前装穷 他老婆倒是 可以肆意挥霍	Adaptation
F4		
F5	斯特凡诺在我面前装穷 却在他老婆 身上肆意花钱	Explication
SOURCE TEXT ITALIAN	Noi sì, ma a te Nino non ha dato tanta corda.	
ENGLISH VERSION	We did, but Nino didn't give you much encouragement.	
TARGET TEXTS:		STRATEGY
OFFICIAL	是 但尼诺并没有给你很多鼓励	Explication
F1	是啊 可尼诺没怎么理你	Explication
F2	我们是玩得挺好的 但尼诺却没怎么 理你	Explication
F3	没错 但尼诺可不是很主动	Explication
F4	/	Missing episode
F5	是没错 但尼诺没让你尝到什么甜头 啊	Adaptation
SOURCE TEXT ITALIAN	Bruno è un buon partito.	
ENGLISH VERSION	Bruno's a catch.	
TARGET TEXTS:		STRATEGY
OFFICIAL	布鲁诺可是钻石单身汉	Adaptation
F1	布鲁诺很抢手	Explication
F2	布鲁诺是个不错的结婚对象	Explication
F3	布鲁诺可有女人缘了	Explication
F4	/	Missing episode
F5	布鲁诺可是个好男人	Explication
SOURCE TEXT ITALIAN	Se è per colpa tua, quanto è vero il Padreterno ti spacco la faccia.	
ENGLISH VERSION	If it's your fault I swear to God I'll smash your face in!	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果是你搞的鬼 我发誓我会扇你的 脸	Explication
F1	如果是你搞成这样的 我会打烂你的 脸	Omission
F2	如果是你的错 我会打破你的脸	Omission
F3	要是你搞的鬼 我发誓我会打烂你的 脸	Explication
F4	/	Missing episode
F5	都是你的错 我发誓我要砸烂你的脸	Explication
SOURCE TEXT ITALIAN	Ringraziamo Dio, ma io non me ne curo più di tanto.	
ENGLISH VERSION	Good, thank God, but I'm not involved that much.	
TARGET TEXTS:		STRATEGY
OFFICIAL	感谢上帝 还不错 不过我没参与太多	Literal Translation
F1	挺好的 上帝保佑 但我没怎么插手	Adaptation

F2	谢天谢地还好 但我不怎么关心	Adaptation
F3	不错 感谢上帝 但跟我没什么关系	Literal Translation
F4	/	Missing episode
F5	感谢上帝 生意很好 但我并没有怎么参与	Literal Translation
SOURCE TEXT ITALIAN	Non so che ti passa per la testa, ma <i>stai scherzando col fuoco</i> .	
ENGLISH VERSION	I don't know what you have in mind, but you're playing with fire.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我不知道你在想什么 但 你是在玩火	Equivalence
F1	我不知道你是怎么想的 但我觉得你 在玩火自焚	Equivalence
F2	我不知道你是怎么想的 但我觉得你 在玩火自焚	Equivalence
F3	我不知道你怎么想的 但 你这是在玩火	Equivalence
F4	/	Missing episode
F5	我不知道你在想什么 但 你这是在玩火	Equivalence
SOURCE TEXT ITALIAN	E <i>avrà carta bianca</i> .	
ENGLISH VERSION	And you'll have carte blanche.	
TARGET TEXTS:		STRATEGY
OFFICIAL	在那里 你将全权负责	Explication
F1	那就是一张王牌	Adaptation
F2	那就是一张王牌	Adaptation
F3	店全权交由你负责	Explication
F4	/	Missing episode
F5	那里你说了算	Adaptation
SOURCE TEXT ITALIAN	<i>Ha fatto l'ira di Dio</i> per sistemarsi lì	
ENGLISH VERSION	She raised hell to get herself in there	
TARGET TEXTS:		STRATEGY
OFFICIAL	为了在那里工作 她搞得天昏地暗	Adaptation
F1	她在那按照自己的意思折腾	Explication
F2	她为了去鞋店上班 闹腾了很久	Explication
F3	她吵着闹着要去鞋店	Explication
F4	/	Missing episode
F5	她大闹一场 终于去了那里	Explication
SOURCE TEXT ITALIAN	E i soldi chi te li dà? Già il biglietto del treno <i>costa l'ira di Dio!</i>	
ENGLISH VERSION	Where will you get the money? The train alone costs a fortune!	
TARGET TEXTS:		STRATEGY
OFFICIAL	光是火车票就是一 大笔钱	Explication
F1	谁会给你钱 单单是火车票 就要花掉一大笔	Explication
F2	谁给你付钱去上大学 光是火车票就 要费一大笔钱	Explication
F3	你哪里弄钱 光火车票就 要一大笔钱	Explication
F4	/	Missing episode

F5	你上哪弄钱去 火车票就要不少钱	Explication
SOURCE TEXT ITALIAN	Lila è sempre stata una testa pazza.	
ENGLISH VERSION	Lila's always been a hothead.	
TARGET TEXTS:		STRATEGY
OFFICIAL	莱拉一直是个鲁莽的人	Adaptation
F1	莉拉总是头脑发热	Adaptation
F2	莉娜的想法总是很疯狂	Explication
F3	莉拉一直是个急性子	Adaptation
F4	/	Missing episode
F5	莉拉一直是个冲动的人	Explication
SOURCE TEXT ITALIAN	Ma sa, meglio non fare il passo più lungo della gamba.	
ENGLISH VERSION	But it's better not to run before you can walk.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但是在走路前 最好不要跑	Literal Translation (EN)
F1	但是最好先学会走再学怎么跑	Literal Translation (EN)
F2	但是你要知道 步子不要迈太大 要量力而行	Adaptation
F3	但最好还是一步一个脚印	Adaptation
F4	/	Missing episode
F5	但最好不要还没学会走 就先急着跑	Literal Translation (EN)

24 – Linguistic references, Lexical References, Sayings

SOURCE TEXT ITALIAN	E facci campare!	
ENGLISH VERSION	Give us a rest!	
TARGET TEXTS:		STRATEGY
OFFICIAL	让我们安静会儿吧	Explication
F1	给我消停点吧	Explication
F2	消停一会儿吧	Explication
F3	能消停会吗	Explication
F4	消停消停吧	Explication
F5	消停一会儿	Explication
SOURCE TEXT ITALIAN	Tu sei malata in testa!	
ENGLISH VERSION	You're sick in the head!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你脑子有病吧	Literal Translation
F1	你脑子有病吧	Literal Translation
F2	你简直有病	Explication
F3	你个脑残	Explication
F4	你脑子有病吧	Literal Translation
F5	你脑子有病	Literal Translation

SOURCE TEXT ITALIAN	Ti voglio vedere in una chiesa con la pancia all'aria.	
ENGLISH VERSION	I want to see you lying belly up in a church.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你赶紧去死吧	Explicitation
F1	你死无葬身之地	Adaptation
F2	去死吧你	Explicitation
F3	我等着去参加你的葬礼	Adaptation
F4	我要看着你死	Explicitation
F5	我希望看到你死掉 尸体躺在教堂里	Literal Translation
SOURCE TEXT ITALIAN	Hai più corna tu che una cesta piena di lumache.	
ENGLISH VERSION	Your husband's always getting it somewhere else.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你丈夫总是在外面偷腥	Explicitation
F1	你丈夫在外面可不缺女人	Explicitation
F2	你丈夫到处乱搞	Explicitation
F3	你老公天天跟别人乱搞	Explicitation
F4	你丈夫在外可不缺女人	Explicitation
F5	你老公天天跟别人乱搞	Explicitation
SOURCE TEXT ITALIAN	Meno male. È stata solo la paura.	
ENGLISH VERSION	Thank God. It was just the fright.	
TARGET TEXTS:		STRATEGY
OFFICIAL	感谢上帝 是被吓到了	Literal Translation
F1	谢天谢地 只是受了惊吓	Literal Translation
F2	谢天谢地 她只是惊吓过度了	Literal Translation
F3	谢天谢地 只是受惊了	Literal Translation
F4	谢天谢地 只是受了惊吓	Literal Translation
F5	谢天谢地 是因为受惊了	Literal Translation
SOURCE TEXT ITALIAN	Facciamo a chi risponde prima.	
ENGLISH VERSION	We'll do who answers first.	
TARGET TEXTS:		STRATEGY
OFFICIAL	先抢答吧	Adaptation
F1	我们来做抢答题	Adaptation
F2	我们先来做抢答 好的	Adaptation
F3	先答者得分 好的	Explicitation

F4	我们来做抢答题	Adaptation
F5	第一轮是抢答	Explicitation
SOURCE TEXT ITALIAN	Non sei buono! Vai a vendere le pesche!	
ENGLISH VERSION	You're no good! Go sell peaches!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你根本不行 去卖桃子吧	Literal Translation
F1	你真是个废物 去卖桃子吧	Adaptation
F2	你真差劲 回去卖桃子吧	Adaptation
F3	你真逊 回去卖桃吧	Adaptation
F4	你真是废物 去卖桃子吧	Adaptation
F5	你真差劲 回去卖桃子吧	Adaptation
SOURCE TEXT ITALIAN	Meno male, per Melina.	
ENGLISH VERSION	Just as well, for Melina.	
TARGET TEXTS:		STRATEGY
OFFICIAL	还是走的好 远离梅丽娜	Mistranslation – Over-interpretation
F1	对梅丽娜来说 这样也好	Equivalence
F2	是因为梅丽娜	Mistranslation – Over-interpretation
F3	对梅丽娜来说 这样也好	Equivalence
F4	对 Melina 来说 这样也好	Equivalence
F5	这样对梅丽娜来说也好	Equivalence
SOURCE TEXT ITALIAN	Così si toglie Melina di torno.	
ENGLISH VERSION	To get Melina out of the way.	
TARGET TEXTS:		STRATEGY
OFFICIAL	为了远离梅丽娜	Explicitation
F1	好摆脱梅丽娜	Adaptation
F2	为了摆脱梅丽娜	Adaptation
F3	为了避开梅丽娜	Explicitation
F4	好摆脱 Melina	Adaptation
F5	摆脱掉梅丽娜	Adaptation
SOURCE TEXT ITALIAN	Achille, è pronto.	
ENGLISH VERSION	Achille, it's ready.	
TARGET TEXTS:		STRATEGY

OFFICIAL	阿奇勒 好了	Literal Translation
F1	阿奇勒 饭好了	Explicitation
F2	阿奇勒 饭好了	Explicitation
F3	阿奇勒 饭做好了	Explicitation
F4	/	Missing episode
F5	阿奇勒 饭好了	Explicitation
SOURCE TEXT ITALIAN	Vi faccio un'attenzione.	
ENGLISH VERSION	I'll give you a discount.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我给你们打个折	Explicitation
F1	我给你一个折扣好了	Explicitation
F2	我给你们打个折吧	Explicitation
F3	我可以给你们打折	Explicitation
F4	/	Missing episode
F5	我给你打个折	Explicitation
SOURCE TEXT ITALIAN	Mandalo al camposanto!	
ENGLISH VERSION	Send him to the graveyard!	
TARGET TEXTS:		STRATEGY
OFFICIAL	送他进坟墓	Literal Translation
F1	送他去死	Explicitation
F2	好好收拾他一顿	Adaptation
F3	弄死他	Explicitation
F4	/	Missing episode
F5	弄死他	Explicitation
SOURCE TEXT ITALIAN	Io non ho avuto la testa per studiare	
ENGLISH VERSION	I never had a head for study	
TARGET TEXTS:		STRATEGY
OFFICIAL	我一直都没有学习的脑子	Literal Translation
F1	我从来没有读书的天赋	Explicitation
F2	我天生不是读书的料	Adaptation
F3	我肯定不是读书的料	Adaptation
F4	/	Missing episode
F5	我这脑子不适合用在学习上	Explicitation
SOURCE TEXT ITALIAN	Ma ci fa piacere che almeno uno in famiglia sta sui libri.	
ENGLISH VERSION	But I'm glad that someone in the family's reading books.	
TARGET TEXTS:		STRATEGY
OFFICIAL	但是我很高兴家里有人读书	Mistranslation - Incomprehension
F1	但我很开心家里有个人在努力学习	Explicitation
F2	但是我很高兴家里出了个读书人	Explicitation

F3	但是我很开心家里有人读书	Explicitation
F4	/	Missing episode
F5	但我很高兴家里有人在念书	Explicitation
SOURCE TEXT ITALIAN	Noi stiamo tutti a lavorare e la signorina studia!	
ENGLISH VERSION	We work and the young lady studies!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们工作供这个小姐上学的吗	Mistranslation - Incomprehension
F1	我们在工作 你这大小姐在读书	Literal Translation
F2	我们干活 然后供你上学吗 你是大小姐	Mistranslation - Incomprehension
F3	我们在工作 而这位少奶奶在读书	Literal Translation
F4	/	Missing episode
F5	我们工作 大小姐念书	Literal Translation
SOURCE TEXT ITALIAN	Viviamo con la bottega di mio marito	
ENGLISH VERSION	We live off my husband's shop	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们住在丈夫的店里	Mistranslation – Incomprehension + The message doesn't get through
F1	都指着我丈夫的店养家糊口	Explicitation
F2	全靠我丈夫的鞋铺养着	Explicitation
F3	全靠我丈夫的商铺吃饭	Explicitation
F4	/	Missing episode
F5	靠我丈夫的店为生	Literal Translation
SOURCE TEXT ITALIAN	Per fare schiattare i Solara.	
ENGLISH VERSION	To make the Solaras envious.	
TARGET TEXTS:		STRATEGY
OFFICIAL	为了让索拉拉一家嫉妒	Explicitation
F1	好让索拉拉一家眼红是吧	Hybrid – Explicitation + Adaptation
F2	是给索拉拉家的人看的吗	Mistranslation - Incomprehension
F3	为了让索拉拉家嫉妒	Explicitation
F4	/	Missing episode
F5	好让索拉拉兄弟嫉妒	Explicitation
SOURCE TEXT ITALIAN	Vado a prendere i panni, a domani.	
ENGLISH VERSION	I'm going to get the laundry, see you tomorrow.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要去洗衣服了 明天见	Mistranslation - Incomprehension
F1	我要去拿洗好的衣服了 明天见	Explicitation
F2	我要去洗衣服了 明天见	Mistranslation - Incomprehension
F3	我要去收衣服了 明天见	Literal Translation
F4	/	Missing episode
F5	我要去洗衣服了 明天见	Mistranslation - Incomprehension

SOURCE TEXT ITALIAN	Sempre giusto giusto Melchiorre tu, eh?	
ENGLISH VERSION	Always the bare minimum, you.	
TARGET TEXTS:		STRATEGY
OFFICIAL	总是绝对最小值啊	Literal Translation (EN)
F1	你总是拿最低分	Mistranslation – Incomprehension + The message doesn't get through
F2	又是勉强及格	Explicitation
F3	你回回勉强及格	Explicitation
F4	你总是接近 0.5 分	Mistranslation - Incomprehension
F5	你总是刚刚及格	Explicitation
SOURCE TEXT ITALIAN	Niente, Palmieri, niente proprio eh.	
ENGLISH VERSION	Zero, Palmieri.	
TARGET TEXTS:		STRATEGY
OFFICIAL	0 分 帕尔米耶里 0 分	Mistranslation – Over- interpretation
F1	零分 帕米瑞	Mistranslation – Over- interpretation
F2	零分	Mistranslation – Over- interpretation
F3	零分 帕米埃里	Mistranslation – Over- interpretation
F4	0.5 分 Palmieri	Mistranslation – Over- interpretation
F5	零分 帕尔米埃里	Mistranslation – Over- interpretation
SOURCE TEXT ITALIAN	Com'è finita con l'avvocato?	
ENGLISH VERSION	What happened with him?	
TARGET TEXTS:		STRATEGY
OFFICIAL	他怎么了	Mistranslation - Incomprehension
F1	他发生什么事情了	Mistranslation - Incomprehension
F2	他怎么了	Mistranslation - Incomprehension
F3	他怎么了	Mistranslation - Incomprehension
F4	他出什么事了	Mistranslation - Incomprehension
F5	他怎么了	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Ma guarda questo!	
ENGLISH VERSION	Do you believe this guy!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你居然相信这家伙	Literal Translation (EN)
F1	这家伙真难以置信	Literal Translation (EN)
F2	你们居然跟着这小子走吗	Adaptation (EN)
F3	简直不敢相信	Literal Translation (EN)
F4	你们相信这个男人吗	Literal Translation (EN)

F5	这家伙真令人难以置信	Literal Translation (EN)
SOURCE TEXT ITALIAN	Neanche di quello scemo di Stefano Carracci, che si crede un padreterno .	
ENGLISH VERSION	Not even of Stefano Carracci, who thinks he's God Almighty.	
TARGET TEXTS:		STRATEGY
OFFICIAL	哪怕是斯特凡诺·卡拉奇 他以为自己是上帝	Literal Translation
F1	把自己当神仙 的斯特凡诺·卡拉奇我也不怕	Literal Translation
F2	就连斯特凡诺·卡拉奇我也不怕	Omission
F3	也不怕 自封上帝 的斯特凡诺·卡拉奇	Literal Translation
F4	连 Stefano Carracci 也不怕 他还以为自己真是全能的神	Literal Translation
F5	包括斯特凡诺·卡拉奇 他以为自己是全能的神	Literal Translation
SOURCE TEXT ITALIAN	Quanto è vero Iddio , li tolgo dalla faccia della Terra.	
ENGLISH VERSION	I swear to God, I'll wipe them off the face of the earth!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要灭了他们	Omission
F1	对天发誓 我要让他全家从这个地球上消失	Literal Translation (EN)
F2	最后我也要让他们全都从这个地球上消失	Omission
F3	对天发誓 我要让他们消失在这世上	Literal Translation (EN)
F4	我向天发誓 我会让他们从地球消失	Literal Translation (EN)
F5	我对天发誓 我会将他们从世界上铲除	Literal Translation (EN)
SOURCE TEXT ITALIAN	Ti piacciono i figli dei signori , allora.	
ENGLISH VERSION	So, you like rich kids!	
TARGET TEXTS:		STRATEGY
OFFICIAL	所以 你喜欢有钱的孩子	Explicitation
F1	所以说 你喜欢 有钱人家的孩子	Explicitation
F2	所以 你喜欢 有钱人的孩子	Explicitation
F3	所以 你喜欢 富二代 吗	Adaptation
F4	你喜欢 有钱人家的孩子	Explicitation
F5	你喜欢 有钱人家的孩子	Explicitation
SOURCE TEXT ITALIAN	Te ne stai là come un mammalucco!	
ENGLISH VERSION	You're just standing there like a lug.	
TARGET TEXTS:		STRATEGY
OFFICIAL	就在那儿站着吗 快	Omission
F1	你 现在就傻乎乎地站在那里	Explicitation
F2	别像个傻瓜一样杵在那儿	Explicitation
F3	你 就像个懒鬼一样傻站着	Explicitation
F4	像个傻子一样站在那	Explicitation
F5	你 像个笨蛋一样 呆呆地站在那里	Explicitation

SOURCE TEXT ITALIAN	Guardalo, <i>attaccato alla gonna di mamma!</i>	
ENGLISH VERSION	Look at him, clinging to Mommy's apron strings!	
TARGET TEXTS:		STRATEGY
OFFICIAL	看看他 紧紧抓住妈妈的围裙带	Literal Translation (EN)
F1	看看他 还抓着妈妈的围裙带不放呢	Literal Translation (EN)
F2	看啊 他还拽着妈妈的围裙呢	Literal Translation (EN)
F3	看他那样子 还哭着找妈妈呢	Explicitation
F4	瞧瞧他 抓着妈妈的围裙带	Literal Translation (EN)
F5	看看他 紧紧抓住妈妈的围裙带	Literal Translation (EN)
SOURCE TEXT ITALIAN	<i>Voglio farmi mille bagni.</i>	
ENGLISH VERSION	I want to go for a thousand swims.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我要没日没夜地游泳	Adaptation
F1	我想多游几千米	Mistranslation - Incomprehension
F2	我想去游泳 游一千米	Adaptation
F3	我要没日没夜地游泳	Adaptation
F4	我想游一千次泳	Literal Translation
F5	我想去游一千次泳	Literal Translation
SOURCE TEXT ITALIAN	<i>Ringraziando la Madonna, si è fatto un bel giovanotto.</i>	
ENGLISH VERSION	Thanking the Holy Virgin, he's growing well.	
TARGET TEXTS:		STRATEGY
OFFICIAL	感谢圣母 他在茁壮地成长	Literal Translation
F1	/	Missing episode
F2	感谢圣母玛利亚 他长得很好	Explicitation
F3	感谢上苍 他还不错	Adaptation
F4	感谢圣女保佑 他过得很好	Explicitation
F5	感谢圣母 他在茁壮地成长	Explicitation
SOURCE TEXT ITALIAN	<i>Ora vi faccio vedere io!</i>	
ENGLISH VERSION	Now I'll show you.	
TARGET TEXTS:		STRATEGY
OFFICIAL	现在该我了	Adaptation
F1	/	Missing episode
F2	现在轮到我要你们好看	Literal Translation
F3	现在该换我了	Adaptation
F4	我来教你	Adaptation
F5	现在该我了	Adaptation
SOURCE TEXT ITALIAN	<i>Che morta di fame!</i>	
ENGLISH VERSION	What a cheapskate.	
TARGET TEXTS:		STRATEGY
OFFICIAL	吝啬鬼	Adaptation
F1	/	Missing episode

F2	真抠门儿	Adaptation
F3	吝啬鬼	Adaptation
F4	真是个小气鬼	Adaptation
F5	真是个小吝啬鬼	Adaptation
SOURCE TEXT ITALIAN	Perché era roba da poco.	
ENGLISH VERSION	It was small time.	
TARGET TEXTS:		STRATEGY
OFFICIAL	那都是小打小闹	Adaptation
F1	/	Missing episode
F2	因为他们都没什么本事	Explicitation
F3	我们只要忍受一会儿	Explicitation
F4	这是个小时代	Mistranslation - Incomprehension
F5	那是小打小闹的时代	Mistranslation - Incomprehension
SOURCE TEXT ITALIAN	Dai, maccherone senza sale, sbrigati!	
ENGLISH VERSION	Come on, you slacker, hurry up!	
TARGET TEXTS:		STRATEGY
OFFICIAL	过来 你们这些懒鬼 快点	Adaptation
F1	加把劲 伙计 快过来	Generalization
F2	嘿 傻小子 快一点	Adaptation
F3	快点 你个懒虫 快点	Adaptation
F4	/	Missing episode
F5	过来 你个懒虫 快点	Adaptation
SOURCE TEXT ITALIAN	La buonanima.	
ENGLISH VERSION	God rest his soul.	
TARGET TEXTS:		STRATEGY
OFFICIAL	愿他的灵魂安息	Explicitation
F1	愿他安息	Explicitation
F2	愿他安息	Explicitation
F3	上帝保佑他的灵魂安息	Literal Translation (EN)
F4	/	Missing episode
F5	愿他安息	Explicitation
SOURCE TEXT ITALIAN	La verità è che è solo un ricchione che fa più casino che altro.	
ENGLISH VERSION	He's just a faggot who stirs up trouble.	
TARGET TEXTS:		STRATEGY
OFFICIAL	他只是个 制造麻烦的同性恋	Explicitation
F1	他就是个娘娘腔 喜欢乱搞 没别的	Adaptation
F2	他就是个娘娘腔 喜欢乱搞 没别的	Adaptation
F3	他只是个惹是生非的同性恋	Explicitation
F4	/	Missing episode
F5	他就是个基佬 故意搅弄矛盾	Adaptation
SOURCE TEXT ITALIAN	Te ne devi andare, pederasta!	

ENGLISH VERSION	Get outta here, pederast!	
TARGET TEXTS:		STRATEGY
OFFICIAL	滚出去吧 同性恋	Mistranslation - Incomprehension
F1	混蛋滚出这里	Adaptation
F2	*	Omission
F3	滚出去 你这个鸡奸者	Adaptation
F4	/	Missing episode
F5	都出去 鸡奸犯	Adaptation
SOURCE TEXT ITALIAN	Ricchione!	
ENGLISH VERSION	Faggot!	
TARGET TEXTS:		STRATEGY
OFFICIAL	同性恋	Explicitation
F1	娘娘腔	Adaptation
F2	*	Omission
F3	同性恋	Explicitation
F4	/	Missing episode
F5	基佬	Adaptation
SOURCE TEXT ITALIAN	Neanche i morti fai stare in grazia di Dio!	
ENGLISH VERSION	You can't even leave the dead in peace!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你就不能让死者安息吗	Explicitation
F1	你连过世的人都不放过	Explicitation
F2	人都死了 你就不能让她好好上天堂吗	Explicitation
F3	你连死人都都不放过吗	Explicitation
F4	/	Missing episode
F5	你这张嘴连死人都都不放过	Explicitation

25 – Language-specific references, Lexical references, Exclamations

SOURCE TEXT ITALIAN	Gesù, che è successo?	
ENGLISH VERSION	Jesus, what happened?	
TARGET TEXTS:		STRATEGY
OFFICIAL	天哪 怎么样了	Adaptation
F1	上帝啊 发生了什么	Adaptation
F2	天啊 怎么了	Adaptation
F3	天 发生什么了	Adaptation
F4	/	Missing episode
F5	天呐 发生什么事了	Adaptation
SOURCE TEXT ITALIAN	Fatti vedere, <i>Madonna mia</i> .	
ENGLISH VERSION	Let me see.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我看看	Omission
F1	赶紧让我看看	Omission
F2	让我看看	Omission

F3	让我看看	Omission
F4	/	Missing episode
F5	让我看看	Omission
SOURCE TEXT ITALIAN	Addirittura!	
ENGLISH VERSION	No less!	
TARGET TEXTS:		STRATEGY
OFFICIAL	是吗	Adaptation
F1	可不是吗	Adaptation
F2	我女儿就要上高中了	Mistranslation - Incomprehension
F3	了不得啊	Adaptation
F4	哇	Adaptation
F5	确实	Adaptation
SOURCE TEXT ITALIAN	Per l'amor di Dio! Se si sveglia vostro padre, vi uccide.	
ENGLISH VERSION	For the love of God! If you wake your father he'll kill you.	
TARGET TEXTS:		STRATEGY
OFFICIAL	老天爷啊 你吵醒你爸的话 他会杀了你的	Adaptation
F1	看在老天份上 别吵了 如果吵醒了你们爸爸 他会杀了你们的	Adaptation
F2	别闹了 把爸爸吵醒了 他会很生气的	Explication
F3	求你们了 要是把你爸吵醒了 他会杀了你们的	Explication
F4	老天爷啊 若是吵醒你的父亲 他会杀了你的	Adaptation
F5	老天爷啊 你吵醒你爸的话 他会杀了你的	Adaptation
SOURCE TEXT ITALIAN	Madonna mia!	
ENGLISH VERSION	Holy Mother!	
TARGET TEXTS:		STRATEGY
OFFICIAL	快 老天呐	Adaptation
F1	快点 天哪	Adaptation
F2	快点开门 我的天	Adaptation
F3	快点 天哪	Adaptation
F4	快点 天呐	Adaptation
F5	快 老天呐	Adaptation
SOURCE TEXT ITALIAN	Per l'amor di Dio, tuo padre non deve saperlo. Mai! Hai capito? Quello ti uccide.	
ENGLISH VERSION	For the love of God, your father mustn't find out. Never! You hear me? He'll kill you.	
TARGET TEXTS:		STRATEGY
OFFICIAL	老天啊 千万不能让你爸爸知道 听见了吗 他会杀了你的	Adaptation
F1	看在上帝的份上 别让你爸知道 绝对不能 听到了吗 他会杀了你的	Adaptation
F2	看在上帝的份上 不要让你爸爸知道 这件事情 绝对不能 听清楚没 他会杀了你的	Adaptation

F3	上帝保佑 希望你爸别知道 千万别告诉 他 听到没 他会杀了你的	Adaptation
F4	我的上帝啊 别让你爸爸知道 绝不要 让他知道 听到我说的了吗 否则他会 杀了你的	Adaptation
F5	老天啊 千万不能让你爸爸知道 永远 不能 听见了吗 他会杀了你的	Adaptation
SOURCE TEXT ITALIAN	Disgraziata!	
ENGLISH VERSION	Wretched girl!	
TARGET TEXTS:		STRATEGY
OFFICIAL	你这该死的姑娘	Adaptation
F1	臭丫头	Adaptation
F2	你个讨债鬼	Adaptation
F3	死丫头	Adaptation
F4	你个贱货	Adaptation
F5	你这该死的姑娘	Adaptation
SOURCE TEXT ITALIAN	Mannaggia..	
ENGLISH VERSION	Damn it...	
TARGET TEXTS:		STRATEGY
OFFICIAL	天哪 天哪	Adaptation
F1	可恶	Mistranslation - Incomprehension
F2	太好笑了	Explicitation
F3	我去	Adaptation
F4	该死的	Mistranslation – Over-interpretation
F5	天呐	Adaptation
SOURCE TEXT ITALIAN	Mamma mia!	
ENGLISH VERSION	Sure is!	
TARGET TEXTS:		STRATEGY
OFFICIAL	当然	Explicitation
F1	/	Missing episode
F2	的确时髦	Explicitation
F3	当然了	Explicitation
F4	那是当然	Explicitation
F5	当然	Explicitation
SOURCE TEXT ITALIAN	È vero, a volte non le capisco. Ma mannaggia la colonna!	
ENGLISH VERSION	It's true, sometimes I don't get them... Blast it!	
TARGET TEXTS:		STRATEGY
OFFICIAL	没错 有时我是听不懂的 该死的	Adaptation
F1	是的 有时候我是不懂 真该死	Adaptation
F2	这是真的 有时我是听不懂 该死的 学校	Mistranslation – Over-interpretation
F3	的确 我有时候不明白... 该死	Adaptation
F4	/	Missing episode
F5	是这样没错 有时我是不懂 该死 的	Adaptation

SOURCE TEXT ITALIAN	Stai ferma, mannaggia la morte!	
ENGLISH VERSION	Goddamn it to hell!	
TARGET TEXTS:		STRATEGY
OFFICIAL	该死的	Adaptation
F1	别动 去死吧	Adaptation
F2	你给我消停点 去死吧你	Adaptation
F3	见鬼去吧	Adaptation
F4	/	Missing episode
F5	该死的	Adaptation
SOURCE TEXT ITALIAN	Per carità! Come volete voi.	
ENGLISH VERSION	By all means. As you wish.	
TARGET TEXTS:		STRATEGY
OFFICIAL	随你吧 你想怎样就怎样	Explicitation
F1	没有的事 都听您的	Adaptation
F2	行行 您想怎么说就怎么说	Explicitation
F3	一定如你所愿办得妥妥当当	Explicitation
F4	/	Missing episode
F5	不管怎样 肯定会合你的心意	Adaptation
SOURCE TEXT ITALIAN	Madonna!	
ENGLISH VERSION	Good God!	
TARGET TEXTS:		STRATEGY
OFFICIAL	天呐	Adaptation
F1	天哪	Adaptation
F2	我的天啊	Adaptation
F3	我的天	Adaptation
F4	/	Missing episode
F5	老天爷啊	Adaptation
SOURCE TEXT ITALIAN	Madonna!	
ENGLISH VERSION	Holy mother!	
TARGET TEXTS:		STRATEGY
OFFICIAL	天呐	Adaptation
F1	天呐	Adaptation
F2	妈呀	Adaptation
F3	妈呀	Adaptation
F4	/	Missing episode
F5	我的天呐	Adaptation
SOURCE TEXT ITALIAN	Madonna delle Grazie , che pesantezza!	
ENGLISH VERSION	God help us. What a drag.	
TARGET TEXTS:		STRATEGY
OFFICIAL	救救我们吧 真让人厌烦	Explicitation
F1	天哪 那话题太沉重了	Adaptation
F2	我的天啊 太沉闷了	Adaptation
F3	天啊 太无聊了	Adaptation
F4	/	Missing episode
F5	我的天啊 真是扫兴	Adaptation

SOURCE TEXT ITALIAN	Sangue del diavolo! La gravidanza...	
ENGLISH VERSION	To hell with it! The pregnancy...	
TARGET TEXTS:		STRATEGY
OFFICIAL	滚开吧 又是怀孕	Adaptation
F1	去他的怀孕	Adaptation
F2	该死的女人 怀孕	Adaptation
F3	见鬼去吧 怀孕...	Adaptation
F4	/	Missing episode
F5	才他妈不是 怀孕...	Adaptation
SOURCE TEXT ITALIAN	Madonna mia...	
ENGLISH VERSION	Oh, mother of God...	
TARGET TEXTS:		STRATEGY
OFFICIAL	天啊	Adaptation
F1	我的圣母啊	Adaptation
F2	我的天哪	Adaptation
F3	圣母啊...	Adaptation
F4	/	Missing episode
F5	我的天啊	Adaptation
SOURCE TEXT ITALIAN	Mannaggia la morte!	
ENGLISH VERSION	Goddamnit!	
TARGET TEXTS:		STRATEGY
OFFICIAL	该死	Adaptation
F1	你这该死的	Adaptation
F2	该死的女人	Adaptation
F3	操你妈的	Adaptation
F4	/	Missing episode
F5	妈的	Adaptation
SOURCE TEXT ITALIAN	Madonna mia...	
ENGLISH VERSION	Holy mother!	
TARGET TEXTS:		STRATEGY
OFFICIAL	我的天啊	Adaptation
F1	圣母啊	Retention
F2	我的天啊	Adaptation
F3	天啊	Adaptation
F4	/	Missing episode
F5	天呐	Adaptation
SOURCE TEXT ITALIAN	Madonna...	
ENGLISH VERSION	Holy Mother...	
TARGET TEXTS:		STRATEGY
OFFICIAL	天呐	Adaptation
F1	我的老天	Adaptation
F2	我的天啊	Adaptation
F3	妈呀...	Adaptation
F4	/	Missing episode
F5	我的天呐	Adaptation

26 – Language-specific references, Lexical references, Figures of speech, Metaphors

SOURCE TEXT ITALIAN	Tutti devono vedere il ciuccio che sei!	
ENGLISH VERSION	They'll all see what a dunce you are.	
TARGET TEXTS:		STRATEGY
OFFICIAL	大家都会知道 你是一个笨蛋	Explicitation
F1	大家都会看到你有多 蠢 快走	Explicitation
F2	他们都会看到你是一个 大傻瓜 走	Explicitation
F3	大家会看到你有多 愚蠢 快走	Explicitation
F4	他们都会看到你有多 笨 快走	Explicitation
F5	他们都会看见你是怎样的一个 傻瓜 快走	Explicitation
SOURCE TEXT ITALIAN	Guardate, questo è un asino ! Forza, forza, guardate l'asino!	
ENGLISH VERSION	Look, this is a dunce! Look at the dunce!	
TARGET TEXTS:		STRATEGY
OFFICIAL	看哪 这个 笨蛋 过来 看哪 这个笨蛋	Explicitation
F1	都看看这个 蠢货 都看看这个 蠢货	Explicitation
F2	看 这是一个 傻瓜 快看这个 傻瓜	Explicitation
F3	快看 看看这 傻瓜 看看这 呆子	Explicitation
F4	看看 这是个 笨蛋 快看这个 笨蛋	Explicitation
F5	看看 这是个 傻瓜 快看这个 傻瓜	Explicitation
SOURCE TEXT ITALIAN	Tu sei un ciuccio!	
ENGLISH VERSION	You're a donkey	
TARGET TEXTS:		STRATEGY
OFFICIAL	你就是一头驴	Literal Translation
F1	你是一头蠢驴	Explicitation
F2	你就是一头蠢驴	Explicitation
F3	你简直就像头蠢驴	Explicitation
F4	你就是头蠢驴	Explicitation
F5	你就是头蠢驴	Explicitation
SOURCE TEXT ITALIAN	Ciuccio!	
ENGLISH VERSION	Donkey!	
TARGET TEXTS:		STRATEGY
OFFICIAL	蠢驴	Explicitation
F1	蠢驴	Explicitation
F2	大蠢驴	Explicitation
F3	蠢驴	Explicitation
F4	蠢驴	Explicitation
F5	蠢驴	Equivalence
SOURCE TEXT ITALIAN	Guardate l' asino !	
ENGLISH VERSION	Look at the dunce!	
TARGET TEXTS:		STRATEGY
OFFICIAL	看这头蠢驴	Explicitation

F1	大家来看这个蠢货	Explication
F2	快看蠢驴	Explication
F3	大家看看这个蠢蛋	Explication
F4	看看这个蠢货	Explication
F5	看这个傻瓜	Explication
SOURCE TEXT ITALIAN	Li vorrei dare io a quel baccalà , con le mie mani.	
ENGLISH VERSION	I want to give them to that blockhead with my own hands.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我想亲自去给那个 笨蛋 书 亲手给他	Explication
F1	我想亲手把这些书给那个 傻瓜	Explication
F2	我想亲手把书给那个 蠢蛋	Explication
F3	我想亲手把书交给那个 笨蛋	Explication
F4	我想亲手给那个 笨蛋 送书	Explication
F5	我想亲手拿去给那个 笨蛋	Explication

27, Language-specific references, Lexical references, Figures of speech, Similitudes

SOURCE TEXT ITALIAN	Quando fa buio, viene qui sotto, come un ragno .	
ENGLISH VERSION	When it gets dark, he comes down here like a spider	
TARGET TEXTS:		STRATEGY
OFFICIAL	像 毒蛇	Mistranslation - Incomprehension
F1	他会像个蜘蛛一样爬到这里来	Literal Translation
F2	天黑时他会像蜘蛛一样爬进来	Literal Translation
F3	他就会像蜘蛛一样来到这里	Literal Translation
F4	他会像个蜘蛛一样爬到这里来	Literal Translation
F5	他会像蜘蛛一样到这儿来	Literal Translation
SOURCE TEXT ITALIAN	Va alle scuole dei grandi come i signori .	
ENGLISH VERSION	She will go to middle school like a lady.	
TARGET TEXTS:		STRATEGY
OFFICIAL	能像有钱人家的小姐一样上中学	Explication
F1	应该像一个 淑女 一样去读初中	Adaptation
F2	能像富家小姐那样上中学吗	Explication
F3	会像 淑女 一样去读中学	Adaptation
F4	/	Missing episode
F5	会像个小姐一样去上中学	Explication

28 – Language-specific references, Lexical References, Proverbs

SOURCE TEXT ITALIAN	A lavare la testa al ciuccio si perde acqua e sapone.	
ENGLISH VERSION	And you can lead a donkey to water but you can't make him drink.	
TARGET TEXTS:		STRATEGY
OFFICIAL	你可以把驴牵到水边 但是无法逼它 饮水	Literal Translation (EN)

F1	你能把驴引去水边 但你永远教不会他喝水	Literal Translation (EN)
F2	真是饮驴容易教驴难	Adaptation
F3	孺子不可教也	Adaptation
F4	你能把驴带去水边 但你永远也教不会驴喝水	Literal Translation (EN)
F5	你可以把一头驴牵到水边 却无法强迫它喝水	Literal Translation (EN)
SOURCE TEXT ITALIAN	Come si dice, Nella: <i>se la scoreggia è allegra...</i>	
ENGLISH VERSION	How does it go, Nella: if it's jolly fart...?	
TARGET TEXTS:		STRATEGY
OFFICIAL	怎么说的来着 内拉 开心屁吗	Mistranslation - Incomprehension
F1	接下来会怎么样 内拉 如果是个响屁...	Explication
F2	感觉怎么样 内拉 这是不是个让人愉快的屁	Mistranslation - Incomprehension
F3	你觉得接下来会怎么样 内拉 如果这是个玩笑屁...	Literal Translation
F4	怎么可能 Nella 如果真的是个屁	Mistranslation - Incomprehension
F5	怎么说的来着 奈拉 是开心屁吗	Mistranslation - Incomprehension

29 – Language-specific References, Lexical References, Courtesy Expressions

SOURCE TEXT ITALIAN	Condoglianze, Meli.	
ENGLISH VERSION	My condolences, Melina.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我深表哀悼 梅丽娜	Equivalence
F1	节哀顺变 梅丽娜	Adaptation
F2	深感不幸 梅林娜	Explication
F3	请节哀 梅丽娜	Adaptation
F4	节哀 Melina	Adaptation
F5	节哀顺变 梅丽娜	Equivalence

30 – Language-specific References, Lexical References, Grammar-related issues

SOURCE TEXT ITALIAN	Noi vorremo, voi vorrete, essi vorranno.	
ENGLISH VERSION	We will want, you will want, they will want.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们会想要 你们会想要 他们也会想要	Equivalence
F1	我们会想要 你会想要 他们会想要	Mistranslation - Typos
F2	你们 我们 他们 所有人都想要	Mistranslation – The message doesn't get through

F3	我们想要 你们想要 他们想要	Equivalence
F4	/	Missing episode
F5	我们想 你们想 他们想	Equivalence
SOURCE TEXT ITALIAN	[Elena, passato remoto del verbo "piangere"] noi piangemmo, voi piangeste, essi... -Essi? Piangettero. - Che cosa? Che cosa? Piansero.	
ENGLISH VERSION	Elena? Indicative mood, past tense of the verb "to cry". We cried, you cried, they... -They? Crieded. -What? Cried.	
TARGET TEXTS:		STRATEGY
OFFICIAL	我们哭了 你们哭了 他们 -他们 哭了 什么 哭了	Mistranslation – The message doesn't get through
F1	我们哭了 你哭了 他们... -他们 曾哭了 什么 哭了 NOTE: 此处考察意大利语的动词变位 即动词词尾的屈折变化 用以表达不同的时态语态	Hybrid – Adaptation + Explicitation-Note
F2	我们哭了 你们哭了 他们 -他们怎么了 哭了 -你说什么 哭了	Mistranslation – The message doesn't get through
F3	我们哭了 你们哭了 他们... -他们 哭了了 -什么 他们哭了	Adaptation
F4	/	Missing episode

F5	我们当时哭了 你们当时哭了 他们... -他们什么 哭过了的 -什么 哭了	
SOURCE TEXT ITALIAN	“Herculem”.	
ENGLISH VERSION	“Herculem”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	(拉丁文)	Omission
F1	“Herculem”	Retention
F2	主语是 Herculem	Retention
F3	“赫拉克勒斯”	Adaptation
F4	“Herculem”	Retention
F5	“大力神”	Adaptation
SOURCE TEXT ITALIAN	I troiani lasciano la Tracia e si recano a Delo, dove consultano l'oracòlo di Apollo. > Si dice oràcolo, mh?	
ENGLISH VERSION	The Trojans leave Thrace and go to Delos, where they consult the orocle of Apollo. > It's pronounced “oracle”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	特洛伊人离开色雷斯 前往提洛岛 在那里他们咨询阿波罗的“圣渣” >发音错了 是“圣者”	Adaptation
F1	特洛伊军队离开了色雷斯前往提洛岛 他们在那儿聆听了阿波罗的“神语” >那个词读作“神谕”	Adaptation
F2	特洛伊人离开色雷斯 奔向提洛岛 在那 他们向阿波罗神的祭司请示神谕 > 这个词发音是 oracle	Mistranslation – The message doesn't get through
F3	特洛伊人离开色雷斯去了德乐 在那 请示了阿波罗的神语 > 是“神谕”	Adaptation
F4	特洛伊人离开色雷斯 去了提洛岛 他们在那里请求了阿波罗的神语 > 那叫神谕	Adaptation
F5	特洛伊人离开色雷斯 前往提洛岛 在那里他们向阿波罗的神鱼请教 > 那个词读“神谕”	Adaptation
SOURCE TEXT ITALIAN	Se io sarei stato.... Se io sarei stato... Non è così: se io fossi stato. Fossi.	
ENGLISH VERSION	If I was been... If I had been, had!	
TARGET TEXTS:		STRATEGY
OFFICIAL	如果我 假如我是	Adaptation
F1	如果我曾被... 如果我曾被... 不 你这样不对应该是“如果我是”	Adaptation

F2	假如我会变成 假如我会变成 不是这样的 不是假如我会 应该说假 如我是	Adaptation
F3	如果我曾是... 是如果我是 没有曾	Adaptation
F4	/	Missing episode
F5	如果我... 要用过去完成时态	Explication

31 – Language-specific References, Morphological References, Latin-related issues

SOURCE TEXT ITALIAN	Otia, Greco? “Otia”! Ti ricordi cosa significa otia?	
ENGLISH VERSION	Ozia, Greco? “Otia”! Do you remember what “otia” means?	
TARGET TEXTS:		STRATEGY
OFFICIAL	“该” “此” “缓解” “做” 重音读错了 应该 这样读	Mistranslation – Incomprehension + The message doesn’t get through
F1	“Ozia” 格雷科 是 “Otia” 你还记得 otia 是什么意思吗	Retention
F2	是 Ozia 吗 格雷科 应该是 Otia 你还记得 Otia 是什么意思吗	Retention
F3	“Ozia” 格雷科 是 “Otia” 你还记得 “otia” 什么意思吗	Retention
F4	是 "Ozia" 吗 Greco 是 "Otia" 你知道 "otia" 什么意思吗	Retention
F5	"Ozia" 吗 格雷科 是 "Otia" 你还记得它是什么意思吗	Retention
SOURCE TEXT ITALIAN	Così non andiamo da nessuna parte, “fecit” è il perfetto del verbo “fare”.	
ENGLISH VERSION	We’re not getting anywhere like this. “Fecit” is the perfect tense of “facere”.	
TARGET TEXTS:		STRATEGY
OFFICIAL	这样什么时候能学会啊 动词的时态 都没看懂	Omission
F1	像这样可不行 "fecit" 是 "facere" 的完 成式	Retention
F2	你们这样 根本什么都学不到 Fecit 是 Facere 的完成时态	Retention

F3	这样下去我们毫无进展 "fecit"是 "facere"的完成时	Retention
F4	看来大家学的毫无进展 "Fecit" 是 "facere"的完成时	Retention
F5	像这样是学不好的 "做了"是"做"的 完成时态	Retention
SOURCE TEXT ITALIAN	“Germani”.	
ENGLISH VERSION	“Germani”?	
TARGET TEXTS:		STRATEGY
OFFICIAL	“Germani（拉丁文）”	Hybrid – Retention + Explication
F1	*	Omission
F2	German	Retention
F3	“杰尔马尼”	Loan
F4	Germani	Retention
F5	“日耳曼人”	Adaptation

Appendix 2 – Informed consents and Information on the processing of personal data

1 – Participation Information Form - Informed Consent

Dear Madam/Sir,

You are invited to take part in a research conducted within the framework of the PhD project "**Professional and non-professional subtitling in China. My Brilliant Friend**", supervised by Prof. [Serena Zuccheri](#) (researcher involved: [Francesca Restucci](#), Ph.D. student). Before deciding whether to participate, it is important that you have all the information you need to participate in a well informed and responsible manner. We invite you to read this document and ask the person who proposed this study all the questions you consider appropriate.

Brief Description and Objectives

The research project "*Professional and Non-Professional Subtitling in China: L'amica geniale*" aims to analyze the different translation solutions adopted in the Chinese translation of the Italian TV series *L'amica geniale*, at both professional and amateur levels. To achieve this goal, the researchers involved in the project intend to collect and analyze not only the subtitle translation data from the series in question but also **interviews with the translators**. These discussions are designed to assess the quality of the translations, considering the perspective of both production and reception in China.

What does participation in the study entail?

Participation in the research project involves taking part in a series of semi-structured interviews/focus groups, conducted in person whenever possible, or online via an encrypted platform. The interview questions will focus on the participants' educational background and their working methodologies.

Benefits, potential discomforts, and risks of participation

Participation in the study is entirely voluntary and free. Interviews will be recorded and transcribed anonymously, and the original recordings will be deleted to eliminate any potential risks for participants (as outlined in point 7). The researchers aim to gather information relevant to the study's objectives.

Withdrawal from the study

You have the right to **withdraw** your consent to participate in this study **at any time**, even without notice or specific reason.

Return

You have the right to request information about the results and outcome of the study.

Measures to protect anonymity

The processing of the collected data will be carried out in such a way that any references allowing individual statements to be linked to specific individuals will be eliminated. The research findings will be published in summary form, and in no case will any brief citations be traceable to individual participants. If this informed consent is collected in paper form, it will be stored securely within the Department. If collected online, it will be stored on an external, password-protected memory device, kept in a secure location within the Department.

Contact

For any information or clarification on this study or for any need, please contact Serena Zuccheri (serena.zuccheri@unibo.it), project supervisor, or Francesca Restucci (francesca.restucci2@unibo.it), PhD student involved in the research project, who are at your disposal for further information or clarification.

Informed consent to participate in the study

I, the undersigned _____ resident in _____, via _____

DECLARE

- that I have read the above information sheet received, that I have understood both the information contained therein and the information provided orally by the staff involved in the research project "Professional and non-professional subtitling in China. L'amica geniale" and that I had ample time and opportunity to ask questions and obtain satisfactory answers from the staff;
- to have understood that participation in the study is entirely voluntary and free, that one may withdraw from the study at any time, without having to give explanations and without any disadvantage or prejudice;
- that I have understood the nature and activities involved in participating in the study and the associated risks;
- that I understand that participation in this study will not result in any direct or indirect financial benefit.

Accordingly, the undersigned

☐ CONSENT ☐ DO NOT CONSENT

to participate in the study, in the knowledge that such consent is freely given and may be revoked at any time without disadvantage or prejudice.

_____, _____
(place and date) _____ (signature)

(signature of consent giver)

2 – Information on the processing of personal data - Interviews pursuant to art. 13 of Regulation (EU) 2016/679

You are invited to participate in a study that *will focus on the audiovisual professional and non- professional subtitling in Chinese of the Italian TV series My Brilliant Friend carried out in the Department of Interpreting and Translation, University of Bologna (Forlì), Italy.*

Pursuant to art. 13 of Regulation (EU) 2016/679 (General Data Protection Regulation), please note that Alma Mater Studiorum – University of Bologna is the Data Controller and will process your personal data in compliance with the requirements of Regulation (EU) 2016/679 (General Data Protection Regulation) and Decree 196 dated 30 June 2003 as amended (Data Protection Code).

PARTIES INVOLVED IN PROCESSING

▪ Data Controller

Alma Mater Studiorum – University of Bologna (registered office: via Zamboni 33, 40126 - Bologna, Italy; e-mail: privacy@unibo.it; PEC: scriviunibo@pec.unibo.it).

▪ Data Protection Officer of Alma Mater Studiorum – University of Bologna

Registered office: via Zamboni 33, 40126 - Bologna, Italy; e-mail: dpo@unibo.it; PEC: scriviunibo@pec.unibo.it.

Purposes and methods of processing

Your personal data and, in particular, the data relating to *your name and surname or your online nickname and/or ID*, will be processed by specifically authorised persons, both with and without the use of automated equipment, for the following purposes:

(A) Participation in the research and related operations and activities

If you give your consent to participate in the study in question, some of your personal data will be collected through:

*- Interviews that will be **sound recorded***

Information you will provide will be processed by **the researcher**, who will replace any identification data with a code. Please note that your data will be subject to anonymisation only after **the end of the data collection process (max. 2 years)** since, over that period of time,

1 - You may be asked to answer another interview, or participate to a focus group that will be compared and elaborated also in the light of the answers already provided.

2 - it is in the interest of the University to be able to contact you again in order to deepen some aspects of the research or ask for clarifications.

3 - it is in the interest of the University to be able to contact you again if you have expressed the will to participate in future researches.

Personal data could be communicated to third parties who, in their capacity as Data Processors pursuant to art. 28 of Regulation (EU) 2016/679, assist the data controller in managing its information systems and services.

The processing may also have as object some of your images (photographs, video recordings, audio-video recordings). The processing of these images will take place in compliance with the provisions of the law, guaranteeing, in all cases where this is possible, **anonymity by obscuring the physical features**. We would like to point out that, for the processing of images, you are required to express a specific consent, considering that, even in special cases, also images related to people whose face has been obscured may allow their identification.

The data collected and stored for the realization of the study in question, will be kept for **5 years**.

(A1) INFORMATION CONCERNING THE DISSEMINATION

It should be noted that the data will be disseminated only in strictly anonymous form, for example through scientific publications, statistics and scientific conferences.

We would like to point out that, if the interview, in any case **without identification data**, turns out to be socially valuable and usable for **our research**, this could be - with your consent - the subject of communication and/or dissemination. It should be noted that the communication or disclosure of the data described above will take place, with your consent, only after an assessment of the relevance and not excess of the treatment with respect to the purposes of collection or if the failure to publish what emerged in the interview negatively affects the quality of the research/study. The recording of the interview and/or the transcription of the content, in any case without identification data, could be communicated to the project partners and be the object of dissemination/publication (e.g. in scientific journals, internet, databases accessible to other researchers, *repository of institutional or disciplinary data, i.e. information systems for document management managed by individual research institutions or by associations and consortia of research bodies for a particular scientific community, in which data and their meta-information are securely stored and reliable enough to guarantee its authenticity*

and inalterability and distributed to the public in a free and open form, etc.). **Please note that the recorded file will be destroyed after the transcription.**

If you are a **known person** or if you exercise a public function in a particular role or position, it could be of public interest or socially appreciable to let third parties know the information that emerged from the interview concerning the institution or role that You represent (for example, including your name and surname). You may therefore request that your identification data be processed and disseminated for the following purposes:

- for the purpose of allowing the processing and dissemination of information which, due to the nature of your role, allow researchers to discover, interpret and review theories, facts and behaviours relating to the field of knowledge on the aforementioned topics;
- filing of project documents, containing your data, on repository of institutional or disciplinary data;
- so that the information you provide will contribute to the formation of public opinion on your opinions and/or facts relevant to the community.

The images may be disseminated pursuant to Law n. 150/2000, "Discipline of information and communication activities of public administrations", on institutional sites as well as through social network channels (by way of example but not exhaustive, Facebook, Twitter, Youtube).

Finally, it is specified that your consent to the communication and / or dissemination of your interview implies the granting of a non-exclusive license, without limits of duration and for the whole world, transferable to third parties, for the use of images. This license includes the rights pursuant to articles 12 et seq. of the law n. 633/1941, including by way of example but not exhaustive: right of publication; right of reproduction in any way or form; right of transcription, assembly, adaptation, processing and reduction; right of communication and distribution to the public, including the rights of projection, transmission and dissemination (purely by way of example through iptv, mobile terminals, voip, digital channels, etc.), also in a summary and/or reduced version, with any technical means, the right to keep a copy of the images, even in electronic form and on any known or future technological support for the purposes and within the limits defined above. The use of images does not give right to any compensation. In any case, any use of the portrait that could harm the honour, reputation or decorum of the person portrayed, shot or recorded is excluded.

(B) Data storage for future research activities

Considering that new discoveries could indicate unprecedented research opportunities for researchers or allow further studies and research on particular data for the study in question, you may allow prolonged storage of your data in a non-anonymous form for a period of time to **5 years** from the conclusion of this study for possible future research activities and, if necessary, to contact you again to let you express, if it deems it, a new specific consent for a new research.

If, on the other hand, you refuse to consent to the processing described herein, your data will be deleted or made anonymous immediately upon expiry of the storage term indicated in point (A).

(C) Conservation for administrative purposes

Your data will also be processed for administrative accounting purposes and kept for the time strictly necessary for the pursuit of these purposes, except for the ten-year period to ensure the fiscal, accounting and administrative requirements required by law and, possibly, longer terms, not determinable a priori, as a consequence of different conditions of lawfulness of the treatment (for example, legal actions that make the treatment necessary for over ten years).

Legal basis and nature of the provision of data

The legal basis of the treatments referred to in point (A), (A1) and (B) described above lies in the consent, pursuant to art. 6, first paragraph, lett. a) of the Regulation (EU) 2016/679 (General Regulation on Data Protection) and, in the case of special categories of personal data, of art. 9, second paragraph, lett. a) of Regulation (EU) 2016/679. The consent to the processing for the purposes described above is optional.

However, it is specified that the provision of data for the purposes referred to in points (A) and (A1) is not mandatory but is essential for the achievement of the purposes described. The refusal to grant them will not allow you to participate in the study in question.

The provision of data for the purposes referred to in point (B) is optional, not deriving from a regulatory obligation, but it is necessary to allow data to be stored for a longer period than that provided for the conclusion of the present study for possible future research activities and, if necessary, to contact you again to let you express, if it deems it, a new specific consent for a new research. Failure to provide the data for these purposes will have the sole consequence of being unable to implement the last described.

The provision of data for the purposes referred to in point (C) is necessary to comply with legal obligations regarding the conservation of administrative and accounting documents. In this case the legal basis can be found in the art. 6, paragraph 1, lett. c) and e), of Regulation (EU) 2016/679.

Rights of the Data Subject

Without prejudice to the limitations placed on exercise of the rights of data subjects by arts. 2-undecies and 2-duodecies of the Data Protection Code (Decree 196/03), you, as a participant in this study and therefore a data subject, may exercise the rights granted pursuant and consequent to arts. 15-21 of the Regulation, including the right to request access to your personal data and its rectification or erasure, as well as to restrict the processing of your data, object to its processing and request its portability.

Please note that any consent given by you is given freely and may be revoked at any time, without any penalties or adverse effects, and without prejudicing the lawfulness of processing based on the consent given prior to revocation.

Requests to exercise the above rights may be presented to Alma Mater Studiorum – University of Bologna by contacting the Department Director Prof. Francesca Gatta (francesca.gatta@unibo.it) or the project Supervisor Prof. Serena Zuccheri (serena.zuccheri@unibo.it).

Lastly, should you believe that the processing of your personal data is in infringement of the provisions of Regulation (EU) 2016/679 or Decree 196/03 and subsequent amendments and additions, you have the right to lodge a complaint with the Italian data protection authority (known as the "Garante per la protezione dei dati personali"), pursuant to Article 77 of the Regulation (UE) 2016/679, or to refer to the appropriate courts (art. 79 of the Regulation).

Consent for the processing of personal data

I, the undersigned _____, born on _____ in _____,

pursuant to the provisions of Regulation (EU) 2016/679 and Decree 196/2003 and subsequent amendments and additions and having read the above "Information on the processing of personal data".

☐ give consent ☐ deny consent
for the processing - NECESSARY for the purpose of participating in the study in question – of my personal data for scientific research and statistical purposes in the manner and for the reasons described in the section entitled "Purposes and methods of processing" (point A).

☐ give consent ☐ deny consent
[to be included in the case of use of images referring to the interested party] to the processing - NECESSARY for the research purposes described in point (A) - of the images of the interested party and the identification data related to them, also pursuant to art. 96 of the copyright law

☐ give consent ☐ deny consent
to the processing and the publishing - NOT NECESSARY for the purposes of participating in the study in question – of interviews without my identification data, with the methods and for the purposes described in point (A2).

☐ give consent ☐ deny consent
to the processing and the publishing - NOT NECESSARY for the purposes of participating in the study in question – of my identifying data (for example: name, surname or role) by communicating and disseminating the interviews, in the manner and for the purposes described in point (A2).

☐ give consent ☐ deny consent
to the storage and further use - NOT NECESSARY for the purposes of participating in the study in question - of my personal data for the purposes and in the manner set forth in point (B).

Date

Signatur

3 – Participation Information Form - Informed Consent Focus groups

Dear Madam/Sir,

You are invited to take part in a research conducted within the framework of the PhD project "**Professional and non-professional subtitling in China. My Brilliant Friend**", supervised by Prof. Serena Zuccheri (researcher involved: Francesca Restucci, PhD student). Before deciding whether to participate, it is important that you have all the information you need to participate in a well informed and responsible manner. We invite you to read this document and ask the person who proposed this study all the questions you consider appropriate.

Brief Description and Objectives

The research project "Professional and non-professional subtitling in China. *My Brilliant Friend*" pursues the objective of investigating the different translation solutions adopted in the Chinese translation of the Italian TV series *My Brilliant Friend* at both professional and amateur level. In order to achieve this objective, the researchers involved in the project intend to collect and analyse, in addition to the data taken from the translations of the subtitles of the series under study, **focus groups with samples of the audience** in order to assess the quality of the translations considered also from the point of view of reception in China.

What does participation in the study entail?

Participation in the research project involves involvement in a series of **focus groups**, conducted in person where possible, or online on an **encrypted platform**. The questions will focus on discussing some expressions in Chinese.

Benefits, inconveniences and/or potential risks of participation

Participation in the study is **voluntary and free of charge**. The interviews will be **recorded** with subsequent **anonymous transcription** and **deletion of the recorded file** in order to avoid any risks for the participants. The researchers expect to receive relevant information regarding the focus of this study.

Withdrawal from the study

You have the right to **withdraw** your consent to participate in this study **at any time**, even without notice or specific reason.

Return

You have the right to request information about the results and outcome of the study.

Measures to protect anonymity

The data collected will be processed in such a way as to **eliminate any references that might allow individual statements to be linked to a specific person**. The results of the research will be **published in summary form** and **in no case will any brief quotations be traced back to individual persons**. This informed consent, if collected in paper form, will be stored in a **secure location** within the Department; if collected online it will be stored in a **password protected external memory** to be kept in a secure location within the Department.

Contact

For any information or clarification on this study or for any need, please contact Serena Zuccheri (serena.zuccheri@unibo.it), project supervisor, or Francesca Restucci (francesca.restucci2@unibo.it), PhD student involved in the research project, who are at your disposal for further information or clarification.

Informed consent to participate in the study

I, the undersigned _____ resident in _____, via _____

DECLARE

- that I have read the above information sheet received, that I have understood both the information contained therein and the information provided orally by the staff involved in the research project "Professional and non-professional subtitling in China. L'amica geniale" and that I had ample time and opportunity to ask questions and obtain satisfactory answers from the staff;
- to have understood that participation in the study is entirely voluntary and free, that one may withdraw from the study at any time, without having to give explanations and without any disadvantage or prejudice;
- that I have understood the nature and activities involved in participating in the study and the associated risks;
- that I understand that participation in this study will not result in any direct or indirect financial benefit.

Accordingly, the undersigned

☐ CONSENT ☐ DO NOT CONSENT

to participate in the study, in the knowledge that such consent is freely given and may be revoked at any time without disadvantage or prejudice.

_____, _____
(place and date)

_____ (signature)

(signature of consent giver)

4 – Information on the processing of personal data pursuant to art. 13 of Regulation (EU) 2016/679

You are invited to participate in a study that *will focus on the audiovisual professional and non-professional subtitling in Chinese of the Italian TV series My Brilliant Friend carried out in the Department of Interpreting and Translation, University of Bologna (Forlì), Italy.*

Pursuant to art. 13 of Regulation (EU) 2016/679 (General Data Protection Regulation), please note that Alma Mater Studiorum – University of Bologna is the Data Controller and will process your personal data in compliance with the requirements of Regulation (EU) 2016/679 (General Data Protection Regulation) and Decree 196 dated 30 June 2003 as amended (Data Protection Code).

PARTIES INVOLVED IN PROCESSING

▪ Data Controller

Alma Mater Studiorum – University of Bologna (registered office: via Zamboni 33, 40126 - Bologna, Italy; e-mail: privacy@unibo.it; PEC: scriviunibo@pec.unibo.it).

▪ Data Protection Officer of Alma Mater Studiorum – University of Bologna

Registered office: via Zamboni 33, 40126 - Bologna, Italy; e-mail: dpo@unibo.it; PEC: scriviunibo@pec.unibo.it.

Purposes and methods of processing

Your personal data and, in particular, the data relating to *your name and surname or your online nickname and/or ID*, will be processed by specifically authorised persons, both with and without the use of automated equipment, for the following purposes:

(A) Participation in the research and related operations and activities

If you give your consent to participate in the study in question, some of your personal data will be collected through:

- Focus groups that will be *sound recorded*;

Information you will provide will be processed by **the researcher**, who will replace any identification data with a code. Please note that your data will be subject to anonymisation only after **the end of the data collection process (max. 2 years)** since, over that period of time,

- 1 - You may be asked to answer a or interview, or participate to a focus group that will be compared and elaborated also in the light of the answers already provided.

- 2 - it is in the interest of the University to be able to contact you again in order to deepen some aspects of the research or ask for clarifications.

- 3 - it is in the interest of the University to be able to contact you again if you have expressed the will to participate in future researches.

Personal data could be communicated to third parties who, in their capacity as Data Processors pursuant to art. 28 of Regulation (EU) 2016/679, assist the data controller in managing its information systems and services.

The processing may also have as object some of your images (photographs, video recordings, audio-video recordings). The processing of these images will take place in compliance with the provisions of the law, guaranteeing, in all cases where this is possible, anonymity by obscuring the physical features. We would like to point out that, for the processing of images, you are required to express a specific consent, considering that, even in special cases, also images related to people whose face has been obscured may allow their identification.

The data collected and stored for the realization of the study in question, will be kept for **5 years**.

(A1) INFORMATION CONCERNING THE DISSEMINATION

It should be noted that the data will be disseminated only in strictly anonymous form, for example through scientific publications, statistics and scientific conferences.

We would like to point out that, if the interview, in any case **without identification data**, turns out to be socially valuable and usable for **our research**, this could be - with your consent - the subject of communication and/or dissemination. It should be noted that the communication or disclosure of the data described above will take place, with your consent, only after an assessment of the relevance and not excess of the treatment with respect to the purposes of collection or if the failure to publish what emerged in the interview negatively affects the quality of the research/study. The recording of the interview and/or the transcription of the content, in any case without identification data, could be communicated to the project partners and be the object of dissemination/publication (e.g. in scientific journals, internet, databases accessible to other researchers, *repository of institutional or disciplinary data, i.e. information systems for document management managed by individual research institutions or by associations and consortia of research bodies for a particular scientific community, in which data and their meta-information are securely stored and reliable enough to guarantee its authenticity and inalterability and distributed to the public in a free and open form*, etc.). Please note that the recorded file will be destroyed after the transcription.

If you are **a known person** or if you exercise a public function in a particular role or position, it could be of public interest or socially appreciable to let third parties know the information that emerged from the interview concerning the institution or role that You represent (for example, including your name and surname). You may therefore request that your identification data be processed and disseminated for the following purposes:

- for the purpose of allowing the processing and dissemination of information which, due to the nature of your role, allow researchers to discover, interpret and review theories, facts and behaviours relating to the field of knowledge on the aforementioned topics;
- filing of project documents, containing your data, on repository of institutional or disciplinary data;
- so that the information you provide will contribute to the formation of public opinion on your opinions and/or facts relevant to the community.

The images may be disseminated pursuant to Law n. 150/2000, "Discipline of information and communication activities of public administrations", on institutional sites as well as through social network channels (by way of example but not exhaustive, Facebook, Twitter, Youtube).

Finally, it is specified that your consent to the communication and / or dissemination of your interview implies the granting of a non-exclusive license, without limits of duration and for the whole world, transferable to third parties, for the use of images. This license includes the rights pursuant to articles 12 et seq. of the law n. 633/1941, including by way of example but not exhaustive: right of publication; right of reproduction in any way or form; right of transcription, assembly, adaptation, processing and reduction; right of communication and distribution to the public, including the rights of projection, transmission and dissemination (purely by way of example through iptv, mobile terminals, voip, digital channels, etc.), also in a summary and/or reduced version, with any technical means, the right to keep a copy of the images, even in electronic form and on any known or future technological support for the purposes and within the limits defined above. The use of images does not give right to any compensation. In any case, any use of the portrait that could harm the honour, reputation or decorum of the person portrayed, shot or recorded is excluded.

(B) Data storage for future research activities

Considering that new discoveries could indicate unprecedented research opportunities for researchers or allow further studies and research on particular data for the study in question, you may allow prolonged storage of your data in a non-anonymous form for a period of time to **5 years** from the conclusion of this study for possible future research activities and, if necessary, to contact you again to let you express, if it deems it, a new specific consent for a new research. If, on the other hand, you refuse to consent to the processing described herein, your data will be deleted or made anonymous immediately upon expiry of the storage term indicated in point (A).

(C) Conservation for administrative purposes

Your data will also be processed for administrative accounting purposes and kept for the time strictly necessary for the pursuit of these purposes, except for the ten-year period to ensure the fiscal, accounting and administrative requirements required by law and, possibly, longer terms, not determinable a priori, as a consequence of different conditions of lawfulness of the treatment (for example, legal actions that make the treatment necessary for over ten years).

Legal basis and nature of the provision of data

The legal basis of the treatments referred to in point (A), (A1) and (B) described above lies in the consent, pursuant to art. 6, first paragraph, lett. a) of the Regulation (EU) 2016/679 (General Regulation on Data Protection) and, in the case of special categories of personal data, of art. 9, second paragraph, lett. a) of Regulation (EU) 2016/679. The consent to the processing for the purposes described above is optional.

However, it is specified that the provision of data for the purposes referred to in points (A) and (A1) is not mandatory but is essential for the achievement of the purposes described. The refusal to grant them will not allow you to participate in the study in question.

The provision of data for the purposes referred to in point (B) is optional, not deriving from a regulatory obligation, but it is necessary to allow data to be stored for a longer period than that provided for the conclusion of the present study for possible future research activities and, if necessary, to contact you again to let you express, if it deems it, a new specific consent for a new research. Failure to provide the data for these purposes will have the sole consequence of being unable to implement the last described.

The provision of data for the purposes referred to in point (C) is necessary to comply with legal obligations regarding the conservation of administrative and accounting documents. In this case the legal basis can be found in the art. 6, paragraph 1, lett. c) and e), of Regulation (EU) 2016/679.

Rights of the Data Subject

Without prejudice to the limitations placed on exercise of the rights of data subjects by arts. 2-undecies and 2-duodecies of the Data Protection Code (Decree 196/03), you, as a participant in this study and therefore a data subject, may exercise the rights granted pursuant and consequent to arts. 15-21 of the Regulation, including the right to request access to your personal data and its rectification or erasure, as well as to restrict the processing of your data, object to its processing and request its portability.

Please note that any consent given by you is given freely and may be revoked at any time, without any penalties or adverse effects, and without prejudicing the lawfulness of processing based on the consent given prior to revocation. Requests to exercise the above rights may be presented to Alma Mater Studiorum – University of Bologna by contacting the Department Director Prof. Francesca Gatta (francesca.gatta@unibo.it) or the project Supervisor Prof. Serena Zuccheri (serena.zuccheri@unibo.it).

Lastly, should you believe that the processing of your personal data is in infringement of the provisions of Regulation (EU) 2016/679 or Decree 196/03 and subsequent amendments and additions, you have the right to lodge a complaint with the Italian data protection authority (known as the "Garante per la protezione dei dati personali"), pursuant to Article 77 of the Regulation (UE) 2016/679, or to refer to the appropriate courts (art. 79 of the Regulation).

Consent for the processing of personal data

I, the undersigned _____, born on _____ in _____,

pursuant to the provisions of Regulation (EU) 2016/679 and Decree 196/2003 and subsequent amendments and additions and having read the above "Information on the processing of personal data".

☐ give consent

☐ deny consent

for the processing - NECESSARY for the purpose of participating in the study in question – of my personal data for scientific research and statistical purposes in the manner and for the reasons described in the section entitled "Purposes and methods of processing" (point A).

☐ give consent

☐ deny consent

[to be included in the case of use of images referring to the interested party] to the processing - NECESSARY for the research purposes described in point (A) - of the images of the interested party and the identification data related to them, also pursuant to art. 96 of the copyright law

☐ give consent

☐ deny consent

to the processing and the publishing - NOT NECESSARY for the purposes of participating in the study in question – of interviews without my identification data, with the methods and for the purposes described in point (A2).

☐ give consent

☐ deny consent

to the processing and the publishing - NOT NECESSARY for the purposes of participating in the study in question – of my identifying data (for example: name, surname or role) by communicating and disseminating the interviews, in the manner and for the purposes described in point (A2).

☐ give consent

☐ deny consent

to the storage and further use - NOT NECESSARY for the purposes of participating in the study in question - of my personal data for the purposes and in the manner set forth in point (B).

Date

Signature

Appendix 3 – Interview Transcriptions

Transcription Interview F2

M: Ok so I I will start with some...just...erm some demographic questions just to to understand like your identity and who (.) you as a fansubber are

I: Okay

M: Some things I already know but I will just...erm... So I would start with a simple question how old are you? ((laughing))

I: I am nineteen years old ((smiles))

M: Okay. And can you tell me where are you from?

I: I am from...

M: I know that you are from China but...

I: I am from [Province] but I study in [City]

M: Mm mm and right now you're here er in Italy so erm and in China do you live erm always in [City] or also erm how often do you go back to to...

I: Normally like half half

M: Mm...

I: I yeah I go back home in winter sum- erm winter holiday and summer holiday

M: Okay erm so I will be maybe if you feel I am moving ba- too fast from one question to the other ((in overlap))

I: (still fine) so it's like erm eight months I live in university in [City] in the dormitory and four months or five months in [Province] in my home

M: Okay okay and erm do you work or do you study?

I: I study

M: You study. Erm and have you ever had any erm previous erm working experience like before starting studying?

I: Erm no but I have some part-time jobs some s- yeah I am editor part-time editor

M: ((in overlap?)) Oh really?

I: [Company Name]

M: I didn't know

I: Yeah

M: ((in overlap)) I didn't know

I: Yeah and [Company Name]

M: Oh nice nice and how long have you been doing that?

I: For maybe seven months... And I have to...

M: ((in overlap)) mm mm

I: submit two articles very simple articles just transcript s- write some articles about grammar

M: Oh ((in overlap))

I: every week but actually the... salary is very low is poor so I just do it voluntarily cause I it's meaningful and you can help people to (.) help some beginners to understand Italian because

M: ((in overlap)) (yeah)

I: what we use is the original youtuber videos so it's something er it's something that not so easily to get touch with in China

M: Yeah of course

I: ((in overlap)) So

M: ((in overlap)) And how did you erm got involved in this job?

I: Yeah I saw their their... their asking in WeChat in their *gongzhonghao* 公众号

M: mm mm

I: so I sent my CV er is that right?

M: Yeah

I: CV er and yeah I was er erm passed a test an- and they got me

M: Nice I didn't know ((laughing)) or maybe you told me I don't remember

I: ((in overlap)) Yeah I was translating ju- translating simple article of *L'amica geniale*

M: Ohh really?

I: Yeah a news it's just a news

M: Oh mm mm so erm (.) this is your first experience working experience this one that you told me

I: I think that this is contemporary with the fansubber because er (.) during the winter vacation I send a lot of CVs so

M: ((in overlap)) yeah
 I: so contemporary. Fansubber is more earlier because *L'amica geniale* (.) started in January or February I think but I began to do editor job in March
 M: March of last year?
 I: this year
 M: oh oh oh nice so but before that you've never worked in like any erm...
 I: ((in overlap)) No
 M: office or...
 I: (yeah)
 M: even part time jobs or...something like that
 I: mmm no
 M: okay okay erm an- and so erm you I know that you're in your bachelor
 I: yeah
 M: and erm could you tell me more about your previous studies er experience like what subjects do you did you study... or ...
 I: ((smiles)) yeah because I study Italian well Italian culture and literature
 M: yeah
 I: in China in University
 M: yeah
 I: but I studied erm the do- the classical subjects in my high school like politics history and geography
 M: oh anything about Italy in high school no?
 I: no actually er I er I met Italy occasionally randomly because not my first how to say? My first choice is Germany actually ((smiles))
 M: oh
 I: Germany French Japanese Italian and Spanish but when I met Italy Italian it felt like a how to say *xiangjianhenwan* 相见恨晚 just my God why why I met you at this time why didn't I met Italian earlier?
 M: oh yeah yeah yeah yeah
 I: yeah so I ... before I study Italian I know nothing about Italy or Italian ((smiles)) actually erm (.) so I do some like previous study online studying on myself and I found Italian was a very beautiful language and I have actually (.) erm many contacts with Ital- with Italy
 M: ((in overlap)) (like?)
 I: and Italian like my favorite movie is Novecento
 M: Oh!
 I: and... it was more (.) mmm now I don't remember but (they still have) the most impressive thing
 M: so you happen to be studying Italian just by chance
 I: Yeah and then fell in love with it
 M: ((in overlap)) Yeah
 I: and then I found it is still most beautiful language in the world and (.) I'm sorry I've (studied) Germany or French because
 M: ((in overlap)) Yeah ((laughing))
 I: because studying French (in this so) ((laughing))
 M: ((laughing)) ((in overlap)) Yeah yeah I know
 I: Okay ((laughing))
 M: so so how long have you been studying Italian today?
 I: erm two years and a half
 M: yeah wow erm an- and so since you studied studying Italian what kind of courses did you attend?
 I: I ...
 M: ((in overlap)) What kind of course do you attend at Uni since it's your major
 I: er I took the basic courses er for the pas- for the first two years like er grammar erm just we we use some textbook and we just study the textbook in the textbook we have passages very simple passages and the grammar and *lessico* oh my go- vocabulary
 M: yeah yeah yeah you can use whatever language you want
 I: ((laughing))
 M: we can do a mix it's not...
 I: ((laughing)) code switching?
 M: yeah yeah it's code switching ((laughing))
 I: And also er...we have courses to train our... listening and er oral speaking
 M: yeah

I: we have start from the third year we have some cultural (lesson) like introducing the geography or the basic information of Italian of Italy and also we have er the the news we will study Italian paper and Italian news and er Italian literature but is not is our faculty faculty? *Facultativa*

M: mm mm not compulsory

I: Yeah not compulsory

M: and are these subjects taught in Italian or...

I: No they are except for the oral speaking because is taught by an Italian professor

M: ((in overlap)) ah!

I: the rest of them are all in Chinese

M: mm mm

I: and the... the basic course are obligatory and they are (well) I don't know just relatively hmm (.) they are not well taught I mean teachers are so not that brilliant ((smiles)) erm (accident) so the basic courses are somehow boring

M: ((laughing)) yeah okay

I: it's very sad because I have to use YouTube and Bilibili to ... study by myself

M: yeah you told me that so so you...you... before starting studying you said you knew nothing about Italy at all or did you have like some

I: ((in overlap)) mm Yeah I've heard something like I know Rome is the capital and I know Venice Milan and I know Albs er Albi

M: hm?

I: erm *il monte di alpi*

M: Ah okay *le Alpi*

((general laughter))

I: ((laughing)) *Si le Alpi* and

M: ((in overlap)) ((laughing)) Okay

I: I know pizza spaghetti but I know nothing about be Italian, the Italian language and the people

M: ((in overlap)) (language?) Yeah yeah

I: and also I don't know the (character) of this country of this nation so... kind of know nothing

M: Yeah yeah yeah and so now you're here but I don't remember if this is your first time

I: Yeah

M: is it your first time okay so bu- but before coming here since you have already studied you had some expectations some ideas of Italy? what was your idea of Italy like 'ok I'm studying Italian now I know something I'm going there' what did you expect? Were your expectations fulfilled?

I: Erm (.) the ... liberal atmosphere in the... I mean the atmosphere full of art, literature and and everything and also the mmm I know that you the Italians were very welcomed were very hos- hospital? but I don't know... they're so *gentile*

M: ((laughing)) Yeah

I: Yeah ((laughing)) ((in overlap))

M: so so you were...like your expectations was like lower?

I: Erm... no no no I... they the Italians are beyond my expectations ((smiles)) they're so great

M: ((laughing)) Okay

I: You're so kind and (.) well I mean *solare* so

M: Yeah so how is your experience in Italy going? Where did you go if you travelled you where did you go what did you see

I: ((in overlap)) Yeah I went to Padova Bologna Firenze (.) ((smiles)) no er yeah

M: Yeah

I: Oh and also Genova Cinque Terre

M: Oh yeah yeah you told me you told me

I: Yeah I think er everyone is very kind er they're willing to help a foreigner and also (everything) every city is very different every city has their unique character it's very different from China and also the their aspect every city's aspect is different like er Firenze is obviously very very (.) Renaissance and Bologna is like very *Medioevo*

M: yeah yeah and erm what do you like and dislike the most? What is your exc- ex- yeah experience here? What is your impression?

I: The...

M: ((in overlap)) are there anything that you...

I: ((in overlap)) impressed the most

M: yeah that impressed you the most or that you... things that you don't like that you didn't expect

I: erm didn't expect (.) that I can't... I mean the prices the price here are really high really

M: ((laughing))
 I: ((smiles)) because of the war is getting higher
 M: yeah
 I: and also the rent is high because I live in *centro storico* I imagine that but and also one of the saddest thing ((smiles)) is that I can't use or I don't dare to use the *riscaldamento* and I have to limit the electricity because is the fee so high so yeah the price is so high this something a little bit upset but yeah but Italia- but Italy is a developed country so ((smiles)) I understand yeah
 M: yeah erm and since you've been here what food did you taste an- and what food did you want you wanted to taste before coming here I mean you had some plans about that
 I: ((in overlap)) oh yeah yeah yeah I most eat (.) pizza the real pizza tiramisu and (.) the (.) *dolce* like *cannoli cannoli siciliani*
 M: it's got cold [referring to the tea on the table]
 I: oh okay
 M: Yeah *cannoli siciliani* di-
 I: ((in overlap)) and i went to the the *bancarelle di Santa Maria di Salute*
 M: Oh yeah you went there?
 I: Yeah and there authentic *cannoli* so delicious (inaudible)
 M: yeah (.) and (.) did you have the chance to go to Naples no you told me you didn't go
 I: No
 M: are you planning to?
 I: I wish but I don't have money I mean it's *costoso* and I plan to go to there during my magister and I'll pay myself ((laughing)) so
 M: yeah yeah mmmm let's change subject a little bit. Mmm let me see if I've asked you everything ((laughing)) okay have you ever studied translation?
 I: I didn't er take a course officially in the university but I studied by myself using the online course but is in Ital- erm Chinese English
 M: Can you tell me a little bit more about this this course that you take?
 I: ((in overlap)) This course is called I mean is for the CATTI C-A-T-T-I
 M: And what is Catti ah I know
 I: Yeah it's like emm a national test national certificate in China to those who has professional skills but
 M: ((in overlap)) in translation
 I: yeah have it- in translation and interpretation we have two part and is in... it has Chinese English Chinese Russia French Japan Japanese but it don't have it doesn't has it doesn't Italy Italian so I followed this course online but I've caught up with it so I recorded the rest of the class and gave up because ((smiles)) it the (fact) is not good and get in touch with the professor and the cos- the course are all recorded so I just watch the video
 M: ((in overlap)) I see
 I: and I can practice without any feedback it doesn't work well so I give up and... except for that...mm no I don't take I didn't take any translation course no
 M: Yeah so okay I've finished asking you about like the demographic part and the educational background. Do you feel there is anything that I didn't ask that you want to add that you think may be useful to mention?
 I: erm no I haven't think about anything no
 M: Okay I will ask the same after every part just to be sure that I don't know something that I didn't think of that you want to add and now I would like to move to the fansubbing activity and I would start by asking you just when and why did you decide to become a fansubber actually let's start with when
 I: I er I don't have... precise idea actually because I know the existence of fansubber er but is not in Italian it's English or Japanese but my first er lo- watch di *L'amica geniale* the tal- the TV show er I know there's a group who is doing the fan subtitles of *L'amica geniale* and er (.) from then I started to look at or search some conditions they have posted online er I mean how can you be a s- how can you be a fansubber I mean the conditions that you need to satisfied er I know it's actually (.) to be a fansubber has a high I mean it requires a lot of high skills so I know in the first year of even the second year erm I'm maybe not capable and when (.) er I finished the (Chilles) B2 exam and I know I passed then I with my certificate I (turn) to post my CV to [Group] fansubber because I saw their advertiser and I erm I fe- I watched I've watched the(ir) *L'amica geniale* of the first two seasons so I know they have Italian group and I tried to post my CV actually I just post my CV to them just one f((inaudible))
 M: ((in overlap)) by e-mail?
 I: Yeah by e-mail
 M: okay so now it's like a couple of years?
 I: no no it's...like seven months
 M: oh seven months yeah you told me sorry

I: Yeah

M: okay so... and you saw I mean you said that you knew there was a group and you knew because you saw their er subtitles online or how did you know did you like use to follow their page on

I: ((in overlap)) No actually

M: ((in overlap)) on the social networks or...

I: I watched the(ir) first two seasons and they will post their information I mean the advertiser the recruitment before erm before er on the I mean the first second of the episode so

M: ((in overlap)) Oh ah ok that's how you got acquainted with this group

I: Yeah then I followed their [blog] I think and also their [Chat App] *gongzhonghao* 公众号 and I saw the advertisement and I contact them

M: and what made you decide 'ok I want to become one of them'?

I: Because ((smiles)) actually we- the first motive is that I know the third season *L'amica geniale* was about to publish so I think is maybe a chance because I wan- I love this show I love this how to say *telefilm*?

M: erm *serie*

I: *serie*

M: like series

I: series I love the series and I want to translate I want to ((smiles)) trans- erm *diffondere* erm how to say transmit? To

M: yeah to spread

I: to spread

M: *diffondere*

I: yeah I want to spread the series to more people because this is Italian ((smiles)) and so- som- may not understand or someone may w- may not see it because it's in Italian so I want to spread it to an- er to more people as many as I can ((smiles)) er (.) and also I love translation so with *L'amica geniale* and translation I decided ((smiles)) to post my CV maybe I can join the this glorious task ((smiles)) this glorious mission

M: so you decided to become a fansubber because of *L'amica geniale* I mean

I: ((in overlap)) it's the it's the dire- direct motive if there is er if *L'amica geniale* the third season er (.) wasn't so wasn't in the March this year maybe I will drag for few months or a year (.) like that... I will be a fansubber sooner or later but *L'amica geniale* is the chance is the yeah really ((smiles))

M: yeah yeah but right now are you still in the group right?

I: Yeah I'm in the group and I'm also in another group like er another group the name is [Name] so it's a little group of fansubber and they do also the YouTube video erm documentary they didn't do Italian series and film er now the [Group F2] is doing *Noi* the series *Noi*

M: Oh yeah I know

I: and... and another film of Elena Ferrante but because ((smiles)) I'm here I don't think I will have the time to translate it's very time taking presuming and so so the boss ((smiles)) of the group

M: [Name] group?

I: Yeah er no [Group F2] is very serious is serious so it's s- yeah she's very strict with our work so I think I won't have time to... join this

M: which series is that?

I: *Noi* and...

M: The Elena Ferrante's one?

I: It's...

M: It's the one that will be aired on...

I: this this this [shows something on the phone]

M: yeah yeah yeah *La vita bugiarda degli adulti*

I: the film

M: yeah it's being aired on Netflix on January 4 the series

I: erm no

M: it's about to be aired

I: er no it's a film it's already on I think

M: really?

I: yeah I will see ((long pause)) [looking for something on the phone] Oh they're also doing the *Vincenzo Malinconico* another series *Vincenzo Malinconico*

M: I don't know this (.) so this the [Group F2]...

I: this is [Group F2] group

M: your group yeah [looking at something on the phone]

I: Yeah we have forty-four members now and I think...

M: this is the Italian language group right?

I: Yeah like if you see they're very serious [showing the Italian group on social network] so... ((smiles)) erm you mod- er erm modicate *modifare* on everytime a lot of time she's very... s...strict very strict

M: hmm hmm ((laughing))

((general laughter))

I: and also so I will see the er (.) mm (.) yeah the yeah yeah the series it's a series [checking something on the phone] for (.) yeah

M: yeah it's on January 4 Netflix

I: January January 4th

M: yeah

I: ((smiles)) okay but I don't know oh! If it's in January maybe I will have time to have the time to join in I will see

M: yeah I think so on January 4... do you have Netflix?

I: I don't have it but I mean there is one person who is working on the the resource of the

M: oh yeah maybe I can help cause I have it

I: er okay I think we can we can see it in Italy I know I know ((smiles)) I wanna join it I wanna join it but I'm not sure I'm not sure

M: yeah you can think about it so so so I'm curious about the activity and I was about to ask you er first I'd like you to tell me what the process of becoming a member is like how the how was your experience when you submit the CV erm how does it work when someone wants to become a member? Like do you have to do an entrance test...how is the process?

I: Erm yeah first of all you have to write your personal data personal information what you study and your er why you want to be a... join the group how many works you have s- er you have you have watched of their group and also you need to you need to write your d- your grades in Italian I mean how was your Italian and er you're in China or in Italy er and also I will see (.) actually it's here [phone] here (.) and I see if I can see yeah it's here they have some er a-

M: Do you think you can send me or

I: ((in overlap)) Yeah yeah of course I can send you

M: Thanks so this is the joining ...

I: erm how to say

M: Advertisement like

I: Yeah and also the

M: ((in overlap)) the call for

I: The demands their demands

M: So how what was your experience you sent your CV and then they replied?

I: Yeah

M: And er

I: ((in overlap)) I was trying to find my e-mail [looking for something on the phone]

M: Thanks

I: Because I don't remember so the thing is...

M: Do you think you can share if I erase the...

I: ((in overlap)) yeah yeah of course

M: The names?

I: [looking for something on the phone] I see... ((long pause)) mm I don't remember where is it it's...

M: Take a cookie if you want

I: ((smiles)) okay I'm trying to find it yeah this one this one

M: Is it possible to send me

I: Okay with the photo I can how to say shot this one

M: Like take a screenshot?

I: Yeah screenshot or er

M: Or if and of course I will erase the names and email address and everything

I: ((inaudible)) ((long pause)) [phone] Yeah and they have a group they have a test group in this group You can see the er the details of applying and...

M: And I can access that?

I: I think yeah yeah you can actually it's a [Chat App]

M: 'Cause I don't know how to use [Chat App]

I: And ...

M: 'Cause I'm curious about like the process of becoming a member like how could they in your case could they test your level of Italian?

I: We have some peop- we have some members who are really brilliant they're really great ((smiles)) so first of all I will send my personal information

M: Yeah

I: And my grades it's better to send your grades of Italian courses

M: Yeah

I: Because it's limited in erm I mean the...the level if you are Ital- if you are majoring in Italian. So it's better to send your grades and... if your CV is passed they will join... I mean *la ni* 拉你

M: Yeah accept you

I: Yes they will accept you in another group. In another group where you can see more details and which is this group [showing phone]. If your CV is passed you can join this group. This group.

M: Which is the... [Italian language group]?

I: Yeah. Call (her) the test group.

M: Oh the test group

I: Yeah

M: So there is like...

I: First of all you send your CV

M: ((in overlap)) Send your CV. Then?

I: Then...

M: If you pass...

I: Yeah if you passed you... I can... Let me see if I ... [looking for something on the phone]

M: You are added to a [Chat App] test group chat?

I: Yeah. Then you will get replied. You get replied e-mail yeah and... and she will send you a QR code of the group of the test group. The second test. And you are asked... you are asked to translate a little... clips a video

M: And what did you have to translate?

I: The inter- *intervista di Savario... Costanzo?*

M: Saverio Costanzo yeah

I: Yeah like six minutes. I forget. Maybe two minutes or three minutes. You have to... transcript everything and translate it

M: So you both transcribed and then translate

I: Yeah bec- if there is no subtitles I mean...subt- If there is no subtitles subtitled

M: Yeah subtitles

I: Yeah so we will also transcript it

M: All right. Because transcription belongs to the skills that you have to.... That you must have to...

I: ((in overlap)) Yeah and we are... I mean if you...You send them the complete vid- I mean the work is complete the subtitles are in the... video. So before the trans- before you do the transcription and translation you can find...You can add someone in the group. And ask for the...The resource about how to use the (tool).We use the (E-Z-SUB). Yeah.

M: I don't know what this is.

I: It's a... it's a tool it's a translation tool. You can do the...You can do the subtitles.

M: You have to prove that you know that you have some technology skills.

I: ((in overlap)) Yeah

M: Is this what you mean?

I: Yeah. This one [phone]... I...G....Sub.

M: Oh Aegisub

I: Yeah

M: Is this the... the software that you use?

I: Yeah we use this

M: That was one of the things that I...Wanted to ask you.

I: Yeah. So in the like second test you...you can ask someone who is responsible for the technical thing. You ask the one about the...how to use the tool and she will send you like a video of how to use it it's very simple so you can use the... Aegisub to do your... I mean *prova* and then you just send it to... And... In 40... in 48 hours

M: Two days

I: Yeah in two days then you finish the the the the *prova* and you're sent to the responder and if you passed you'll be added in another official group

M: And this is the final step

I: Yeah

M: Right. So so and how did your... well of course I guess that your entrance test went very go-

very well but I mean did they...

I: No actually ((smiles)) because I know I'm I'm not actually able to transcript everything I can only transcript part of it so I use YouTube I mean recorded the video and uploaded privately in YouTube. I have to use a VPN ((smiles)) and with the help of YouTube I mean the automatic subtitle I can correct some tiny things I mean... because like like the prepositions and the "che" and also like some tiny things and correct some words

M: And were you allowed to do this through YouTube or was like a sort of...

I: I don't know I don't know actually

M: I mean do they know that you...

I: No I don't think they know

M: Okay

((general laughing))

I: Because I translate I translate first and I use YouTube to correct because I'm not able to transcript everything. So difficult. So but they didn't say that I can't use ((smiles)) I can't ask help so yeah yeah and then I delayed the video. Of course I did once I might once I finished the transcription I delete the video.ì

M: And just sent them the transcript the transcription?

I: The... no the the the whole video

M: Oh yeah

I: Yeah the transcription the subtitles are finished and we're... I mean how to say it? We're we're in the video.

M: And what about the... your erm translation output that you submit did they like erm contest contest you something?

I: No I don't remember. They didn't evaluate my my my test but I just passed but I do think I don't think I did a good job because...

M: Why not?

I: Erm almost everyone in the group is their level is higher than me ((smiles)) because I haven't do the... I haven't do the subtitles for about two months and erm I think my translation is okay but my transcription is not so good because my listening is not so good

M: Erm okay. But then in the end I mean they they accepted you so I guess that...

I: I'm not doing so bad *menomale*

((general laughing))

M: So what happened after you... you got into the group? What was your first task?

I: ((smiles)) *L'amica geniale*

M: Season two?

I: [Season and episode] because it's been... [episodes]... were done so I... er... the the *L'amica geniale* is actually an individual group in the Italian group. The the how to say the *zu zhang* 组长 the *capo*?

M: *capogruppo*?

I: the boss the boss of the group she would send us another QR code which is special for who erm translate *L'amica geniale* and we we who translate *L'amica geniale* will in... the another group a separate group and we will have all the resources like erm the original Italian books... the Chinese books and also the erm some references like the name we need to unit the name

M: So the names of...

I: The names of the character

M: Taken from the novel?

I: Yeah taken from the novel. Actually we use the translation exactly from the novel especially the name and the name of character of person and the name of places

M: Yeah yeah And how many people were in the... were or still are in the group of of this group of the the *L'amica geniale*?

I: Erm I will see

M: And you said you you...

I: ((in overlap)) 23

M: And... You said you translated [episodes]

I: [episodes]

M: You...so you participated to all the translation of [episodes]

I: Yeah

M: Nice. Just I guess just small parts or just like a...

I: ((in overlap)) yes erm seven to 10 minutes

M: ((in overlap)) each person?

I: ((in overlap)) each person and you have to translate every every words have appeared in the in the video even if it's on the like a you see the paper or it's on the wall or it's in the TV like

a... *Io sono mia mi gestico io* like you have this... to translate everything you can do

M: What is this *io sono mia*...?

I: Erm *Io sono mia mi gestico io*

M: *Mi gestisco io*?

I: Yeah *mi gestisco io* erm it's a... how to say?

M: Oh I know it's a slogan

I: Yeah the slogan the slogan for... of the parade you have to translate it

M: Did you did you translate the third season as well?

I: I just I only translate [episodes] of the [season]

M: Oh the [season] so not the [season]

I: No

M: Ah [season] okay

I: Yeah because I... the the the [season] is [year] ((smiles)) I haven't...(inaudible) university...

M: ((in overlap)) Yeah sorry you told me that you you you've watched the [season] from this group and then asked to join right?

I: Yeah

M: Yeah so erm going back to the admission process is the... do you know something about the selecting process of the other languages? Is it the same?

I: I don't know but I think it's *più o meno* the same

M: *Più o meno* the same ((smiles)) okay

((general laughter))

I: More or less

M: So so basically the... the linguistic level required is I don't remember sorry you already told me like did you have to provide like a certificate of like...

I: If you have you better you better submit a certificate because you can clearly...

M: ((in overlap)) Prove proficiency

I: ((in overlap)) yeah your proficiency. If you don't have it you can just submit your grade in university or you can disc- or if you are if you are not a student if you live in Italy and you're Italian is great you can just erm describe your situation or just...

M: in Italian?

I: Yeah just you can exp- describe yours Italian skill and erm because you you have to do the test the transcription and the translation of the video so even if you try to cheap cheat erm you you can't pass the second test so yeah in the first CV you need to describe your Italian skills and erm it is said that...

M: ((in overlap)) do you have like can I see the CV that you sent?

I: Yeah

M: Did you... Maybe you already sent me

I: Yeah it's here

M: It's the one that you said I'm sorry. So so it's not like erm yeah this is you're your what you wrote

I: Yeah

M: I will read it carefully later. And can you can I use the these information for

I: ((in overlap)) Yeah no problem

M: you can you can tell me what do you want me to... to cut out

I: You can use everything ((smiles))

M: Yeah that's very nice thank you very much for that

I: And erm it's erm it's required that it's us that you have to erm from A1 to B2 and if you do the *controlare* I mean

M: like a revision?

I: Yeah if you correct the translation in the transcription of other people you need to have you ought to have higher skill like B2 ((smiles)) but actually I think it needs to be C2 because yeah really ((smiles)) because you just translate a transcript a person an Italian person's words

M: Yeah

I: I think yeah you don't have C2 you can do it actually.

M: So so um no I'll ask you this later. Erm so so just to... to evaluate the linguistic level of a new translator you just rely on... on the CV what is written on the CV or on the on the grades and on how the... this erm entrance tests go right?

I: Erm I rely with erm with my grades I send her how to say the the the *chengji dan* 成绩单

M: yeah yeah

I: And erm but I think the boss will will will how to say will think we're considering all the elements

M: And just a question about your activity. How can you balance this activity with your like studying

I: ((in overlap)) studying ((smiles))

M: ((in overlap)) and your your your your major activity?

I: It's hard because when I began to translate *L'amica geniale* it's in summer vacation erm winter vacation so I have a lot of time but erm the the *orario* it's a little bit tricky because you know we in China we received the latest episode in 6 or 5 AM and so we need to begin to work at least at 6:30. We need to say yeah I received the division of the task erm as early as possible maybe before 6:30 or 7. So erm the situation varies from people to people. Erm for example I will take... it would take erm it would take six or seven hour for me to transcript and translate all the two tasks because we translate at the same time erm two episodes

M: each person?

I: Yeah erm 10 minutes of one episode I mean 10 minutes of each episode 10 minutes or so because erm every week we have two new episodes and we need to translate it erm and erm we need to finish the like erm this week we have the third and the fourth so we need we received the task at the erm *Lunedì*? Monday and the Monday morning and began to translate it and you'd better submit it before the noon ((smiles)) of Monday.

M: So it's just like...

I: ((in overlap)) four or five hours you have. It's very hard for me at that time but I don't know if I can do it better now ((smiles)) I don't know. So it's very hard for... hard. Erm I have to use the YouTube to help me

M: With this transcription?

I: Yeah. Because really like they sometimes they they they have accent...

M: Yeah

I: So the transcript is so so hard so I have to use the YouTube to help me and I will do the correction and then translate it into Chinese. I think translation is relatively more erm is relatively easier but the transcription is very difficult. So a transcription took about... erm no I spent more time in transcribing

M: Yeah because erm this is especially for the parts that do not already have Italian subtitles I guess

I: Yeah. And if they speak in *Napoletano* we have the erm already have the subtitles so we just translate it into Chinese. And I yeah I am almost always the last one ((smiles)) who send who submit the file and we have members who can send it complete it the first episode the first episode erm in... at eight or nine I mean they can finish the work in two or three hours so they're really great erm and for like the fourth episode we need to submit it in the next day in a more... noon of next day

M: Yeah so so erm just erm I wanted to ask you about this transcription thing... erm so how did you you and maybe the other groups as well how did you do this transcription of the parts that didn't have the...the Italian subtitles? Did you rely on on YouTube like you said before or just by listening and transcribing?

I: for me I listen and if I can't understand I use YouTube

M: So on YouTube...because I don't know how this works so you upload the video in in a private like erm...

I: yeah yeah I erm I extract the clips and erm upload it in like a 480 P. I mean yeah it's very vague so there there is only voice like you can't see the you can't see clearly the image

M: Okay

I: So I uploaded privately and erm use the erm the automatic subtitle to correct to help me. And then when I finish I delete it

M: Okay and do you think that the others do you know if the others do the same or it's just your technique?

I: No I don't know I never talk to anyone in the group. Maybe I will try

M: And and and could you... could you tell me how were and are tasks distributed? I mean erm I know that someone collects the raw files

I: Erm yeah

M: And then how is the distribution? Like every person is given...

I: you can see you can see here [showing the phone]

M: Yeah

I: The boss the boss of the group divide the tasks to everyone

M: randomly or according to specific...?

I: erm we have like erm who translate we do the trans- erm who do the transcription and translation and who will correct our translation so we who do the transcription translation have our task randomly

M: Okay

I: And yeah like erm for one episode which is erm which is like a 50 minutes we have like a seven or eight people who transcript and translate and have two or three people do the control

M: So for one episode it's... seven to how much you said? seven to 10 people?

I: Yeah one episode give you a... let's see...[looking at the phone] Here like this is the division of the eighth episode

M: Do you think you can have this screenshot?

I: Yeah yeah of course

M: That would be really useful

I: Like I have erm I have 18 to 27 minutes nine nine minutes this is divided send randomly and then I have erm I have also who do the the the the erm *asi*? the time erm *asi*?

M: the time codes?

I: the time codes like erm three people

M: can you take a screenshot? And also I will erase of course the names...

I: Just this is the complete... I will send you both.

M: And whatever you you you have here that you think it may be useful for me... That's really yeah really important so thank you

I: And also this is the (detail) deadline. In the group

M: So um going back to to how did the process work... so could you could you tell me how is the group organized? What kind of hierarchy do you have?

I: We have one boss yeah actually the boss is who is one who erm send over tasks. She's the boss and we have a different group of a different language group and then actually we don't have a boss of Italian group. We don't... I don't think we have one or a particular one a fixed one so just the the the boss of the whole group send us to send our tasks and and maybe there's one or two person who will supervise our tasks and if the boss of the group is not here and they will be responsible for our work they will erm I will... they will suggest what we may do and erm they will erm send tasks to us and also we have one person who is responsible for the resource

M: By resource you mean...?

I: the video the series

M: the raw files?

I: No the resource of the video I mean there is one who is he or she I don't know... it ((smiles)) It will extract or download somehow download the video like *L'amica geniale* download in her... and send the file to us send the whole video to us like erm two or three G each episode.

M: what is G...?

I: It's G G erm I don't know... Just so like like look at this MBG...

M: Ah giga

I: Yeah yeah yeah yeah I mean every episode is like very very clear yeah like a 1,088 P

M: Like high quality of...

I: ((in overlap)) Yeah high quality

M: So what you're normally given is just the video

I: It's just the video

M: ((in overlap)) or other resources...

I: ((in overlap)) just the video and the video they already has the erm we call it *neiqian zimu* 内嵌字幕 because these subtitles are already given in the video when the characters speak in dia- *dialetto* dialect

M: Yeah yeah. So so just another question. So when you're given a task what is... you you kind of already answered this but what is your average day when you have a translation task?

I: For... depends erm for *L'amica geniale* the third season erm because the deadlines is very like... close so it's like half a day for every task

M: Half a day...

I: ((smiles)) Half a day yeah because I was so slow I'm too slow. And erm for like...

M: ((in overlap)) half a day is being slow to translate like an episode?

I: No just no yeah no it's nine minutes. It's very slow ((smiles))

M: I don't know 'cos...

I: ((in overlap)) I don't know but others are so fast they can do it in three four hours... So I was very how to say *zibei* 自卑 ((smiles)) But for other... other works like *Noi* I translate like three episodes three clips of three episodes erm and we I have a two 200 *riga* erm *battuta* so it would take like erm yeah twelve hours in total because I do it in three or four days. Twelve hours in total. So for *L'amica geniale* maybe six hours yeah six hours I'm sorry six hours for every clips but for *Noi* erm twelve hours

M: But so so so with this group you translate you were involved in the... in My Brilliant Friend *L'amica geniale* and this *Noi*

I: And also (*Pucco*)... un Film *pucco* it's like yeah it's like a... almost a documentary

M: is it like... contemporary?

I: Yeah it's contemporary

M: I don't know I mean I've never heard about it

I: So it has erm it has only a few a few subtitles

M: So so many transcription

I: Not so many

M: Erm no you you you meant that it's erm almost pictures very few dialogues

I: Yeah it's this one
M: Ah *Il buco*
I: Yeah *puco*
M: *Il buco* erm yeah I've never... I never saw it.
I: It's like a natural movie ((smiles)) You can... everything is green mountain trees...
M: Boring? ((laughing)) Very few dialogues so very few subtitles
I: Yeah
M: Now I know what you meant
I: I think it's fine not so boring
M: So right now you're not working at anything you said?
I: Yeah my last task is the [episode] of *Noi*
M: And when was it?
I: Erm I mean we have three people who do the... to do the work and I'm the second I mean rank maybe rank the second place because the first one is so brilliant and she trusts she did everything well. I... I missed some... Erm *Noi* we have we have the file we already have the subtitle file but it's not all correct so you need to watch the video and listen and correct the *battuta* but the... also the file missed some words so erm there are some words maybe they speak in a distance and I can't...
M: ((in overlap)) hear?
I: yeah I can't understand so I also miss it erm but other people they can understand so I missed some some *battuta* but my translation generally is well my translation is well but my transcription is not so good. I miss something. And also I'm might miss something some... we call it hard subtitles like the characters the words on the wall or in the TV but I don't remember I miss anything because I check. But anyway...
M: ((in overlap)) this is in *Noi* or *L'amica geniale*?
I: Yes I'm also in *L'amica geniale* because I'm not so... I wasn't so used to the work and I miss something in the TV
M: In the video?
I: Yeah like in the TV of the of the of the series.
M: You mean you mean you miss something listening like the dialogues?
I: Yeah yeah I can understand what they're saying erm I mean the slogan of the parade in the TV so yeah I miss something
M: And when you miss something is there someone else that jumps in and help you or erm you just leave that out?
I: I just leave it out because at that time I didn't realize myself I miss something
M: And did the reviser?
I: Yeah reviser yeah the reviser and the reviser will correct everything
M: So they added what you left out?
I: Yeah they will add what I miss and they will correct what I transcript my wrong transcription and if I... if my translation is not so adapt they will also correct it
M: All right all right so erm... talking about translation in particular erm do you have particular guidelines that you have to follow when translating? Like you... you do you have some internal rules?
I: Erm yeah first rule is must be must be erm how to say it natural and local. I mean because I'm not a professional translator so I only erm use the rules that I learned in the Chinese English translation class.
M: Like one that you said at the beginning yeah CATTI?
I: Yeah some basic rules like erm erm you need to understand the orders of the words how to translate more naturally in... how to express it more naturally in Chinese
M: And um you said it has...
I: ((in overlap)) And the second rule is like you must follow you'd better follow the words in the book erm the translation of Chen Ying like erm we have we have some monologue monologues *monologo* of Elena and erm actually they are... the words are almost the same as the Italian books so I just... and we yeah most of us just take directly from the erm the translation of Chen Ying.
M: And what about for example erm technical guidelines for what concerns for example the number of characters allowed erm in the line that you have to to to remember when translating or I don't know... anything like this that you have to... do you have like a sort of internal manual of instructions or something like that?
I: Yeah yeah I think I will see if I can find find it... Yeah like erm erm everyone calls Lila erm Lina so I yeah only Elena calls her Lila so we need to show it in in the Chinese translation and other rules that we... the the name must be exactly the same as the book
M: Cheng Ying translation you mean?
I: Yeah just the name of the character and also I remember... oh let's see there are so many. So many. This is the the the demand of the group who is who translate the third I'll send you also

M: Thank you. Like how many characters per line are you allowed to have on the screen? Is there a limited number?

I: Yeah yeah yeah when I do the transcription translation of *L'amica geniale* we don't have the limit but now we have it is 21 character Chinese character each line and if there are too many characters you have to cut the code and erm put it into the next *riga* and... in Italian I think it's 42 or something. Wait I will see in [Chat App] we have it we have it

M: So it's... for *L'amica geniale* you didn't have any limitation in number in characters number

I: Yeah at that time we don't have it a limitation we don't have a rule

M: So it was just like up to the translator

I: Yeah just erm one one one sentence one *riga* one row if we have a dialogue we would put it in like child tower put it in the same same row yeah we have a like a rule something the boss sent it

M: Like an instruction manual something like that?

I: Yeah we have this this the erm wait. This is erm you can't you can't spread it so you can't you can't spread it but...

M: do you think I can I can have it?

I: I don't know maybe you can have it

M: ((in overlap)) but just only if you are sure that I can...

I: because I don't think erm I mean...

M: did she say not do not spread it?

I: Yeah

M: So maybe... this is up to your decision I don't want to push you to do something that you are not allowed to

I: Oh no I don't have it. Okay txt... word. Okay just try to find it [looking for something on the phone]

M: Thank you

I: Maybe I have it on my... computer

M: Or maybe you can in the meantime...

I: ((in overlap)) this one this one found it

M: Do you want some some more hot water?

I: Oh no it's fine. Well she didn't say that I can't spread this so... ((smiles)) I'll send you

M: Thank you

I: I'll send you I'll send you because I know you won't use it

M: Yeah I mean do you think I can like take some screenshot and write something about it in my research or am I not allowed to do that? About this?

I: About this? Erm better not

M: Okay

I: And this is the...

M: ((in overlap)) But what if you... maybe you can you can tell me by yourself some of these rules

I: Yeah I can tell you

M: That that may work

I: This is all the rules that you need to be careful

M: So I cannot use it

I: You can refer I don't think you can use it but you can...

M: Like if I read something here I can say like like... can I say the- you showed me? you meaning the person that I've interviewed not your name not you

I: Yeah I show you this and this and I can...

M: Like can I can I say something like erm this person that I've interviewed showed me their internal guidelines and in these guidelines I can see that for example something that... can I say? can I do that?

I: I think you can because the boss didn't say I can't share these two files but I'm not allowed to share erm... this one. Yeah. I can't share this one

M: but this is... what is this one?

I: This one. I think it's more or less this very similar to what I send you. I can show you to this I can show you this

M: And these are guidelines for...

I: for transfer for translation but you can see it's just it's like an official file ((smiles)) it's it's like an official document. You can see erm we have this

M: Oh nice so you have like erm written signs covering letters like photographers do with official photographs that you didn't pay for

I: Yeah to to to prevent people to spread. It's internal document. You can't spread it out. You can't spread it out

M: I understand I understand I was just curious about how do you deal with for example if you have particular rules for positioning the subtitle on the screen

I: Erm we... no we don't have the rules for the position of the subtitles erm it's not it's not our job It's the technical person's job they will take care of the time code the form of the letter and also the... erm time code from a letter erm (.) yeah I think that's it. And also the like the the effect the effect of the erm of the... of the subtitle

M: What do you mean by the effect?

I: Like a... if the... like there is a book and we've translated the title of the book and the book is here but we're speaking here so our subtitle will be here and the book will be here so they will take care of the... and also...

M: ((in overlap)) the positioning of that...

I: ((in overlap)) Yeah

M: ((in overlap)) The title you mean?

I: Yeah erm I mean in the... in Italian I mean in the *Amica geniale* I didn't see any special effects but in other erm like anime I saw the... the the subtitle will be a little bit different. Some special some particular words will be emphasized with different color something like that but in this series I didn't we don't have it

M: Okay so you mentioned this erm different colors and things that you mentioned... done by your your group or you saw it in general?

I: I saw it in only erm I saw it only in anime maybe in some Japanese series but it's not... I'm not erm I didn't pay attention but I don't I don't know if it's done by [Group] or not. And some fansubbers really... erm... they will take care of the special effects of the subtitle

M: So erm you do not use particular fonts or colors?

I: I don't I don't

M: You don't. Do other people in your group do it...?

I: No we are not responsible I mean we don't have to take care of it. When the... all the translation is done is finished by the supervisor they'll send it to the technical person and they will take care of all the... the the form the size the color the position erm and also erm... yeah and also some special- and also the notes and there's some special symbols like if it's a song the subtitles will be up up on the screen and before there was a song of a music symbol

M: Yeah the note

I: Yeah the note

M: So but but erm you do not use particular fonts or colors like you in person but you as a group erm is it something that you you you can do it some erm... cause I saw in some episodes that some translation of for example the slogans or some written signs on the wall are translated and...translated first and then um the form is different

I: ((in overlap)) The form is different

M: The font is similar to the font of the written sign the color...

I: This is the technical person's job

M: And do you personally know the technical person? Do you think I can contact them?

I: Erm I don't know I can send you their contact I can screenshot their personal I mean their [Chat App] but I don't know if you can contact them

M: Okay I was just thinking about that. So then focusing on culture specific references which is what I am investigating on... Erm do you have precise guidelines for translating cultural references?

I: Erm yeah the book for me is... the book is the main reference

M: The translation the Chinese translation?

I: Yeah the book of Chen Ying the translation of Chen Ying

M: So so when you encounter a culture- a cultural reference that cause you a translation problem

because maybe you don't know how to translate it...What is- what do you normally do? What is the workflow to... to solve this problem?

I: And firstly I will check if there is a like a correspondence in the book. And if it's not erm I will try to search on the internet erm in Chinese or in Italian and if I've met a word that is I don't know and I can't find the meaning in the dictionary I'll type it and search the pictures of the... of the thing and try to understand try to tell what is it and how to say it in Chinese. Erm this yeah that's my solutions

M: And and does your group have like particular resources to solve translation problem caused by cultural references? Like do you have like forums or special glossaries or internal discussions?

I: Glossaries? Erm yeah what does glossaries mean?

M: Erm like... I don't know I'm just guessing. Do you have like...

I: because I saw it on the... also on the (Moodle). So I'm I don't know what is it ((laughing)) We don't have it

M: Like I don't know... a *My Brilliant Friend* glossary...with the words like recurring erm... often often recurring. Do you have something like that?

I: erm yeah the name the name of the names...

M: ((in overlap)) the name of the characters

I: Yeah and the the place the name of the place the name of the character erm...

M: and these are taken from...

I: ((in overlap)) and also maybe the song the song of the...

M: ((in overlap)) what about the songs?

I: Erm there's one song appeared in the first and also the second season the third season and erm one person I mean one translation person erm she quoted I mean... she she mentioned that erm she she sent the song's information and the lyrics of the song into the group so... erm we don't have an official forum we just talk everything and receive tasks talk everything in the group. [Chat App] group

M: And what about the [other Chat App] group?

I: It's for other... erm it's for other work tasks I mean I think only... Ferrante's work will be individually sent to the... erm [Chat App] group I mean only if we only when we do Ferrante's work the boss will set up another [Chat App] group

M: So because I'm not sure I understood exactly how many groups do you have... So you have like one big group with all the Italian group

I: ((in overlap)) Yeah

M: ((in overlap)) Which is...

I: ((in overlap)) We have one Italian group we erm we have yeah...

M: ((in overlap)) on [Chat App]?

I: Yeah on [Chat App] we have all Italian members with the boss of the group

M: Italian Italian group.

I: No the boss of [Group] because Italian group doesn't have a particular... or fixed....

M: All right

I: So erm erm as far as I know two other little group who erm which focuses on erm a special work a particular work like *L'amica geniale* or the film we just said

M: *La vita bugiarda degli adulti*?

I: Yeah

M: Okay and this small group that you mentioned...let's talk about the *Amica geniale* group. Is it on [Chat App]?

I: It's on [other Chat App]

M: On [Chat App] okay and so when when you have to discuss something about for example the translation of a cultural reference or something like that do you discuss on this group?

I: Yeah everything about the the the series or the film you've done you need to discuss in the particular group it's not a rule but just we do it we just do it like this

M: It's like a more informal group?

I: Yeah erm no it's just it's another... it's just another little group. Only who do the translation can join it. It's voluntarily of course and we like erm used to discuss everything about the series or the film we've been doing with... in the little group in the like a particular group

M: And erm...so did it happen or does it happen normally that someone share with the group a translation problem or some difficulties?

I: Yeah yeah yeah they share it because when... now they are doing the the the... another series I don't know and you can see that

M: From Italian?

I: Yeah yeah and you can see that...

M: ((in overlap)) Which one? Which series is that?

I: Now they're discussing. This is their discussion [phone]. This erm *Vincenzo Malinconico*

M: They're discussing about some... how to translate something?

I: And this is said that... erm... this is a technical person because it takes care of the code of the time code and it says erm ((smiles)) there are too many problems in this file. It is desperate

M: Is this the [Chat App] group?

I: It is the [other Chat App] group.

M: Oh [other Chat App] group.

I: We do....

M: Oh so ((laughing)) I'm confused

I: Yeah Erm this is the whole group of erm yeah we have the erm I mean the Italian group is on [Chat App]

M: Okay

I: Where every member is in it. And we have as far as I know two other little group of [other Chat App]. The one is for... *Amica geniale* and the other one is for *La vita*... ((smiles))

M: *Bugiarda degli adulti*

((genral laughing))

M: Have you read the novel?

I: No I haven't so yeah I was thinking I will read maybe and yeah and erm we erm they discussed all the things about the two series in the two groups on [Chat App] and we do other works here in the [other Chat App] group like *Noi*, *Vincenzo Malniconico*, *Il buco* and also a documentary about Titanic

M: So discussions of *L'amica geniale* are done in...which group? ((smiles)) I'm lost

I: ((smiles)) [Chat App] group

M: Okay and did it happen that you had to discuss some particular erm... difficult thing?

I: Yeah yeah

M: Like...? erm do you remember something? I don't know

I: Yeah but erm for example I I never raised a question and erm there actually there weren't erm too many questions there there weren't were not many questions in the group I only remember one discussion which is very which was very...I mean erm how to say it? *Accesa*?

M: Yeah yeah *accesa*

I: They are discussing the title of one episode *Diventare*. We translate into *biancheng* 变成 or *Bianhua* 变化 we're discussing this too. And let me see if I can see the... erm...

M: this is season three right?

I: Yeah only season yeah and you can see that they're discussing from *biancheng* 变成 and *chengwei* 成为 *Diventare* [showing something on the phone]

M: I cannot have the screenshot of this one, right? ((smiles))

I: Erm I... yeah ((smiles))

M: Can I?

I: No ((smiles))

M: So they are discussing about how to translate this title which is *Diventare* and the options were *bianhua* 变化 *biancheng* 变成 *chengwei* 成为

I: Yeah and then the boss said erm we can decide from *biancheng* 变成 *chengwei* 成为

M: And then the final decision was...?

I: I don't remember ((laughing))

M: Yeah me neither I have to check my data

I: Yeah maybe it's the maybe it's the... I I I remember I remember

M: Which actually *Diventare* I think it's exactly that meaning *chengwei* 成为

I: *chengwei* 成为 yeah

M: Cause maybe *bianhua* 变化 is more like *cambiare*

I: ((in overlap)) *Cambiare* but *biancheng* 变成 also *diventare*

M: Yeah we'll check how how in the end you translated ((laughing)) I don't remember

I: I didn't join the discussion I didn't join the discussion because I know I'm not on the same level they're higher

M: But does some of them live in Italy?

I: Yeah you can see I remember how do you say? (*Segnare*) I will leave we're here *guonei* 国内 in China and I think... someone live in Italy

M: Where?

I: I think this... who who who is responsible for the resource I think it lives in Italy

M: Oh it lives in Italy

I: But yeah but I'm not sure let's see

M: So in this group how many people?

I: 23

M: 23 yeah.

I: This one [showing something on the phone]

M: (Kiki) *Haiwai* 海外 *haiwai* 海外 means living in Italy?

I: Or *all'estero* maybe in Italy

M: Oh right so people who lives *haiwai* 海外 are responsible to collect the raw files?

I: No actually it depends. Normally I think this one [member nickname1].

M: *guonei* 国内

I: And [member nickname2] [member nickname3]

M: So these are all the people translating *L'amica Geniale*

I: Yeah. With... with a... this with the title *yi fan* 意翻 means translation. And we have this *zhou jun zhou* means code *jun* is a... how do I say... is a name

M: These are the time coders?

I: Yeah

M: Right right so this is *L'amica geniale* group only three people [looking at something on the phone]

I: Yeah so we like... this [member nickname1], [member nickname2], [member nickname3], or...and [member nickname4] they are responsible normally they are responsible for the correction correction of the...

M: Revision?

I: Yeah yeah yeah so they're more... they're better than us

M: So you do you do you do you ever ask to... to mother tongues for help?

I: No ((smiles))

M: No one do it?

I: Because at that time I didn't know any...

M: Italian?

I: Italian yeah *madrelingua*

M: And do you know if some of them do something like this?

I: I don't know

M: Okay

I: Because some of them they can submit the file in two or three hours and they... their work is of high quality so they're just God to me ((smiles)) they're so great I don't know how they did it

M: Yeah talking again about... about translation. Do you normally use explicative notes or glosses? In what cases?

I: Expl...

M: Like like explaining notes like foot...foot notes. There are not foot because they're up on the screen

I: Yeah I know so the note like... when... a historic figure appears like we mentioned *Garibaldi* we will do a little description a note down below and yeah or you mention you mentioned something new or something unfamiliar to the audience we will do the note but it depends actually ((smiles)) depends by... depends personally if you think if I think it's necessary to make a note I will make a note separately from the translation file because we submit the translation file in ASS or SRT and we need to do another...we need to open another .txt file where all the notes all the words of how to say it... heart heart (hard)... all the notes all the all the words like the the the words on the book the characters on the book all these things...*pingzi* 屏字 yeah All the notes and the *pingzi* 屏字 are in... are in a file of txt. So we need to submit two files and... elaborate that if there is anything need to be- need to be pay attention we need to say it in the group

M: And then what happens to what you write in this file?

I: Erm like yeah because we didn't add... we don't add the *pingzi* 屏字 or the note in the file in the in the translation file just transcript and translate... There's only yeah there's only Italian and Chinese so we will write the time the exactly time and the *pingzi* 屏字 or note and the technical person or maybe the correction person will pay attention to them and they are responsible for the final... how to say it... final combination of everything

M: So what you write in this file... like in this second file is added then to the video or not?

I: Yeah

M: Everything you put you put there is meant to be a note

I: Yeah. And I'll see if I can find it...

M: Do you remember using a note in your case?

I: Yeah I'll try to find out ((smiles)) [looking for something on the phone]

M: Yeah thank you and are there any particular guidelines for the use of notes? Like are you instructed on how and when to do to use them? Or it's up to you?

I: For notes no we don't have I don't think we have a particular rule

M: But like are you told that you have... you must translate everything you see on the screen? Like the signs notes... is this a rule of thumb?

I: Yeah this is the rule and like this I can send you this it's my file and the first is Chinese and then this slash slash and N is the in Aegisub it's the... I mean turn to the next *riga*. Yeah. And if I'm not sure about something, I can type this *qiujiào* 求娇

M: Which means correct?

I: Yes it means I need to be corrected I need help it means this *battuta* needs to be supervised to be correct and if there are already subtitles in the video and I need to type this and there's only I mean Chinese translation so this is the case when the characters are speaking in dialect

M: So when they speak in dialect you write like...

I: 内填字幕 *neitian zimu* because they're already Italians

M: Yes

I: Italians

M: and you translate the text
 I: Yeah
 M: So which means you didn't transcribe?
 I: Yeah I didn't transcript I just translate it's much easier for me I like this ((smiles))
 ((general laughing))
 M: But the third season has less dialect than the other two
 I: Yeah yeah so yeah ((smiles))
 M: And so... and where where do you and how do you add notes in this file? This is the one that you submit right?
 I: Yeah. This is the... the one- the translation file yes and then you have another... like like this
 M: These are your files?
 I: Yeah this is mine. Where is it? This? No I don't know [showing something on the phone]
 M: Cause I- I'm really curious about this usage of notes. It's really interesting and fascinating to to see how you use it and what exactly you feel the need to... to explain better
 I: It's not here maybe I will find a example of others
 M: You can send me you can send me later
 I: Yeah I can send you mine
 M: Thanks. Do you remember anything about... I mean anything that you put a note on? If you remember?
 I: No no Maybe I I didn't encounter any situation like this but I can... I remember I write some *pingzi* 屏字 and yeah we need to write notes and *pingzi* 屏字 in another file. Maybe I've done it in for another work. I'll find if I can find a file I submit
 M: And what about the other people? Do you...when they... did you notice occasions in which they tend to add notes?
 I: Yeah like this is for the... *Vincenzo Malinconico*. I don't know how they look
 M: This is a comment added to the subtitling...?
 I: Yeah
 M: I'm sort of blind I can't see ((smiles))
 I: This is the note the note which says erm yes this is the note erm introduction introduce a person a figure [showing something on the phone]
 M: a character or something that is mentioned?
 I: Yeah maybe this one is mentioned in their dialogue and erm the audience won't know who he is and we will do a note and I'll find other example I don't know
 M: And do you ever add like a note explaining... like giving a comment on what happens? A personal comment?
 I: No no no we didn't we never do that we are invisible
 M: Okay
 I: And I will find....
 M: So the general idea is to be invisible right? You said
 I: Yeah definitely invisible this is like a... the the principle the fundamental principle
 M: of the group?
 I: Of...
 M: or even into... of translation in general?
 I: Yeah (translation in general) is my opinion
 M: Yeah it's a common ground
 I: Yeah I can't find other...
 M: You can even send me later when you find
 I: Yeah maybe I... it's in my computer because...the the the the the phone clear the memory automatically. So no so sad
 M: Yeah dont worry don't worry. If you find anything relevant and you... you want to send me it will be... I will be forever thankful.
 I: Yeah okay I'll try to find some example yeah (.) erm this is this is this is the *pingzi* 屏字 [showing something on the phone]
 M: erm...for for erm *L'amica geniale*?
 I: No for *Noi* and this is said this is a description I don't know if they applied it this is like erm this TV is adapted from a American TV
 M: *This is us*
 I: Yeah *This is us*. And erm this is the title the episode and this is the title of the episode
 M: So these are just technical information like saying the title the episode and the yes series adapted from blah blah blah... So but these are not notes meaning erm...
 I: ((in overlap)) yeah they're not notes I can't yeah I can't find a... I don't know if I can find another one

M: Those are called *pingzi* 屏字

I: Yeah *pingzi* 屏字 means where it's on the screen

M: Yeah

I: Oh all the file are cleared automatically

M: Don't worry if you have on your computer and you want to share just...

I: ((in overlap)) I think it's in my computer my part I can share you my job

M: Yeah that would be really nice because then I can I can ask you things to you in particular that I know that are done by you that would be really useful thank you for that

I: ((smiles)) And maybe you will be disappointed

M: ((smiles)) No no no don't worry I won't I won't judge no I'm already really like I admire your work so don't worry about that

I: What I what I have done and the complete work I mean the work corrected is totally different ((smiles)) yeah but you learn by doing you learn by practice

I: So so I hope

M: ((in overlap)) training

I: ((in overlap)) I hope I'm making progress

M: Yeah for sure. Sure. I'm just checking if it works if it's working... and about your your skills that we were talking about. You said that you didn't know how to use this Aegisub software before studying and you had to... you were instructed for the entrance test

I: For for passing you wanted to pass in the entrance exam I have to learn how to use the... how to say?

M: Aegisub

I: I only have to learn the basic... how do you say...func- operations like how to how to how to modificate the timecode and how to just to ins- just insert the video and this basic things. So it's actually very simple because I can find a Chinese teaching video on Bilibili. This is not this is not hard I just need to grasp the basic skills for the harder for the more complicated part like transform the... like a change the words position the subtitles position or the subtitles color it's not my job

M: And this is done on Aegisub?

I: Yeah.

M: So you learned to use the technical things by yourself. No one told you anything

I: Yeah but if you if you want to ask I think they will told you how to do it but...

M: ((in overlap)) so you had to do it by yourself.

I: I prefer to do it by myself. Just it's my own character. I prefer to do it by myself. And if I have no idea I really can't find any solution I will turn to others and also I also because the teaching video is also was just included with the test video so you can just see the teaching video of Aegisub so if you didn't if you don't understand the teaching video we can ask to others

M: Is this teaching video sent by...?

I: By the group by the group a person of the group for the entrance

M: So so they sort of give you...Instructions

I: Yeah but you see the video by yourself

M: And also I wanted to... you already told me something about this but what is the procedure once the translator submits the final translated test? It's being revised...? you said by two or three people...?

I: Yeah it's been revised we have two or three people depends on the... on the *durata* of the work and...(issue) of them are we're sent or their their tasks is also divided like A is responsible for the first two 200 *Riga* and yeah of course they will take care of different they will take care of the work of different translators. And once our job is done we will submit the translation file and also the *pingzi* 屏字 notes file to to them in the group and the reviser will get to do their work they will revise the transcription and check the translation the Chinese translation if the Chinese translation is adapted I mean it's suitable and also the the time code if the subtitle matches the voice and also if the subtitle is so long they will they will they will I have to say they will mark them mark them type or make them mark that this *battuta* is so long and need to be divided into two and the technical person will take care of this

M: And and so is there... during the revision process is there a sort of quality control quality protocol or like there are are there any rules to guarantee quality or...

I: This I don't know

M: All right. Is there anything you feel like you need or you want to add about the translation process or like translation workflow and how is... are things done and...?

I: Erm yeah. If the...like erm for example... if my translation if I translation- if my translation have too many arrows or where I have many *battuta* but that is so long and I didn't divide into two the technical person will send it back

M: And then?

I: and then I need to correct them and if I miss something which I often do ((smiles)) I always miss I mean because I can't hear clearly so if I miss something I need to transcript. I try my best to transcript them.

M: So if they tell you you missed this this and that...

I: ((in overlap)) Yeah I need to correct by myself and also if the... if I miss something if I miss some *pingzi* 屏字 and also I didn't divide the longer *battuta* I need to do it myself

M: And they just tell you this is...

I: ((in overlap)) Yeah and they will do erm only if I make too many mistakes like that I miss too many things and erm... they will send me back and I have to do it...do it again and if my work is... not so bad they will just told me sometimes they would told me erm the problem and erm and they'll do it they'll correct it themselves

M: Okay and I was just thinking while you were speaking...do you know what happens if a person a translator pass the entrance test but then it's a production... is not very suitable like...

I: ((in overlap)) me?

M: ((in overlap)) if he or she commits...

((general laughing))

M: No no no no like he or she commits too many mistakes

I: Yeah

M: Did it have ever happened that... he or she was like sort of erm fired?

I: Well...

M: what happens if you...

I: ((in overlap)) actually there is one erm who is with me who is doing [episode] of *Noi* with me and she... I think it's a girl... She makes more mistakes than me ((smiles)) and erm... I'll see

M: Like do they...do they get angry and sort of have the right to just fire...?

I: Yeah. Maybe they won't be angry they'd just be like... erm *wunai* 无奈.

M: Yeah

I: Also because we don't know each other and...

M: And erm do you know anyone personally?

I: No

M: Never met?

I: Never met

M: Never met...And do you ever have like video calls or just chat?

I: Just chat

M: Just chat...

I: Yeah maybe I think erm some some person they know each other but I don't know any of them ((smiles)) and I I mean I'm not good at speaking or talking and I don't have um needs I don't have any need to talk with them so I never talked with them

M: Yeah so so in your groups do you sometimes like talk about personal things or like... erm something not related to to the job?

I: Seldom I remember only maybe once erm they talk about something some... Um yeah because the resource person asks if we want to do this documentary erm the... which is produced by RAI. I don't remember the argument and one person said ah I'm familiar with the... with the presenter erm... *Angelo*?

M: *Angelo*...Who is that? Ah *Piero Angela*

I: Ah *sì*

M: Yeah

I: She said she's familiar with the... with the presenter with *Pietro Angela* and erm her teacher...

M: He died

I: Really?

M: Yeah like some months ago

I: Really? Oh my God so sad

M: Yeah he was pretty old

I: Really?

M: Yeah

I: He looks young like 50s or...

M: That's the son *Alberto Angela*

I: Oh maybe *Alberto* his son. And she's... erm she said she's from [University] erm and... erm she said erm our teacher... when we have the listening class our teacher will... how say *fang* 放 erm will play play the video play the documentary of the presenter so just just this and then the same

M: Okay just a little....

I: Yeah.

M: Chit chat
 I: Yeah right and I think... erm... I remember (.) [looking at something on the phone] yeah and this is the boss the boss will give us feedback in the group
 M: Feedback of your work?
 I: Yeah of our work erm like this... I think this can... I can yea screenshot this and the... how do you say it *biaodian fuhao* 标点符号 *puntegia*...?
 M: *Punteggiatura*
 I: *Punteggiatura sì*
 M: Do you do you have particular rules for *punteggiatura*?
 I: Yeah I use the English
 M: Oh you use English rules
 I: Yeah and erm also the... we have the form the way the rules... with dialogue a strict rule Like you have to add a... [gesture] before the dialogue
 M: *Lineetta*?
 I: Yeah how to say it?
 M: In Italian?
 I: Yeah
 M: I call it like *lineetta* ((laughing)) but it's colloquial
 I: So like erm if it's a Chinese dialogue *lineetta* blank blank *battuta*. And if it's in Italian *lineetta* one blank *battuta*. Oh no *lineetta* one blank one blank or blank I forget *battuta*. So that's the rule. And... erm yeah this is erm [showing something on the phone] another person who is asking the name...the name of the people because she not she's not sure
 M: This is from *This is us*
 I: Yeah *This is us*. And also... yeah we... they translated also the *Nostalgia* the film. I didn't participate. [showing something on the phone] This is the demand
 M: The demand for?
 I: The demand for translation
 M: Generally speaking or...
 I: ((in overlap)) generally speaking. It's very similar to the file I send you
 M: And is that included in the file that you sent me?
 I: Yeah
 M: All right
 I: And... erm I think this...[showing something on the phone] erm...
 M: this is the [Chat App] group?
 I: [other Chat App]. Oh the bigger group
 M: The bigger group of Italian?
 I: Erm they have the whole Italian group
 M: The whole Italian group on [Chat App].
 I: I don't remember....
 M: ((in overlap)) Discussing about...?
 I: They're discussing about the new work which is *Vincenzo Malinconico*
 M: and I was just thinking, where do you normally share your translated videos? on [blog]...?
 I: ((in overlap)) [blog], [Chat App], *gongzhonghao* 公众号 and also they have a website but it's... how to say... it's not fluent it's very slow
 M: Okay and do you normally spread them erm.... because for *L'amica geniale* I saw you just spread hardsubs with videos. Do you sometimes also spread and put online SRT files or not?
 I: I don't know. Maybe they didn't do it
 M: Okay
 I: It depends on the boss
 M: So it's normally a hard sub version
 I: Yes hardsubs. Erm I don't know I didn't find it because I remember that I was like *piping* 批评 so I ((smiles)) erm... (.) [showing something on the phone] so erm...yeah this is this is the episode. I am... I do the...
 M: this is *This is us*
 I: Yeah I do [episode]. Just erm you can see the first part is generally good just one *pingzi* 屏字
 M: Erm so this is the feedback or your part in *This is us*
 I: Yeah Fo-... yeah
 M: And do you have the feedbacks of *L'amica geniale*?
 I: No no
 M: You didn't receive any feedbacks for *L'amica geniale*?

I: Yeah

M: So it's not erm... a normal erm habitus?

I: No no

M: So sometimes you receive the feedback and sometimes you don't

I: Yeah and I think the discussion in the group is getting more and more frequent so yeah we can get more feedback and I do the second part that that... she says I didn't translate the name according to the file but I did it ((smiles)) just some new names appears and then I find the correspondence... the corresponding name in the file. I translate according to the Google translator

M: Ah okay

I: I know it's... I didn't do it deliberately. And the Italian part- the description of Italian part is not complete

M: ((in overlap)) It's not complete

I: Yeah because I'm not able to translate them all and the third part which is done by [member nickname] I think erm you can see yeah it's not so good and erm and nothing I think [member nickname] is still in this group so I think maybe there is no... there's... we don't have a consequence yeah erm I'll just... yeah... [member nickname] is still here so I don't think we have a... we'll be fired or something

M: Okay ((laughing)) I hope so. I was just curious about how it works when when the translation you produce does not fulfill the expectations

I: Yeah and one thing is very erm yeah because I was transcr- I was erm transcript the [episode] of the [season]

M: Speaking of *L'amica geniale*?

I: Yeah erm yeah and erm I mean the [Group] the subtitles of [Group]. And what I have is the original the original file and I put them together which is which hasn't been revised and erm I transcribed them with the the the work the finished work so I can see the final work and the the difference between the final work and the original one and I found that almost I mean some erm I need to erm correct a lot of things like the reviser erm I don't know maybe just for the first season the reviser changes a lot of translations

M: But when they change do they ask for...?

I: No they just change it we don't know

M: They just say change it

I: And we just submit and this none of our business they will revise it and they will publish it but I found that really many *battuta* were changed like a whole... totally whole different thing even if I think this translation is great it's okay because it's just a colloquial expression and I think you can see it in this way or in that way both is fine but I don't understand maybe the original one is better in my point of view but I don't understand why the reviser have to change it into... have to change it so I think it depends

M: And have you ever asked for... erm for like...

I: ((in overlap)) ((smiles)) no

M: ((in overlap)) ... explanation about why they changed...

I: no actually I never compared I mean deliberately the- my translation and the final one I noticed once but I think at this at that time erm just for that episode my translation was okay because only maybe a few seven or eight *battuta* were changed and something I didn't transcript they corrected so I think erm I don't know

M: And erm... but these people that erm correct and revise what is their experience as translators?

Like you don't know if they studied translation in university or are they...

I: I don't know but I think they're really full of experience and their skills are really high I mean their level no doubt is higher than than than us and I think their understanding for something like erm the discussion of the title *Diventare* I think they have their own... reason

M: And are they like erm have they been in the group for many years?

I: Yeah I think they... at least some of them they erm when they did the first season they were there the first season of *L'amica geniale* so it's at least erm it's been four or five years yeah

M: But but when was this group born?

I: I think it's born in 2018 but the first...

M: ((in overlap)) Oh 2018 it's not a long time ago it's just four or five years

I: Yeah and erm no I think some of them are they they joined this group erm when I mean erm they they joined this group during the second episode because the first episode they were done in English

M: Yeah the first season

I: And also see yeah the first season and also see the name of the translator of the first season is different from the second third so I think maybe most members Italian members they joined the group after the first season

M: All right so erm is the second season and the third one... the third is done from Italian for sure what about the second one?

I: Italian

M: From Italian

I: Yeah

M: Right and the first one instead is done completely from English

I: Yeah

M: And what about erm the... erm wait this is (done) ((laughing)) what about the English version I mean when you translated the [season]... no you didn't translate the [season] but do you know if they referred to the English version or...

I: I will check the chatting record

M: Thank you. Erm cause I know that... and I'm sure that the first one is done from English and I feel I'm pretty sure that the second one is done from Italian but I wanted to know... I mean why was the first one done from English?

I: Erm because I think at that time this the all the fansubbers they only have the English version English version of subtitles and also maybe they don't have a professional Italian translators because Italian is relatively more unknown in China only few people a few people know the Italian and who and also few people are capable of doing the fan- doing the subtitles I mean who who is I think who is in the fansubber they... I'm not I'm not browsing or I'm not how to say it? I'm not saying something good of myself I just... it really requires a high skill to do... to join the fansubber to do the subtitles it's because it's so hard ((smiles))

M: Yeah that's why I'm fascinated by your activity

I: [phone] Erm...no I can't find the records because I I joined groups so late

M: Nevermind I was just curious about... about that. And also I want I wanted to ask I mean *L'amica geniale* already has an official translation in Chinese

I: Yeah

M: So erm why did you decide to translate it non-professionally as well? Why did you decide to give your translation as well?

I: You mean the third?

M: the whole the whole. One two and three

I: Erm I didn't do the [season]

M: But the group I mean the group

I: Erm I don't know just my personal point of view I think because it takes more time for the official website to introduce *L'amica geniale* and translate and censor it maybe ((smiles))

M: Yeah

I: So yeah

((general laughing))

I: And of course of course erm at first when the the episode just published by the Italian in Italy and the fansubber will get the resource and we will translate immediately so I think one reason is that we are more... we're faster and we can guarantee the how to say it we can guarantee that audience will see it as fast as they can maybe just after a few days yeah so that's one reason and I think erm erm we we are more free I mean we can translate I mean we do the videos we translate the whole video which is not censored just erm I I'm according to my experience of the [season] we will translate everything and we can show the audience the the most whole story and erm I don't know but I think the the boss is responsible and the reviser people are high skilled so I think our quality of translation is guaranteed

M: And did you watch the official Chinese version of the first two seasons?

I: No actually

M: You didn't watch

I: Yeah because it needs a VIP and I don't have a VIP ((smiles)) so I just looked for resources online

M: such as?

I: Erm um such as... I just typed the... *Wo de tiancai nvyou* 我的天才女友 and erm like watching on stream... and then we have (eyes on the results) these videos are done by erm I mean fansubbers different fansubbers actually I don't know which one I'm looking at, and erm yeah I just I just watch what I can get so I never actually I never watching the official version of a video of a... art work like a movie or something because they're all censored ((whispering)) ((smiles))

((general laughing))

M: Okay I'm getting to that... cluster of questions so you you...because I wanted to ask you what is your opinion of those subtitles of... the official subtitles of *L'amica geniale* but since you didn't see you didn't watch it...

I: [personal statement]

M: [personal statement]

I: So after my translation I watched the official version and I find that some parts of them it's okay maybe it's better and but I don't like the translation of the name it's not... Correspond to the book I prefer I mean I prefer that... erm the... erm the translation took the name of the the name of in the book

M: So is this the only thing that you would modify? Just your opinion

I: Yeah and also... the official translation sometimes not so suitable it's not erm so it's not very connected with a contest

M: Like... what do you mean with the contest?

I: Erm like erm I don't know maybe some... erm like cultural references erm it's not... just translate wrong I don't remember I don't remember example but erm it's like it sounds strange you just translate according to the maybe just according to the words just erm I can't think of a example but the official translation sometimes really seems strange

M: Oh erm maybe you already answered to that... so how did you collect did you as a group collect the original raw files of My Brilliant Friend? Did they... you said that they simply downloaded the video and sent you...?

I: Erm no they didn't they erm... you mean the...?

M: the the the the original videos in Italian that they sent you to translate

I: Yeah they sent it in the group

M: And how did they get?

I: I I don't know erm we have a resource person who is responsible for all the resources and I think it has some tools to download it but erm because... since it's not it's since it's illegal to download ((smiles)) the video so I don't know how it does it

M: And is it erm in China?

I: I think he's in Italy. It is

((general laughing))

I: I think it's in Italy yeah because he is in another group another fan suburb with me and also he is... it is responsible for the resources

M: Which fansub group?

I: [Group]

M: Yeah the one you mentioned

I: Yeah and erm erm it used to discuss how to download the video with the... the boss of the [Group] and erm it mentioned some tools very technical so I think maybe it's in Italy I think but I don't know

M: Okay erm just going back to the translation of My Brilliant Friend erm you said you read the novel before translating?

I: Yeah I read the whole series of the whole... the whole book

M: in Chinese?

I: in Chinese

M: Okay so you already knew about the story and so that you said that this is why you decided to become a fansubber because you wanted to translate My Brilliant Friend right?

I: Yeah I want to spread My Brilliant Friend

M: Why?

I: ((smiles)) Because it's great that's why simplest reason

M: Okay. And you already said this but... while translating did you ever feel the need to check the novel?

I: Yeah yeah because erm always very very very often because I don't know a lot of words

M: You mean words like cultural references or...?

I: No just words because at that time my Italian lev-... I mean my Italian vocabulary is just...

I don't... I didn't recognize as many vocabularies as I recognize now as I know now so at that time erm if I don't know the word erm yeah If I don't know the word I'm not able to translate I weren't able to transcript it so erm... so I don't need a dictionary but if I met a word I don't know in the... you know in a subtitle which is in the given in the video I have to check the...erm the dictionary sometimes are just normal words I don't know like erm for example I don't know like... erm mafia no this I know like some erm erm... Salumeria. I don't know it but it appears in the subtitles given subtitles I have to check the meaning and if yeah and also if I met some cultural references some erm some special words like technical words I don't know maybe some erm like something about religion or something about Italian costumes something about erm the parties like the communist party I need to check it

M: To check in the novel?

I: Erm in the novel or in the dictionary I will check in the dictionary and then in novel yeah but mostly I will just erm took the... take the... the book translation because it's more official and it's of course it's more correct

M: Interesting. Erm and so erm in terms of... of difficulties that you found while translating what were the main ones?

I: Transcription because I'm not able to hear all of all the... how to say... *battuta*

M: But what about... I mean apart from the transcription part what about translation part? What caused you the main problems if you had?

I: Just translation from Italian to Chinese

M: But what in particular? Like I don't know... I don't know dialect expressions or...

I: ((in overlap)) yeah yeah yeah the dialect sometimes a phrase appears a sentence appears but it's not in the novel and I don't know it's a like a it's a it's a *idia*? *Espressione idiomatica* and the words has nothing to do with the meaning so I don't know it and I just... I know it's a... how to say it? I know it's *espressione idiolettica* I just will leave it because I know it and I will leave it to the reviser

M: Oh okay

I: Yeah I... and also because I can't find the... the translation in the dictionary nor in the web nor in English translation so I will leave it and even if I found I found a proper English translation of the Italian proverbs yeah proverbs I am not able to translate it in the most proper Chinese way because maybe you need to be... the Chinese translation also has... has to have some like *rima* so I have to translate the talent verbs in in Chinese way according to the rules of... according to Chinese verbs so I'm not able to do that I'll just leave it to the reviser

M: And just leave it in in the source language and say something in the ...

I: ((in overlap)) I will just leave the blank or translate as best as I can and and leave a mark *qiujiao* 求娇 which means it needs to be revised

M: Interesting. Did it happen often?

I: No luckily no. Luckily no

M: Okay. And were there any aspects of Italian culture that caused you comprehension problems and of course translation problems...? Something that you didn't understand about the culture or something cultural in both in the pictures of what happened and in in in the dialogue?

I: Yeah. The first aspect is about religion and erm yeah and then there's part particular part about... [specific reference to a given episode]

M: And how did you solve?

I: Erm referring to the book and erm if I can't (hear) it just leave it leave it to the reviser

M: Then I wanted to ask you... and we are almost done... if there were any cultural aspects that you didn't know at all before meeting My Brilliant Friend and then that now... you you've you're acquainted with

I: Like...

M: Like erm something that you didn't know and that you had to search for to understand what that was. But you kind of already told me this but it was just a more precise question

I: No actually now I cannot think of any particular things maybe I didn't map them because my part is erm... almost I mean most of my part is very very simple

M: And you mentioned erm... censorship

I: Yeah

M: So of course I wanted to... to talk about that a little bit 'cause I know and you said yourself... that the official version has some cuts due to censorship I wanted to know if in your group there are... are there some... any any rules about sensitive topics? If there are some like erm topics that you consider to be sensitive

I: No

M: nothing at all?

I: Yeah in our group there is no sensitive things we would translate everything shows shown in the video

M: All right so... there is nothing that should be avoided

I: No nothing

M: about like swear words or...

I: nothing we yeah we we also directly translate the *parolaccia* in Chinese *parolaccia*

M: So you... you never found anything that you yourself...for your sensitivity considered to be a little bit too sensitive to translate? nothing at all?

I: Yeah yeah yeah and in terms of... speaking of cultural references... the erm how to say the next last question?

I... I... erm *prima* before I don't know the Italian *parolaccia* ((laughing)) I remember when I translate the [specific reference to a given episode] she said some *parolaccia* and I don't know I just yeah I know it's *parolaccia* and I try to transcript the words and I don't know how to translate them I watched the meaning in the dictionary and ((laughing)) how to translate it I don't know

So I yeah this is the technical part for me... it's the cultural part I don't know how to translate the Italian *parolaccia* and then now I know the... like the correspondent meaning in Chinese

M: Is there always a correspondent meaning?

I: No it's just we like... erm erm it's a habit like... there is no precise or specific correspondence

M: Erm but how did you adapt?

I: Erm according to the frequency and also the position where you put the word in the sentence and erm because I I didn't do the *parolaccia* part the reviser helped me do it so now I just erm now I understand the... Italian *parolaccia* according to the position and also the... the time the erm context when people when people said it and correspond them with the... the one we said in Chinese at a similar context or at a similar position in Chinese sentence

M: Interesting. Because erm... but correct me if I'm wrong but my feeling is that we tend to curse and use swearwords way more than Chinese people do. I think so

I: Mmm

M: ...or not?

I: I think *più o meno* the same

M: Oh yeah okay so so you never felt like... sort of... not offended but sort of yeah in a difficult position to translate everything?

I: The difficult part is the technical words and the *parolaccia* because at that time I don't know how to translate the *parolaccia* and also... erm yeah I think that that's it so you mean the different part of translation?

M: Yeah I mean yeah if you ever felt...

I: ((in overlap)) sensitive

M: Yeah

I: Um no just personally... I... I totally accept and erm how to... be acquainted? with the violence sex and *parolaccia* and other things other sins I... get used with the content the book so I'm okay with a... with a video

M: Okay and for example the [season]... erm... is a little bit more explicit than the other two in terms of sex sexual references. What about those? Did you ever feel like a little bit erm...

I: No

M: No problems at all in both seeing the pictures... Cause cause I know that in China those scenes are forbidden so I don't know if you feel like...

I: ((in overlap)) I am fine because I seldom ((smiles)) watch erm... I mean Chinese series or Chinese films they're for babies ((smiles))

M: Yeah I know I know

((general laughing))

I: Really

M: I know I've watched them I've watched them

I: Oh my God yeah I mean I always watching the I mean the American shows the British TV shows and the Japanese shows or something like that just except from the mainland ((smiles)) most of the mainland shows so it's okay with me because... I think it's fine it just yeah it's okay with me just personally

M: Yeah yeah yeah so so do you think or do you know if the third season is to be officially translated?

I: Erm at least now no I don't know I didn't hear any news

M: Yeah because it's taking a while I mean it has been in February and March

I: Let me see I will check it on Weibo I don't know

M: Cause I've checked but I don't I don't know if...

I: Better not better not

M: Cause... because it's it's way more explicit than the other two I'm not sure... according to the official erm level of acceptancy I'm not sure it will be officially broadcast right? I don't know what you think about it but but there are many sex scenes

I: Of course they'll be cut I think

M: Of course but then they will cut like most of the episodes

I: Yeah I mean erm Oh my God yes they will change the whole story they will also give you a different happy ending and I don't know what will happen to *Amica geniale* but I know what will happen to some scenes or some contents like that because it happens to my favorite drama

M: which is...?

I: (*Biaoyuan*) yeah it's a... it's a drama there's no video there's audio

M: Oh like a pod-...

I: ((in overlap)) It's not podcast

M: Not podcast I know it's like an audio book

I: Yeah it's like audio book but it's played in a... that is it's just like a TV show without without ...

M: without the video?

I: Yeah it's much more... it's more *vivo* than a audio book

M: Yeah I got it

I: And erm it's erm it's a love story between two men ((smiles)) yeah and erm actually this... this kind of topic because the story of LGBTQ in China there is a special word which is *danmei* 耽美.

It's a *danmei* 耽美 means boys love so in China erm I mean a part of... a part of people are fond of *danmei* 耽美 for example me and erm this kind of topic nowadays I mean... in in this this years are getting more and more limited a lot of works are deleted they were deleted canceled from the internet and also some dramas like that erm they were censored I mean they published before it's the whole story and now just maybe a week later a week before erm I saw the news that erm the drama will be censored again and erm all the... yeah all the so-called sensitive erm how to say...spots? Erm *trama*... Will be changed So yeah it's just the audio so I I...

M: ((in overlap)) you don't you mean you don't see the pictures
 I: Yeah so so I don't think... I don't I don't imagine what will happen to *L'amica geniale*
 M: Yeah I actually... I've been thinking that maybe they will never...
 I: No it's better that they never introduce it because we can... the people can see the whole version
 M: ((in overlap)) your version ((smiles))
 I: ((smiles)) Yeah
 M: Actually yours [specific reference to the Group]
 I: Oh no there's another one yeah there's another one but they translate... I think they translate from the English
 M: Yeah
 I: Okay
 ((general laughing))
 I: I don't know...
 M: But but yours was [specific reference to the Group]
 I: Yeah yeah yeah
 M: Actually not last year this year but almost one year ago now
 I: Yeah I don't see [looking at the phone]... no there is a no there is no news about introducing... but everyone is I mean they're *ma 骂* how to say *ma 骂* insulting?
 M: Yeah insulting
 I: ((smiles)) So insulting Nino
 M: Yeah
 I: Everyone everyone hates it everyone hates him Oh my God ((smiles))
 M: I know I know I cannot... not hate... because I don't know about you but when I read the book and also during the novel but...
 I: Yeah
 M: No no no when I watched the series but when I watched the series I already knew the story but when I read the book I... like like the protagonist Elena I felt like I liked this character like I was involved in the story and I was... I liked this character... but then with the story going on and all the things happening and he's revealing himself for what... he really was
 I: ((in overlap)) he really was
 M: Then of course my opinion changed but this is what happens normally in life not always but...
 I: But he is the extreme like but...
 M: I extremely hate his father
 I: Yeah but he's worse than his father ((smiles))
 M: Yeah. He's mean and... a cheater
 I: Like he plays with... he plays emotion
 M: Yeah yeah yeah yeah yeah. He is exactly like his father. So these are all the questions that I wanted to ask you. Is there like anything you want to add or anything that you want to ask me?
 I: No... I... no no
 M: Right. How do you think that the interview go?
 I: Erm... ((smiles))
 M: No no no just... it's not an exam
 I: Yeah I think it's a... well very fluently but I hope my answer is okay
 M: Yeah yeah yeah perfect
 I: And if there is anything unclear you can just ask me because I know my English is sometimes It's very not clear
 M: No no no. You've been really clear really and thank you for that I just wanted to ask you if you are available in the future for further interviews
 I: Yeah
 M: Like even when you're back in China... we can do online
 I: No problem
 M: I know there is a crypted platform that we can use
 I: We can use Teams or...
 M: Yeah actually that's the simplest way but we'd better use this crypted platform which is just to protect your privacy
 I: Okay
 M: But it is exactly... it works like Zoom I just send you the link you enter
 I: I hope it doesn't need a VPN
 M: I hope so otherwise we would just find another
 I: Okay I have VPN

M: I think it works I think it works it's called Jitsi platform well we will we will check and then if not we will find another solution

I: Yeah and I'll also check with the VPN. I have it but it's kind of slow

M: Yeah but nevermind 'cause cause I it may happen that after this interview I will reflect on everything you told me and then I may have further questions that will come to my mind in the future and during my research and also since I'm working on the subtitles as you know I may have questions about the translation... the translations choices and that things and it would be really useful since I know you if you would tell me your parts the parts that you translated so if I have specific questions to those I know who to ask those to

I: Okay

M: So so that if you don't mind

I: Of course

[part of interview cut off in that it is considered to be dangerous for the participant's data protection. It concerns my attempt of accessing the group to implement my research through participant observations]

M: Is there just anything you think you can add to our discussion?

I: That's all

M: Thank you

I: Oh it's nothing

M: Thank you very much and just I wanted you to say once again that these are the informed consent and everything and that your privacy will be kept into... my heart ((laughing)). And then you don't have to worry about anything and of course that if you're interested in the results of course I can share with you the process of... but you will be informed about the process of my research and how it goes and I will provide you with articles and everything that I write about this so you will be... and you can ask for any kind of information whenever you want about what I'm doing and remember that if you want to withdraw and erase this conversation...

I: ((in overlap)) No no

M: But if you feel like it you just tell me and I will erase everything it's written in the informed consent as well if you read it carefully when you go home

I: Yeah no I won't really withdraw

M: Really thank you it's been really useful for me and really-

I: I hope it will be useful

M: Really thank you because you said a lot of things and I will during these days I will transcribe this

I: So it's really a great job

M: Really thank you I will now I will stop the recording because we're finished and thank you very much for this thank you thank you

I: *Figurati*

M: *Grazie*

Transcription Interview F1

M: Allora aspetta che... Inizia a registrare...Aspetta...Condividi...Questo...È partita? Sì

I: Sì sì

M: Ok allora ti inizio con le prime domande che riguardano soprattutto te come... come persona e sono molto semplici giusto per capire un po' chi sei ((smiles)). Intanto ti volevo chiedere quanti anni hai alcune cose le so già però te le chiedo di nuovo perché così rimangono nella registrazione

I: Sì sì puoi fare domande

M: Ok allora ti chiedo quanti anni hai ((laughing))

I: ((laughing)) Ho 24 anni

M: Ok. E da dove vieni?

I: ((in overlap)) Mio nome... Il mio nome lo sai giusto? ((laughing))

M: Sì ((laughing))

I: ((in overlap)) Il mio nome

M: Ma quello non serve perché io poi non lo scrivo

I: Ah sì ((laughing))

M: Quindi... ((laughing)) Allora 24 anni e da dove vieni?

I: Vengo da [City] nella provincia della [Province]

M: Ok e oggi dove vivi? Vivi a casa o...

I: ((in overlap)) Adesso no adesso vivo a [City]

M: Ok e io so che tu studi adesso vero? Stai studiando?

I: Sì sì
M: Ok e non stai facendo nessun lavoro?
I: Sto facendo il tirocinio adesso
M: Ok dove? Cioè qual è la tua attività?
I: È una azienda... [Type of business]
M: Ah bello e tu che cosa fai? Di cosa ti occupi?
I: Erm si scrive gli articoli [topic] erm a volte io cerco le informazioni [topic] italiana poi traduco riscrivo poi diventa un nuovo articolo in cinese
M: Ah interessante ma quindi articoli sulla [topic] italiana solo?
I: No no no erm... anche...
M: In generale?
I: Anche sulla [topic] cinese
M: Ah
I: Perché facciamo intervista erm sulla... sul [topic]
M: Ah ho capito ho capito bello bello e questa è la tua prima esperienza lavorativa?
I: Sì altra esperienza erm solo sulla traduzione erm...
M: Ok sulla traduzione... prima di studiare hai lavorato come tradutt[ore/trice]?
I: ((long pause)) erm... Sì sì
M: E cosa traducevi?
I: Erm... Alcuni documenti ufficiali
M: Ma lo facevi... per chi?
I: Perché ho un... è un part-time erm... Mi man- mi manda erm... i compiti di della traduzione poi se sono liber* erm traduco questi documenti
M: Ho capito. Quindi per un'agenzia di traduzione?
I: Sì sì
M: E in che lingua?
I: (.) Dalla italiana italiano al cinese
M: Ho capito ho capito ma quindi traduzioni scritte non sottotitoli o traduzioni audiovisive?
I: No no è un documento ufficiale per esempio alcuni italiani erm vengono in Cina devono fare le domande bisogna alcuni i documenti
M: Ok quindi documenti per esempio per le dogane... per il visto?
I: Sì sì
M: Ho capito. E invece tu adesso stai studiando a [City]?
I: No no er... [University]
M: Ah ho capito
I: ((laughing)) sì
M: La [University] di [City]?
I: Sì sì
M: Oh e quindi adesso sei a [City] per il tirocinio?
I: Sì giusto ((smiles))
M: Ho capito ho capito e adesso sei alla magistrale?
I: Sì sì erm mi...
M: ((in overlap)) E qual è?
I: ((in overlap)) Mi laureerò a giugno
M: Ah e qual è la tua specializzazione? Qual è adesso?
I: La letteratura italiana
M: Ho capito ho capito e che cosa in particolare? La tua tesi su cosa sarà?
I: Su la letteratura ((laughing))
M: Tutta...?
I: Sul... [Italian author]
M: Ah
I: [specific work of Italian author]
M: Ah ah bello [personal information concerning my access sponsorship]
I: [personal statement on the sponsorship]
M: [personal statement on the sponsorship]
I: Sì sì mi ricordo ((laughing))
M: ((in overlap)) Qualche tempo fa sì e senti quindi prima di questa laurea magistrale la tua laurea triennale era in lingua italiana o... che cosa hai studiato?
I: ((in overlap)) Sì la lingua italiana

M: Quindi... che corsi hai frequentato? O stai frequentando adesso?

I: Prima o adesso?

M: Tutti e due tutti e due se mi racconti un po' il tuo percorso universitario

I: Prima ho... studiato la lingua italiana per 4 anni ci sono i corsi per esempio erm (.) la lingua orale italiana lo scritto italiano poi erm ci sono due direzioni che possiamo scegliere uno è la traduzione un altro è il commercio ho scelto la traduzione quindi ci sono corsi sulla traduzione

M: Ok anche traduzione audiovisiva?

I: (.) erm non è... erm (.)...diviso in dettaglio questo corso ((smiles))

M: Ok ho capito non ci sono quindi dei corsi specifici per esempio per i sottotitoli?

I: ((in overlap)) No ((laughing))

M: ((in overlap)) O il doppiaggio?

I: ((in overlap)) Sono un po' superficiale

M: Ho capito ho capito e quindi tu le tue capacità di traduzione le hai imparate all'università o hai avuto anche delle esperienze esterne magari?

I: (.) erm all'università

M: Ho capito ho capito e quindi il tuo primo approccio con la traduzione è stato all'università?

I: Sì sì

M: Ok ok. Dopo la laurea cosa vorresti fare?

I: Quindi dopo il master intendi?

M: Sì quando ti laurei hai detto che ti laurei a giugno

I: ((laughing)) Non sono decis*

M: Che cosa ti piacerebbe hai un'idea?

I: Comunque vorrei fare un... lavoro sulla lingua italiana meglio relativo... all'italiano

M: Sì ho capito e ti piacerebbe tornare in Italia?

I: Sì certo ((laughing))

M: Vorresti vivere qua o in Cina?

I: (.) Erm come dire per viaggiare Italia è un paese che merita di visitare ma per vivere mmm forse è meglio Cina ((smiles))

M: Ok ok senti tu hai detto che hai studiato italiano per quattro anni o... Da quanti anni studi italiano? Non so se ho capito bene

I: Due... er da 2016

M: Ok che era il tuo primo anno di università quindi

I: Sì sì quindi quattro anni poi tre anni

M: Sì sì sì ma come mai hai deciso di studiare proprio italiano?

I: ((laughing)) La domanda è che ci ha... ci ha fatto sempre insegnante ((laughing))

M: Che cosa? Non ho capito

I: Questa domanda ci ha ((laughing)) sempre chiesto l'insegnante ci ha chiesto di italiano

M: Sì e come mai... hai scelto l'italiano e non il francese per esempio?

I: Sì perché nel liceo amo la cultura italiana e anche il calcio seguivo il calcio italiano ((laughing))

M: ((laughing)) ah sei un* tifos*

I: ((laughing)) vorrei imparare italiano per conoscere...bene

M: Ok ma e quindi prima di iniziare a studiare italiano che cosa conoscevi? Conoscevi già qualcosa dell'Italia e della cultura italiana? O no?

I: Sì

M: Che cosa?

I: Città per esempio Firenze perché mi piace molto un...uno scrittore un poeta si chiama *Xu Zhimo* 徐志摩 non so lo conosce o no ((laughing)) lui ha scritto un... un articolo sulla città Firenze

M: Ho capito e quindi conoscevi un po' la storia di Firenze e...prima di poi decidere di studiare italiano all'università avevi un po' questa conoscenza? o anche altre cose?

I: Oltre al città ho conosciuto anche la cucina italiana è famosa ((laughing))

M: L'avevi già assaggiata?

I: Erm in Cina si può trovare

M: ((in overlap)) Lo so ((laughing))

I: ((laughing)) È molto tipico

M: Quindi conoscevi già un po'

I: Sì sì

M: Ok io so che sei appena stat* in Italia lo scorso semestre no?

I: Sì

M: Però non mi ricordo più se era la tua prima volta in Italia... o no?

I: No era seconda volta
M: Mi racconti un po' la tua esperienza in Italia sia questa volta che anche quella prima un po' dove sei stata che cosa hai fatto cosa ti è piaciuto cosa non ti è piaciuto mi racconti un po' i posti che hai visto quello che hai mangiato...
I: Erm la prima volta erm ci sono andata a Perugia per studiare (.) erm ero un* student* di scambio in quel periodo ho visitato tante città italiane con le con le mie amiche
M: Tipo dove sei stata?
I: Er...per esempio ((laughing)) Venezia Milano Torino Roma quello ((laughing)) città grandi
M: Ho capito ho capito
I: Soprattutto nella parte settentrionale
M: E invece questa volta?
I: Questa volta... erm ((laughing)) [personal statement]
M: Ah
I: ((laughing)) [personal statement] girare un po' dai posti... piccoli
M: [on personal statement]
I: ((laughing)) già
M: [on personal statement]
I: [personal statement]
M: [on personal statement]
I: [personal statement]
M: [on personal statement]
I: ((laughing)) [personal statement]
M: Ah quindi conosci un sacco di cose dell'Italia
I: Sì ((laughing))
M: [on personal statement]
I: [personal statement]
M: Ok ok bene e quindi adesso che sei stat* qua [on personal statement] un po'... in giro?
I: Sì sì
M: Ma tu adesso eri a [City] vero? L'ultima volta studiavi a [City]
I: La seconda volta
M: Sì sì A [City] e vivevi a [City]?
I: (.)
M: Vivevi a [City]?
I: Sì sì
M: Ok e mi racconti un po' che corsi hai frequentato all'Università di [City]?
I: Ok possiamo scegliere da soli ho scelto er... una è letteratura italiana contemporanea erm... c'è un altro è perché mi interessa sulla tecnica e linguistica gior- gior- giornale? Del giornale e poi italiano come... come... ((laughing)) L2 la lingua... ((laughing)) ok
M: Ho capito e basta?
I: C'è un altro ((laughing)) fammi pensare pensare erm ((long pause)) non mi ricordo ((laughing))
M: Ma era sempre di lingua italiana?
I: Sì sì
M: Ok e senti allora raccontami un po' dove sei stat* io avevo visto un po' di foto però raccontami che giri hai fatto....
I: Erm io... sono andat* al rago er lago di...
M: Al lago?
I: Lago di Como
M: Bello
I: Sì anche il lago di Garda ci sono i panorami naturali ((laughing))
M: Ah sì ah sì e sei stat* un po' al sud?
I: Sì in Sicilia sono andat* con la mia amica ho visitato Palermo (.)
M: E a Napoli per esempio?
I: A Napoli la prima volta
M: Sei andat*?
I: Sì sì
M: E ti è piaciuta?
I: Sì anche se questa città è un po' sporca ((laughing))
M: ((laughing))
I: Però la gente è molto gentile

M: Sì sì
I: Più.. è più calda dei delle persone settentrionali
M: Eh sì lo so questo è un po' un luogo comune ma è vero è così è nel nostro carattere una differenza di carattere quindi sei rimast* contenta delle tue esperienze in Italia? Era come te l'aspettavi?
I: Sì sono content* per fortuna non c'è qualcuno mi ha rubato ((laughing))
M: Ti ha rubato...?
I: No no non c'è il ladro
M: Ah il ladro... in casa?
I: No tipo sulla metro o sulla autobus perché si dice che c'è tanti ladri in Italia ((laughing)) ma è vero
M: ((smiles)) Beh sì può succedere purtroppo
I: Non posso (dire)
M: E senti raccontami un po' che cosa hai mangiato... di tipico
I: (.)
M: Qualcosa che ti è piaciuto...
I: (.) Mi piacciono i pesci fritti ((long pause))
M: E hai assaggiato qualche altra specialità?
I: Quando ero a Roma c'era un pasto famoso Carbonara
M: Carbonara sì
I: Erm sono in Sicilia ci sono... er... non so se questo si chiama piatto o no arancini?
M: Sì sì sì e a Napoli?
I: Napoli la pizza ((laughing))
M: Certo e qualcos'altro?
I: (.)
M: Qual è la cosa che ti è piaciuta di più mangiare in Italia?
I: Tutto ((laughing)) tutto mi piace
M: Bene ((laughing)) mi fa piacere
I: Vero perché non mi piace il cibo piccante poi in Italia non ho trovato qualcosa piccante
M: Mah qualcosa c'è però a Roma se hai mangiato l'arrabbiata o l'amatriciana un pochino piccante...
I: Ma questo non è piccante ((laughing))
M: ((laughing)) eh lo so che voi siete abituati al piccante vero lo so lo so senti volevo poi parlare della tua attività di fansubber venendo un po' alle cose più specifiche quando è che tu hai deciso di diventare fansubber?
I: Quando?
M: Sì
I: Erm... io ho partecipato erm... all'inizio del... del 2020
M: Ok ok e adesso lo sei ancora? Lo fai ancora?
I: [personal statement on the Group]
M: Quindi per quanto tempo l'hai fatto?
I: Erm... più di... sei... mesi
M: Ok e come sei venut* a conoscenza del tuo gruppo?
I: (.)
M: Come è stato l'incontro con questo gruppo?
I: Erm...perché io prima volevo erm cercare... questo questo lavoro io ho cercato sulla [blog]... sono tante informazioni poi ho visto il nostro gruppo ha pubblicato (.) una notizia per er (.) per cercare le nuove persone (.)
M: E come mai hai scelto proprio questo? È il primo che hai visto che cercava nuove persone o conoscevi anche altri gruppi e hai dovuto scegliere...quale...?
I: (.) In realtà non ci sono molti gruppi che traducono erm video... serie TV italiane
M: vero
I: Sì
M: E quindi conoscevi già qualcuno dei membri di questo gruppo oppure no?
I: No no non conosciuto nessuno
M: Ok allora mi puoi raccontare come è stato il processo di ammissione al gruppo? Tu hai visto questo annuncio su [blog] e hai risposto?
I: (.)
M: E poi come è stato?
I: Come io ho partecipato?
M: Sì
I: Sì poi ho contattato il capo mi ha fatto provare a tradurre una parte come un...prova una prova (.)
M: Ok e...

I: (.) poi ho... superato questa prova quindi ho partecipato
M: Ok e che tipo di prova era? Che cosa hai dovuto tradurre?
I: Erm un.. una parte di una puntata erm di un serie TV italiana che si chiama *Made in Italy*
M: Ho capito e come è andata questa prova?
I: (.)
M: Ti hanno dato dei feedback?
I: Erm... La traduzione non è non è molto difficile ma ci sono tante regole erm per traduzione io devo conoscere in anticipo le regole per esempio non so come dire (.) il numero delle parole cinese un po' troppo
M: Ma tu dici regole del gruppo?
I: Sì sì
M: E per esempio che regole ci sono nel tuo gruppo?
I: (.) Le regole sulle traduzioni
M: E tipo?
I: (.) Erm quando abbiamo visto un nome o un'opera bisogna citare la sua informazione (.) per fare... la gente conoscere meglio
M: Quindi aggiungere delle note?
I: Sì
M: Ho capito e per esempio ci sono delle regole per dove mettere sullo schermo il sottotitolo o le note? Quali sono le indicazioni sulle note?
I: Nel nostro gruppo ordina le note su... er sopra in mezzo (.) poi usa un diverso colore con i sottotitoli (.)
M: Oltre alle note ci sono solo le note per spiegare questi nomi o riferimenti più difficili? Oppure anche un'altra tipologia di nota o di qualcosa che viene aggiunto?
I: ((long pause)) Non ho capito
M: Se queste note che aggiungete sono solo per... per esempio dei riferimenti alla cultura italiana che pensi che siano difficili da capire o magari anche in altre occasioni? (.) Quando aggiungi queste note?
I: Una parte è quello che dicevi un'altra forse un luogo erm sconosciuto per cinesi
M: Ho capito quindi se ci sono delle parole di questo genere la vostra linea guida è sempre aggiungere la nota?
I: (.) Sì
M: Ok e c'è un per esempio un documento un qualcosa con tutte le linee guida che avete?
I: Sì sì certo
M: E tu... io non lo posso vedere?
I: (.) No no...
M: ((in overlap)) è interno?
I: Perché è pubblicato solo nel nostro gruppo
M: Ok ok invece tornando all'ammissione dei nuovi traduttori nel gruppo... quando un nuovo traduttore fa domanda per essere ammesso la procedura è sempre la stessa per tutte le lingue?
I: (.)
M: Cioè viene fatta una prova e se passa la prova di traduzione è ammesso? Questo è quello che hai fatto tu per l'italiano?
I: Sì
M: Anche per le altre lingue viene fatto così?
I: Penso che ci sia la prova anche per le altre lingue sì la prova è necessaria
M: E parlando dell'italiano che livello di italiano è richiesto?
I: (.)
M: Che livello...?
I: ((in overlap)) non ho sentito
M: Di italiano
I: Io?
M: No per i traduttori nuovi che vengono accettati nel gruppo
I: Ah nuovi in realtà no ha chiesto un livello
M: E come si fa a sapere se il traduttore ha una conoscenza dell'italiano adeguata? Viene fatta solo quella prova di traduzione?
I: ((in overlap)) La prova ((laughing))
M: Ok ok
I: Ma è scritto meglio il livello arriva B2
M: Come? non ho capito
I: È meglio arriva il livello B2
M: È il livello più alto?
I: No B2

M: B2 sì è il minimo richiesto?
 I: Meglio arrivo questo livello
 M: Ah ho capito È meglio che...
 I: ((laughing)) forse non è stabile
 M: No adesso sento non avevo capito che cosa intendevi. Dici che è meglio che il traduttore abbia il B2?
 I: Sì
 M: Ho capito ma tu come mai hai cercato proprio questa attività? Come mai volevi diventare fansubber?
 I: (.) Prima in quel periodo ero liber* io stavo aspettando il risultato...de- del del master (.) volevo migliorare il... la mia lingua italiana... attraverso questa attività (.) poi per interesse ho scelto di tradurre il video
 M: Ho capito ho capito e adesso non lo fai più ma quando lo facevi l'hai fatto solo in questo periodo in cui eri libera? Oppure poi hai iniziato il master?
 I: Sì poi (.) non ho fatto più
 M: Infatti volevo chiederti come facevi a bilanciare questa attività con lo studio
 I: Sì in quel periodo avevo tanto tempo libero (.) ((smiles)) per bilanciare bene ma dopo non sono molto sicura quindi non ho fatto di più non cercare di più
 M: Perché di solito quando ti veniva dato un incarico di traduzione quanto lunga era?
 I: ((long pause)) (inaudible)
 M: Come? Non ti ho più sentita
 I: No mi ho perso qualcosa
 M: No volevo sapere di solito quando avevi un incarico di traduzione quanto dovevi tradurre quanto lunga era questa traduzione?
 I: Una pun...tata viene divisa in...erm ((long pause)) 5 o 6 parti poi scegliamo la parte che... che ci interessa
 M: Ho capito quindi ogni episodio viene tradotto da 5 o 6 persone?
 I: Sì
 M: Ok ok e quindi ogni parte è di? una decina di minuti? A testa?
 I: Sì sì 5
 M: Cinque minuti?
 I: Più di 5 minuti
 M: Ok ok
 I: 10 mi sembra 10
 M: Ok e di solito quando lavoravi a un progetto di traduzione come era la tua giornata? Se avevi anche altre attività quanto tempo dedicavi al giorno alla traduzione?
 I: Erm prima di tutto io guardo er... tutta la pun- tutto il episodio per capire il suo trama poi faccio la traduzione
 M: Ok ok e quanto tempo ti ci vuole per tradurre 10 minuti di puntata?
 I: Io faccio di solito di sera erm... due due serata
 M: Ok ok ho capito e di solito che scadenze avevi?
 I: (.)
 M: Cioè quanto tempo ti veniva dato per consegnare questa traduzione?
 I: (.) Per esempio... oggi ricevo questo compito (.) dopo domani erm mando la traduzione
 M: Ok quindi due giorni più o meno?
 I: Sì sì perché dopo la traduzione bisogna fare un controllo
 M: Sì sì esatto volevo chiederti quando tu consegni la traduzione chi la controlla come funziona?
 I: C'è un... responsabile ((laughing)) del nostro gruppo italiano quella persona fa il controllo
 M: E questa persona ha un livello di italiano molto alto?
 I: Sì perché ha partecipato al gruppo per più tempo
 M: Ho capito ho capito
 I: Ha più esperienza
 M: Come avviene questa revisione?
 I: ((long pause))
 M: Come viene fatta la revisione?
 I: ((long pause)) Come viene fatta... erm ((long pause)) quella persona intendi?
 M: Sì di solito fa delle correzioni e poi le rimanda a te? Oppure... corregge... e tu non puoi più sapere quali sono le correzioni? Come funziona?
 I: Ci fa sapere quando quel persona pensa in qualche posto in qualche traduzione che non va bene vien- er ci fa ci chiede perché... traduco così (.) per esempio poi possiamo discutere questa traduzione e infine scegliamo una traduzione più adatta
 M: Insieme quindi?
 I: Sì

M: C'è una specie di protocollo per il controllo qualità? O è semplicemente questa discussione insieme che fate?

I: (.)

M: Per garantire la qualità della traduzione...

I: (.) Insieme non è molto spesso solo qualche traduzione molto difficile

M: Quindi non c'è un regolamento per garantire la qualità degli standard da rispettare qualche linea guida non lo so?

I: No

M: E di solito quindi nel tuo gruppo quante persone c'erano più o meno?

I: meno 10 7 o 8

M: Solo per il gruppo italiano?

I: ((in overlap)) Io intendo il gruppo italiano in inglese non lo so ((smiles))

M: Quindi questo gruppo lavorava con inglese italiano e basta? O anche altre lingue?

I: Erm ((long pause)) non ho conosciuto molto non ho chiesto

M: [on the Group]

I: [on the Group]

M: [on the Group]

I: [on the Group]

M: [on the Group]

I: [personal statement]

M: ((in overlap)) certo

I: [personal statement]

M: [personal statement]

I: Sì sì

M: Ho capito ho capito [on personal statement]

I: Sì

M: Ho capito ho capito [on personal statement]

I: ((long pause)) Non lo so ((laughing))

M: [on personal statement]

I: ((Overlap)) [on personal statement]

M: [on personal statement]

I: ((smiles)) Forse non posso dire

M: [on personal statement]

I: Sì sì

M: ok no se non me lo vuoi dire non importa ero solo curiosa di capire come funzionano queste cose perché mi interessa insomma vedere come funziona proprio il fansubbing in Cina e come viene visto quindi... e allora che cosa avete tradotto di prodotti italiani?

I: (.)

M: A parte *L'amica geniale*

I: Ci sono solo due serie TV

M: Che sono?

I: *L'amica geniale* due stagioni

M: Sì

I: Un altro è *Made in Italy*

M: E basta?

I: Sì

M: Ok e senti invece parlando sempre del tuo gruppo no? Come era l'organizzazione interna? C'era una gerarchia? Come erano divisi gli incarichi e i ruoli?

I: Ruoli semplici solo il capo che organizza questo gruppo che crea questo gruppo e poi c'è un responsabile di ogni lingua

M: Ok

I: (.)

M: E chi si occupava per esempio dell'aspetto tecnologico della traduzione per esempio per trasformare il file in sottotitoli?

I: (.)

M: C'erano delle persone...

I: Ah sì sì ok ci sono

M: Quali sono i ruoli delle persone del gruppo?

I: Erm (.) Come dire...Non so come dire in italiano ((laughing)) Posso dire in cinese?

M: Certo
I: *houqi* 后期 posso spiegare? Spiegare?
M: Sì
I: Sì chi si chiama *houqi* 后期 cioè dopo la traduzione
M: Sì
I: (.) Er erm si mette i sottotitoli nel video
M: Ok e quindi questo non lo facevi tu?
I: No no
M: Ok ok e tu usavi un software per tradurre?
I: (.) No uso un file .sr...
M: T?
I: T sì
M: Ok ma e come... come lo fai questo file?
I: (.)
M: Come lo trasformi in s-... cioè tu lavoravi su un file... direttamente su un file .srt?
I: Sì perché ho ricevuto quello file dentro ci sono italiani
M: Dentro ci sono....?
I: I sottotitoli italiani
M: Ah ok ah e tu li sostituisci?
I: (.) Certo io guardo... quando guardo episodio poi traduco insieme
M: Ok ok quindi non sai usare un software per fare i sottotitoli?
I: No
M: Tipo AEGISUB Subtitle Edit... ?
I: No no
M: No ho capito ho capito ok e quindi tu hai imparato da sol* a lavorare su questi file o quando sei entrat* ti hanno insegnato?
I: Da sol* studiato da sol*
M: Ok e... hai detto che a volte capitava di... di avere delle discussioni su... su come tradurre alcune cose difficili
I: Sì
M: Allora volevo sapere come interagivate fra di voi quando c'erano per esempio dei... dei problemi nella traduzione se avevate delle difficoltà se avevate delle chat se discutevate insieme di alcune scelte
I: (.)
M: Come... come avveniva la comunicazione fra di voi?
I: (.) Abbiamo tra... discusso sul gruppo di [Chat App]
M: Ok. Quindi avevate una chat?
I: Sì
M: Una sola?
I: Sì sì una sola
M: E che veniva usata per parlare... per tutto?
I: Per tutto si manda il compito discutere la traduzione eccetera
M: E di solito quando ti è capitato magari di avere delle difficoltà per tradurre qualcosa di difficile no? Come facevi a risolvere questo problema? Che risorse avevi?
I: Io?
M: Sì
I: Ti l'ho ho cercato nel dizionario se non trovato quel significato non è giusto per me io sono andata a chiedere all'italiano
M: ((smiles)) Ok e per esempio ti ricordi qualcosa che ti è capitato nella traduzione de *L'Amica geniale* che ti ha causato delle difficoltà? se ti ricordi
I: Sì c'è una parola [reference to a specific episode concerning the translation of an idiom]
M: [reference to a specific episode concerning the translation of an idiom]
I: [reference to a specific episode concerning the translation of an idiom] Quindi ((laughing)) io ho cercato sul web
M: Sì?
I: Voglio sapere se è vero questa erm leggenda non so come dire ((laughing))
M: Ho capito quindi di solito le difficoltà principali che hai avuto tu o anche i tuoi colleghi nella traduzione da cosa sono state... a cosa sono dovute? A che tipo di parole o di aspetti?
I: La cul- la differenza della cultura

M: Quindi quando incontravate un aspetto della cultura italiana difficile da tradurre in cinese quali erano i passaggi per trovare una soluzione?

I: (.)

M: Tu per esempio cosa fai quando trovi un riferimento alla cultura italiana che non sai come tradurre in cinese?

I: Se non riesco a tradurre in se non riesco a trovare una traduzione io rimango quello poi aggiungere la note

M: Ok quindi... però prima di aggiungere la nota hai delle... per capire tu... ci sono delle risorse interne al gruppo? Per esempio dei glossari un forum vostro un qualche tipo di risorsa interna che potete consultare tutti o no?

I: (.) No abbiamo contato solo in quelle chat non ci sono altri modi

M: Ok (.) quindi ogni volta che c'è una difficoltà di questo genere c'è la nota

I: (.) Sì

M: Senti invece cambiando un attimo argomento ma parlando sempre della traduzione... volevo sapere se avete delle linee guida che vi siete dati fra di voi per gli argomenti sensibili... quelli un po' delicati

I: (.)

M: Perché...

I: Devi evitare evitare argomenti sensibili

M: Li dovete evitare?

I: No no non li

M: Non hai capito?

I: Sì ho capito intendo non ha scritto "dobbiamo evitare"

M: Ok e questo l'avete deciso tra di voi?

I: (.) Questo argomento?

M: Sì cioè di evitarli l'avete deciso insieme?

I: Sì sì

M: Ok quali argomenti sono considerati sensibili e da evitare? Per voi

I: ((long pause)) Abbiamo discusso ma al fine non viene evitato

M: Ah ok ma quindi non ho capito se li evitate o se... per esempio le parolacce

I: ((.) Non ho sentito

M: Per esempio le parolacce

I: No non è evitato

M: Ok

I: Invece cerchiamo un modo di dire cinese per tradurre

M: Ok ho capito e quindi non ho capito bene se ci sono degli argomenti che non traducete?

I: (.)

M: Oppure non ci sono?

I: ((in overlap)) Non ci sono

M: Non ci sono?

I: No

M: Perché per esempio io ho notato nella prima stagione de *L'Amica Geniale* ho visto che a volte alcune parolacce vengono un po' attenuate

I: Attenuate?

M: Cioè un po' rese più... educate non so come... capito?

I: Capito sì sì ((smiles))

M: Quindi mi chiedevo se questa era una regola interna che vi siete dati o se c'è un motivo per cui tante volte vengono omesse le parolacce

I: (.) No abbiamo rimasto queste...

M: Abbiamo... Non ho capito

I: Cercato di tradurre queste parolacce

M: Ok ok e... ok quindi non avete delle strategie che applicate per cercare di evitare certe parole o certe cose?

I: No no

M: Ok perché non so se... tu hai visto la versione ufficiale della serie?

I: Non ho visto

M: Ok ok ok perché lì ci sono... alcuni argomenti vengono tagliati

I: Ah sì ufficiale sì

M: Eh e allora volevo sapere se anche per voi c'è una qualche regola

I: No

M: No ok

I: (.)

M: E quindi a te non è mai capitato per esempio di trovare un tema o qualcosa che hai trovato un po' offensivo e che ti ha messo in difficoltà?

I: (.)

M: Ti è mai successo traducendo?

I: No

M: No ok e.. Parlando nello specifico de *L'Amica Geniale* che è quello su cui mi sto concentrando io allora come mai avete deciso di tradurre questa serie sapendo che esiste però una versione ufficiale in cinese?

I: Ma abbiamo fatto questo lavoro prima di ufficiale mi sembra sì è vero. Dopo la versione ufficiale è uscita tardi

M: Quindi nessuno di voi ha visto la versione ufficiale dopo?

I: Forse sì ma no non l'ho chiesto ((laughing))

M: Tu hai detto di no però?

I: Io no ((laughing))

M: E so che avete tradotto le prime due stagioni giusto?

I: (.) Sì ma io ho fatto solo la [stagione].

M: E tu mi sapresti dir anche non adesso anche magari dopo quando riguardi i file quali sono le parti che hai tradotto tu?

I: Erm (.) Sono [episodes]

M: Ok [episodes]

I: Poi non mi ricordo non tutto

M: Ok ma e tu se guardi nei file che hai nel computer riesci a sapermi dire quali sono le tue traduzioni?

I: ((laughing)) Ho cambiato il mio computer non ci sono

M: Non te lo ricordi nemmeno?

I: No

M: Ho capito no era solo perché così magari poi ti potevo fare delle domande più precise sapendo che dove avevi tradotto tu solo per questo

I: ((long pause)) Sono la prima parte mi ricordo

M: La prima parte del [episode]?

I: Sì sì

M: Allora poi volevo sapere se avete tradotto dall'italiano oppure dall'inglese

I: Sì la seconda stagione dopo cambiato cioè si traduce da inglese quindi non ho partecipato

M: Non ho capito... la seconda stagione?

I: (.)

M: Non ho capito che parti dall'inglese... tutto dall'inglese?

I: No quasi più di metà (.) traduce da inglese perché la serie TV da inglese è uscito più presto

M: Quindi allora aspetta la stagione 1 è fatta da...?

I: ((long pause))

M: La prima stagione...? Dall'inglese?

I: No prima da italiano

M: Ok E la 2?

I: 2 metà metà

M: E per caso mi sai dire quale metà dall'italiano e quale dall'inglese?

I: ((laughing)) Non ricordo

M: La parte che hai fatto tu, per esempio?

I: Io ho partecipato solo la [parte]

M: E nelle parti che avete tradotto dall'italiano come avete fatto per quei pezzi in cui non ci sono i sottotitoli in italiano?

I: (.) Intendi la parte non è dialetto perché i dialetto ci sono

M: Sì

I: Abbiamo ascoltato cosa ha detto il protagonista poi abbiamo tradotto

M: È stato difficile?

I: Sì sì vero

M: Sì?

I: ((long pause))

M: E avete avuto dei problemi a capire o era sempre comprensibile?

I: Non era sempre comprensibile a volte è difficile distinguere la parola che ha detto oppure manca qualcosa

M: E come avete fatto in quei casi per capire?

I: Per esempio se io non riesco ascoltare poi chiedo ad un'altra persona se lei o lui non riesce a...tocca la prossima persona

M: Ok e queste persone...?

I: ((in overlap)) Alcuni mi ha detto sono andati a chiedere ai insegnanti italiani

M: E tu chiedevi a delle persone italiane?

I: Sì

M: Italiane sempre?

I: Sì

M: Ok ho capito. Come avete ottenuto i file originali? Come avveniva la distribuzione del lavoro per *L'amica geniale*? Chi...?

I: Non so se il capo o qualcuno ha vissuto in Italia ci ha aiutato a scaricare il video originale

M: E poi a te veniva mandato anche il video?

I: (.)

M: o solo...

I: Sì video

M: Nella traduzione dell'*Amica geniale* quante persone erano coinvolte? Sempre 5 o 6 come hai detto prima?

I: Sì sì dopo sono venuti alcuni due due persone

M: Due persone...?

I: Ma questo è molto dopo ((laughing))

M: Non ho capito queste due persone si sono aggiunte dopo?

I: Volontari che interesse a il nostro gruppo ma non hanno partecipato erm alla traduzione dell'*Amica geniale*

M: E a cosa?

I: Per un'altra serie TV

M: *Made in Italy*?

I: Sì

M: Ok quindi per *L'amica geniale* eravate solo quell* che mi hai detto?

I: Sì

M: Prima di tradurre tu conoscevi già la storia avevi letto il romanzo oppure no?

I: Sì ho letto.

M: L'avevi letto in italiano o in cinese?

I: In cinese

M: Tutti e quattro i libri?

I: Soprattutto i primi due libri

M: Ti era piaciuto?

I: Sì

M: Che cosa pensi di questa storia di questo romanzo della serie anche?

I: La storia è vera mi fa conoscere il contesto... a Napoli non so è anche un po' simile al contesto in Cina non so è successo er... erm questa condizione anche in Italia in quel momento

M: Che cosa in particolare?

I: Erm l'educazione delle donne

M: E secondo te... come la vedi questa storia? Che impressione ti fa?

I: La vedi?

M: Che opinione hai di questa... quando hai letto questa storia?

I: (.) erm voglio dire che forse anche stesso ci sono tante ragazze le donne non hanno ricevuto l'educazione

M: Ti è stato... in che modo ti ha aiutato o non aiutato a aver letto il romanzo prima di tradurre?

I: Mi ha aiutato... prima di leggere il romanzo (.) perché quando erm facciamo la traduzione erm il capo ci ha chiesto di tro- trovare il pezzo nel libro sì (.) perché alcuni il... dialogo quasi simile con quello in libro questo ci aiuta a tradurre

M: E tu mentre traducevi le tue parti hai avuto bisogno a volte di andare proprio a controllare il romanzo?

I: (.) Sì io vado a controllare

M: In quali occasioni?

I: ((long pause)) Prima di tradurre io ho riletto la parte nel libro per capire meglio

M: Ci sono degli aspetti della cultura italiana che hai incontrato nella tua parte e che ti hanno bloccato?

I: (.)

M: Ti ricordi qualche esempio di qualcosa che ti ha creato molta difficoltà?

I: (.)

M: A parte mi hai detto prima [reference to a specific episode]

I: ((long pause)) Erm c'è una parte perché non riesco a trovare erm... una traduzione è uguale con l'italiano. A volte bisogna cambiare

M: E come hai fatto in questi casi? A che cosa ti sei...

I: Trovo di trovare il dialetto al nord perché diverso diversa zona della Cina le parolacce anche diversa

M: Certo certo quindi è stato difficile?

I: Per me è difficile ((laughing))

M: E come hai trovato il modo di esprimere le parolacce in italiano rispetto a come lo fate voi? Hai percepito una differenza?

I: (.) Perché nel dizionario è... sembra tutto uguale il cinese ma quando in serie TV bisogna tradurre in diversi modi... secondo il contesto

M: Ci sono degli altri aspetti per esempio che hai trovato difficili o che ti hanno richiesto più tempo per trovare una soluzione?

I: ((long pause)) cibo perché a volte non c'è un'espressione fissa in cinese per quel cibo italiano io devo creare un nome per questo cibo per questo piatto

M: Ti ricordi qualche esempio?

I: (.) No ((laughing))

I: C'erano degli aspetti della cultura italiana che non conoscevi prima di vedere la serie e che ti sei trovat* a dover tradurre?

I: (.) Prima non conosco l'aspetto... ((long pause)) Puoi fare qualche esempio?

M: Non so se c'era qualcosa che non avevi mai sentito prima qualche nome di piatto per esempio o qualche modo di dire qualche espressione in italiano che non conoscevi e che quindi hai avuto delle difficoltà a capire e poi a tradurre? Tu arrivavi da... cioè conoscevi già un po' l'Italia e la cultura italiana prima di tradurre no? Eri stat* anche in Italia prima... E quindi volevo sapere se però hai trovato qualcosa che proprio ti era estraneo

I: ((long pause)) Ci sono ancora... i modi di dire che non ho incontrato prima

M: Ti ricordi qualcosa qualche esempio?

I: No ((laughing))

M: Senti invece la terza stagione l'hai vista?

I: Ho visto l'originale

M: L'originale ok

I: Perché in quel periodo ero a [Italian City]

M: E non hai pensato di magari partecipare a qualche altro gruppo per tradurla?

I: Penso che altro gruppo forse ha già fatto questo lavoro

M: E adesso ti piacerebbe rifare fansubbing?

I: Sì se c'è io ho tempo o occasioni voglio tornare ancora

M: Però adesso non hai pensato se fare domanda a qualche gruppo o... non hai ancora ricominciato?

I: Allora quello gruppo di [other Group] forse lo hai già conosciuto

M: Io?

I: Sì chiama [other Group name]

M: Sì sì ho presente sì. Tu vuoi partecipare con loro?

I: questo gruppo intendo continua a tradurre

M: Ma tu vorresti chiedere a loro?

I: Sì se io ho tempo voglio ((laughing)) chiedere

M: Loro so che lavorano con l'italiano

I: erm?

M: Loro so che lavorano con l'italiano

I: Ah sì?

M: Sì

I: (.) Quindi con l'italiano traduciano?

M: Sì

I: Anche il nostro gruppo prima ha un italiano ma dopo...

M: Ma dopo...?

I: Non ha partecipato a *L'amica geniale*.

M: Non ho capito. Il tuo gruppo...?

I: L'italiano

M: C'era un membro italiano?

I: Sì sì

M: Ah sì?

I: Sì è venuto dopo

M: E che ruolo aveva all'interno del gruppo?

I: Traduzione

M: Dal cinese all'italiano o dall'italiano al cinese?

I: Da italiano al cinese. Anche ha ascoltato i sottotitoli italiani

M: Ma tu hai ancora qualche contatto degli altri membri che hanno lavorato su *L'amica Geniale*?

I: Con il gruppo il chat esiste ancora
M: Cioè secondo te io potrei fare qualche altra intervista a qualcuno degli altri che hanno lavorato con te?
I: Non so se d'accordo o no posso chiedere
M: Sì se non è un problema e lo puoi chiedere se spieghi che è tutto anonimo che sto facendo una tesi su... il fansubbing de *L'amica geniale* se qualcuno è disponibile... mi faresti un grande favore
I: Posso chiedere
M: Grazie mille grazie mille
I: prego
M: E senti una delle ultime cose che ti volevo chiedere è se mi racconti un po' come è vista l'attività del fansubbing in Cina secondo te
I: Non so se hai sentito il gruppo di [other Group] viene sciolto perché ha... è.... erm come dire è relativo al copyright non può fare di più per questa cosa
M: Perché hanno violato la privacy? Non ho capito perché motivo per il copyright dei film?
I: (.)
M: Non ho capito il motivo
I: Per il copyright
M: E sono stati scoperti?
I: Sì
M: Dal governo?
I: Non è una cosa ufficiale quindi i video che hanno fatto vengono cancellati
M: Ah sì?
I: Sì
M: Tutti?
I: Sì ma non so adesso recuperano o no
M: Ma tu conosci qualcuno di quel gruppo?
I: No no ma io ho visto alcuni film che vengono tradotti da loro
M: Ma e quindi come mai... cioè qual è la motivazione per cui in Cina ci sono così tanti gruppi fansub?
Secondo te
I: Per amore ((laughing)) per traduzione questo è senza pagamento
M: Sì infatti mi affascina molto quello che fate
I: Non so se può esistere ancora o no ((laughing))
M: Perché?
I: Perché non è ufficiale sono tanti problemi dentro
M: Perché non è legale?
I: No non è legale
M: Sì lo so. Dici che questo è il problema?
I: Sì
M: Ma tu pensi che il tuo gruppo non verrà mai ricreato?
I: (.) Ricreato? Erm... (.) il nostro capo prima ci ha chiesto vuole ricreare questo gruppo
M: E?
I: Non so ci sono ancora le persone che vogliono fare la traduzione
M: Io ti volevo chiedere se sei disponibile magari più avanti a... se ci incontriamo di nuovo, che magari ti faccio delle altre domande quando vado più avanti con il mio lavoro se posso farti delle altre domande come oggi
I: Sempre sul nostro gruppo
M: Sì sempre su questo...
I: Sempre stesso argomento?
I: Sì sì sì assolutamente sì
M: Io penso che tu abbia già finito la tua tesi ((smiles))
I: No in realtà no ((laughing))
I: No?
M: No io sono al secondo anno adesso ho tre anni di dottorato per cui adesso fino a novembre io devo raccogliere i dati e fare tutte le mie analisi e poi inizio a scrivere la tesi quindi può essere che adesso nei prossimi mesi io debba fare magari delle altre interviste per chiederti delle cose un po' più precise non lo so adesso non mi viene in mente però volevo sapere se sei disponibile per rincontrarci o se hai il contatto di qualcun altro che posso intervistare come te che ha lavorato all'*Amica Geniale* magari
I: Ti posso chiedere
M: Questo ti ringrazierei moltissimo e niente queste sono le domande che ti volevo fare oggi

Volevo chiedere se c'è qualcosa che tu vuoi chiedere a me sul mio lavoro se hai qualcosa da chiedermi non c'è problema

I: Il tuo lavoro cosa studi adesso? Sono corsi?

M: Ho seguito qualche seminario di metodologia della ricerca però non è tutta un'attività individuale di ricerca e io sto facendo questo lavoro sulla traduzione audiovisiva e sulla traduzione in cinese dell'*Amica Geniale*. Mi concentro soprattutto su come vengono tradotti i riferimenti culturali per quello che l'ho chiesto più volte e basta io ho studiato cinese alla triennale alla magistrale poi mi sono specializzata in traduzione e adesso sto facendo il dottorato

I: Se poi vuoi continuare a studiare in Cina

M: Adesso vediamo cosa succede quando finisco il dottorato... In Cina vedremo...

I: Non ci sono opportunità di scambio in Cina?

M: Sì infatti io dovrei fare un periodo lì però adesso per via del Covid non ho potuto organizzare niente. Adesso che sembra che la Cina...

I: Adesso puoi pensare

M: Sì infatti ho aspettato però fino ad adesso di vedere che cosa succedeva e adesso... vediamo se magari dopo l'estate riesco a venire in Cina un mese due mesi vediamo un po'

I: Se vieni possiamo incontrarci

M: Certo volentieri tu dove sarai? Non lo sai neanche tu?

I: [City] ((laughing))

M: Ah sì? Rimarrai lì?

I: Sì oppure [City] in questa zona

M: Ok beh ci incontriamo sicuramente io sono stata lo sai a [City] per sei mesi prima del Covid quindi mi piacerebbe tornare magari per qualche giorno a rivedere un po' di posti

I: Tu l'hai studiato in Cina?

M: Sì ho studiato alla [University] a [City]

I: Ah in nord

M: Sì e poi alla [University] a [City]

I: Ah perché si chiama [University] ((laughing))

M: Sì a quella di [City] ho studiato e mi è piaciuto molto tu in che zona abiti? A [City]?

I: Abito... è un po' lontano [Street]

M: Non mi ricordo

I: Ma lavoro in centro si chiama [City District]

M: Sì sì sì. Tu rispetto a quello di cui abbiamo parlato c'è qualcosa che ti è venuto in mente che vuoi aggiungere che mi vuoi dire che secondo te mi può essere utile?

I: La discussione di oggi?

M: Sì rispetto a tutte le domande che ti ho fatto se c'è qualcosa che non mi hai detto che secondo te mi può servire che vuoi aggiungere

I: ((long pause)) Non sembra

M: Ok va bene senti ti ricordo che sarà tutto anonimo e che se tu dovessi cambiare idea e non vuoi che io utilizzi le informazioni che mi hai dato oggi basta che mi contatti e me lo dici. Basta io intanto ti ringrazio moltissimo per il tempo che mi hai dedicato perché so che è tardi adesso da te in Cina e mi sa che forse vuoi andare a dormire

I: No no ancora

M: Domani forse lavori quindi non ti voglio far perdere troppo tempo

I: No no mi fa piacere starla con te

M: Grazie mille poi se hai bisogno che io ti aiuti a fare qualcosa per l'italiano se hai voglia che ci sentiamo magari per esercitarti un po' con l'italiano non lo so quando vuoi io volentieri

I: Grazie

M: Va bene Io non ti voglio disturbare altr- ancora per cui ti lascio andare a dormire

I: (.) Buon pomeriggio

M: Grazie mille e buonanotte e ci sentiamo. Poi io una cosa che non ti ho detto è che questa intervista verrà scritta nella mia tesi e probabilmente scriverò degli articoli accademici che verranno pubblicati quindi poi quando avrò dei risultati io te li faccio vedere

I: Mi aspetta

M: Grazie mille intanto e buonanotte e buon lavoro domani

I: Grazie ciao

M: Ciao ciao grazie mille ci sentiamo comunque

I: A presto

M: Ciao grazie

I: Ciao
M: Grazie

Transcription Official translators' interview

M: Yeah I hope everything will work fine so yeah as I said I wanted to ask you something about yourself and who you are and your cultural education background. So just to start I wanted to ask you where are you from and where do you live right now?

I: Okay okay ((long pause))

M: Can you hear me?

I: Yes I can hear you

M: Okay so first questions er there are two where are you from and where do you live now?

I: Okay I am from [Province] China er the [City] I was born in is like in the north part of the [Province] is in the central of China and currently I am still living in the same province of [Province] but I'm living in a different city from my born place I am living in the capital city of the province [City].

M: And how long have you been living there in [City]?

I: Er fro- I'm a- two thous- er I moved here because [personal statement] and I have been living here like two years and like three months

M: Okay so you do not work there in that city?

I: I also work here you know I had to get a job ((laughing)) [personal statement] so I applied a job here first and then er er like I applied a job in this city [City] and then I worked here for like five months and then after five months [personal statement]

M: Okay okay and also I wanted to ask you about your cultural educational background. So what did you study at university?

I: English ((laughing)) English is my major I am like a bachelor degree

From 2020 er 2008 to 2012 I studied four years in [University] as an English major student

M: Okay just...

I: ((in overlap)) My English major is like more about education like education I received in the university is to be a teacher to be an English teacher yes that is my major direction

M: Okay okay so did you study just lang- just English or also other languages?

I: (.) Erm... in the second year of the university there is another like manual- how do I say that... *xiaoyuzhong* 小语种 like apart from English you can learn some er another language which is not like have so many people learning and there are two options Japanese or Russian and I chosed I chose Russian ((laughing)) but I er I can't say I don't think like it is good to say bad things about your teacher but I really don't think my Russian teacher is a good teacher

He spent almost the whole class talking about himself and so I didn't learn much about Russian only maybe a few words ((laughing)) (inaudible) I could

M: ((laughing)) Yeah yeah... For how many years did you study Russian? Study let's say study

I: I don't think... too long maybe only a semester not so long not so long

M: ((in overlap)) okay okay

I: And Russian is also very difficult I can't pronounce the 'huh'

((general laughter))

I: You know my tongue can't go like that so I didn't learn Russian very well and then I self-studied another language Korean I self-studied Korean

M: mm mm interesting... so you mentioned English as your major. How long have you been studying it since bachelor and then...?

I: Yes I am only a Bachelor in English degree student

M: ah okay

I: So you know I studied the English the four years of the Bachelor

M: And did you have the chance to deepen your knowledge of English going abroad?

I: No

M: Okay

I: I came from a very small city and not a rich family so I think it is erm (.) and I think... bachelor is my s- I can get better but I think a bachelor is good enough so after graduation I started working

M: mm mm okay and after graduation what kind of work did you start doing? Teacher?

I: mm even during even during the university study I worked like on the weekends as an English teacher like a whole (state) of English teacher like a pre- prim- middle school student or like elementary school students and I I teach students erm like only on the summer holiday or the winter holiday I went to a... er... like institute

to teach a class of students to teach them about the new concept English which is a very classic ((laughing)) English material in China ((laughing))

M: Yeah yeah yeah

I: ((In overlap)) And...

M: Yeah yeah go ahead

I: I didn't work as an English student or teacher for a long time. After graduation I only st- I only worked as a teacher for a very short time and then (.) because I am not official I'm not like official teacher so the salary the benefits the welfare is not so good so I gave up and I started working in a [Institution]. I worked there for (.) like seven years maybe? seven years until 2020 and then I applied another job in [City] and in the company of [Company] and I worked there as a PM til now project management

M: Yeah yeah yeah [on the Company]

I: ((in overlap)) ((laughing)) yes

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information]

I: [on the Company, personal information]

M: [on the Company, personal information] So thanks for sharing ((laughing))

I: ((laughing))

M: So going back to our things ((laughing)) could you just give me some more details about the courses that you attend at university?

I: I'm sorry I can't ... I didn't hear you like it almost like stopped

M: Can you now? Is it better?

I: Images... no okay okay I can hear you now

M: Yeah I was just asking if you could give me some more details about the courses that you attended at university. Anything related to translation?

I: Okay. Erm the courses I take I took at the university is like the same as every other university in China ((smiles)) you know reading intensive reading and reading carefully and elaborately reading and listening listening to all kinds of materials news talk shows and reading listening and *kouyu* 口语 speaking we have foreign or foreign teachers who will show us and she is a I think she's from like [Country] but she speaks very good English she has studied in America so her English is okay and is very good she's speaking reading listening and translation...translation there is there is a course about translation but only I think only in the third year in the third year or fourth year I think maybe for one year I think it's for one year I can't be sure but not very long time not like for maybe two or for years no only one year I think

M: Okay and...

I: ((in overlap)) The translation yeah general the general rules of the translation don't have lot of practice

M: Okay was it about specifically audio-visual translation or just general translation?

I: (.) erm now let me think... ((long pause)) I think it's just a general translation maybe like the teacher would show us study video clip and we we translate it but not very much mostly general translation words... words translation written translation

M: So how did you then become a translator?

I: Mm okay as I said right now you know after being a teacher for a short time I started working at a [Institution] and the work time here is special it's not like every Monday to Friday more erm 9 o'clock a.m. to 5 or 9 am to 5 pm not like that no worktime there is special the work time there is like 7 a.m. to 2 p.m. and then I got off work and the second day 2 p.m. to 10 p.m. and the third day I got to take the whole day off

M: Okay ((laughing))

I: So I have a lot of time and... actually I started working as a part-time translator but the trans- the part-time translation job actually started I think like half months before the work at the government branch institute. I was searching on the internet and as an English major student I love seeing I love watching the TV series I love watching them and it's a way to improve English it's also a way to like entertainment so I love watching

that and I think when I was watching the American TV series which is called like I think it's like *Young Daddy* ((laughing)) or like *Baby Daddy* I think maybe it's an American TV series like that and then I see some subtitles on the s- on the screen which was like 'If you want to be a translator of the TV series join us in the [Chat App] group' then I joined a group and I passed the test passed the test and I interned as a translator for a month. For a month I became a member of their part-time translator

M: Alright and were you paid for this or was it volunt-

I: ((in overlaop)) Yes yes I was paid I was paid the wage was really low ((laughing)) but I was paid M: Right so it was like an official agency that posted the...

I: ((in overlap)) Yes that er erm it's [personal name]... can I say this? ((laughing)) erm ok I... it's an official translation agency like it has a... it has a physical office. It also has the online part. I was a member of the online part and so I worked there but the company you know when I worked a few... I think a few months [private information concerning the agency] start a new company so I follow [personal name] ((laughing)) here

M: Okay so...

I: ((in overlap)) I didn't even ask my advice like do you want to stay or do you want to go away? Bec- I just... I don't know I'm just guessing [private information concerning the agency] later I became part of [personal name] company

M: Okay so this was not the same company of...that right now [personal name] owns? It was another one

I: Yes

M: And [personal name] was working there and then she moved to another with you?

I: Erm yes with a lot of people just... including me yes

M: And so where did you learn your translation skills? Since you said that at uni you just attended one course how did you learn? just by practicing I guess?

I: I think like... I did not work like a specifically on translation for... during university but all those courses I think they are like the basis for my translation skills you know I learned grammar I learned the meaning of the literature work and so I guess the meaning I guess the meaning and my En- my Chinese is good enough so I can organize the language ((smiles)) so... I also erm I also watched TV series for a few years at the university so the accumulation is also helping me with my translation in the future

M: Right. So right now I don't know if you still work as a part-time translator or if you were saying that you used to do that...? Are you still doing it?

I: As you can see like even the interview was pushed off for so many times because I am super busy at [Company] so I wanted to like still be a part-time translator in the... [Translation agency] the company I am working when I am translating the *My... erm a brilliant girlfriend*. I want to I want to be maintained as a translator but the time is so short so currently I think for like half a year or almost a year I didn't any translation I need time but I don't have time and... After the... you kn- after I am moving in the city the work the workload is high and also I [personal statement] I can't cover the two jobs so not no- ((laughing)) and...I I tri- I tried again when like... I think last year I tried like three months maybe I tried three months still as a part-time translator in [Translation Agency]. I worked like I think for like three months. It's super busy. When I got home at nine o'clock and I still translated for like two hours the- so I stayed at ((laughing)) twelve o'clock and... I think I love the part-time job so I am willing to pay that time but after three months there isn't some part-time job for me so I stopped there and since then I didn't do any translation ((laughing))

M: I see so... and your working language is I guess it's... Chinese and English. When you did and if you will do it again it's just Chinese and English right?

I: Erm you mean in working or...

M: Yeah yeah in translation... tasks

I: Yes in translation it's in translation it's like English-Chinese English Chinese mostly English to Chinese only for a very small fraction of the work is the translation- translating the Chinese into English (.) because mainly the company is like introducing boring TV series to Chin- Chinese audiences so the job is English to Chinese

M: Yeah of course of course. And did you have the chance to work also in different kinds of translation tasks or just audiovisual I mean subtitles?

I: Mmm... okay let me think... mostly just audios or you know just videos. Sometimes I have to... they don't gave me the English script sometimes only video no English context no English text no the subtitles words I have to listen and write down the English and then translate it into Chinese sometimes

M: Okay so it's mainly video right?

I: Yes mainly video

M: Okay so this first part we have covered it and before moving to the next one I wanted to ask you if there is something else that you think it's worth adding or that you want to add about...

I: About myself about work as a translator or...

M: ((in overlap)) Yes about the things that I've asked you if there's something that... came to your mind now otherwise we can move on to...

I: I don't have it I don't have anything to add ((laughing)) let's just move on

M: Okay so I'll just move to the next section which is... I'd like to understand a little bit more if you can help me to understand how the official audiovisual translation market works in China so I was curious about... er when you translate subtitles like do you rely on some guidelines? Cause I've been searching a bit but I could not find any specific like rules or guidelines that for example we have here in the Western... part

I: Guidelines... You mean like guidelines for translation?

M: Yeah

I: What do you mean guidelines? I don't understand. What rules do you have there?

M: Like rules that you have to follow in... like I don't know the number of characters or some particular things that you have to stick to

I: Oh oh yes there are some requirements from the company when I'm translating and they gave me the requirements. About the like audiovisual translation market in China mm... I don't have an overview of the market but according to my knowledge you know there is an app called *Renren* 人人. Have you ever heard of that?

M: Yes

I: *Renren shiti* 人人摄体

M: Yeah

I: And... so generally people think that the audiovisual translation is free so the translator won't get any money from the job they are doing that's the... that's the concept that's also my own concept before I'm starting doing this translation job because there are many articles online to say that as an English major student or as a foreign language major student you can join them for free you know you can have the chance to see all those foreign TV series movies that is the... that is almost the pay for your work so you don't get any money. That's the article online we have already known. So how do they work? They join a... they join a like [Chat App] group erm... by that time there is no [other Chat App] I think... they join a [Chat App] group like (.) they get the task and then they do the translation and it's free. It's a practice for the English major students and it's a bonus for the viewer for the audience so the whole thing whole is free. That's what I know before doing this job so when I'm star- when I'm starting the job I wasn't expecting any money because I think there won't be money and... later I read some new articles saying that... is... the whole market it's not like that. Maybe... maybe it's a secret ((smiles)) or maybe like only the (.) people in the industry who are behind the industry will know this and I don't know as a normal audience I don't know the whole operation behind this industry. For me I got paid erm... in this part-time job but not a lot only maybe one line how do I say? When the time goes by my salary increased a bit but still not high otherwise I would be a full-time translator ((laughing)). And as to the guidelines you know the requirements are their like... I can remember a few an- I I I think I have some doc...uments

M: Do you think you can share with me if you have some documents about rules and requirements?

I: Yes I can I can share you

M: That would be really great

I: Okay so I'm... it's in Chinese so later after this interview I'll share you through mail or (inaudible)

M: You can send me via e-mail that would be really great

I: Okay

M: And is it a document that the company gave you? Like...

I: ((in overlap)) Yes

M: So these are the requirements of the company?

I: Yes yes they have the word length for one sentence you know one line the sentence shown in the video it can't be over like 25 Chinese characters because otherwise there won't be enough space for the characters and another is like and (then) sensitive words or sensitive themes you have to... like for the sensitive words like like... the bad words like 'fuck' or ((laughing)) 'fuck (off)' those bad words you don't you don't have to like translate it as it is you like you ignore it or use a like mild way to say it and for the int- sensitive scenes like maybe... you know... ((laughing)) they're showing too much skins or like being intimate you write down the time of the scene and you remark them in the text or in the word file and submit it to the company. Maybe they will do some work after. I don't know I just give them the time

M: That's interesting because it was something that I wanted to ask to understand how this works and since you mentioned sensitive contents... because I know that some contents in China are like f- erm censored from audiovisual products... do you like...

I: ((in overlap)) Yes the whole TV series every TV series or every movie will be censored by the (.) central government the bureau (inaudible) yes there is a bureau in the in central government that will censor everything and if it's passed it can go public. That's for the censorship

M: You said that you can write in a different document sensitive things that you find but are these already censored before? I mean before you get the final video is it already like cut in some things and then you do another one? Or do you receive the original no-censored version?

I: I think what I got is the no-censored version I think I got is the... Except for a- erm it is like an edit. Unless the people the editor who has already edited something sensitive I was given I think a non-censored (.) video. I write down sensitive points sensitive time sensitive words and then (.) I think I am only the first link of the whole TV series I only do the translation and maybe the proofreading maybe the proofreading sometimes and then the second link I think is the company they would like er proofread my work or sometimes they won't if they trust me enough sometimes they won't so translation my work... then proofread then the company you know [personal name]'s company is only like a translation company they get the task from another company you know like we call it ((inaudible)). Maybe they get it from [streaming platforms] another video website you know that's where they get their tasks from their cooperation partner. Then they give the translation work to the... er to that company and then maybe they will also do some censorship or they will also do some work I am only guessing I don't know I believe it is like that they would do something like this and then they finalize the work and they send it to the bureau to the Chinese central government bureau and then if it's passed then they can...the TV series or the movie can go public on their website I think the whole process might... should... might be like this

M: Okay that's interesting and talking in particular about *My Brilliant Friend* this series... Did you have to adopt some strategies to avoid maybe sensitive mm... topics? Do you remember anything in particular that you had to like avoid translating and how did you behave?

I: Okay generally speaking you know in translating these audio er these videos these TV series as to the contents there isn't much sensitive things I think mainly they say sensitive things are political related but you know the TV series is only entertainment so not a lot of politics so mainly...

So the sensitive things won't be... (a lot) and... erm I think the most common in- ins- sensitive things are like the intimate scenes. You know Chinese people I don't know about nowadays but you know (even) before a long time ago the Chinese dramas and movies there won't be like hugging kissing you know ((laughing)) there won't be. But hugging kissing like maybe making love showing a lot of skin or showing your breasts cleavage it is very common in foreign movies and TV series erm and the sensitive things I think mainly currently are all... or at least when I'm working as a translator is like this. If it's only like not so much like maybe only hugging kissing it's okay but like if it's too much the... ((laughing)) then maybe I need to write down that ((laughing)) because maybe they are afraid that like it would give a bad influence to the young child so the sensitive parts contents are mainly like that and the bad words like I mentioned gen- genitals or prod- ((laughing)) production organs something like that the sensitive things I encountered in the translation is mostly like this and... only some words maybe like (.) communist I think in in in the TV series *My Brilliant Girlfriend* there's no there's nothing related to (.) politics it's only intimate scenes and violent scenes intimate things and violent things that's the thing I encountered a lot I think ((laughing))

M: And how did you have to translate... when you encountered these did you have like to tone down or what was your workflow for these? For like swearwords or I don't know erm these things that you mentioned? Swear words violence or these...?

I: Okay (.) in subtitles there are only be like... swear words related and I just tone them down I don't say... I used a... mild tone words I just say *gun...zoukai* 滚走开 to use these kind of words ((smiles)) which is not so bad and... as to violence scenes or intimate scenes I write down the time for... I write down time and submit to the company and they can do the work later

M: Alright so you just erm signaled that there were these like sort of sensitive topics and then someone else translated them?

I: Topics... in the lines there won't be there isn't sensit...ive topics

M: ((in overlap)) Like not topics but words

I: I still...

M: Some words like violent words or swear words you just put them aside and then someone else handled them?

I: No no as to the words as to the swear words the sensitive words I just...there is almost no sensitive words because sensitive words mainly what they care what the viewer care maybe it's only politics related there is no... there is almost no sensitive words in the lines only swear words only swear words and I tone them down it's okay. I use the ((inaudible)) I don't say it like the originally mean ((laughing))

M: Yeah so toning down is the general... erm rule?

I: ((in overlap)) Yes

M: ((in overlap)) Can I say?

I: Yes yes yes

M: And in *My Brilliant Friend* did you find any reference that you felt like it... could... hurt the audience's sensibility and then did you have to like take an important decision of omitting something or something like that? Or just what you just mentioned about erm... swear words and...?

I: Mmm you mean you mean in the lines there are some like words which might influence the audience so I need to do something?

M: Yeah

I: Erm... I don't think there is because I... *My Brilliant Friend* is a really good literature work so there (.) isn't a lot ((laughing)) like fighting influence the contents for the audience so I don't think erm... now it's not... I think there is no such content I have to work for I don't think there is

M: And did it ever happen that you and the client let's say the agency had a divergent position on some... on the translation of some words or ...sentences that might have been considered sensitive?

I: ((long pause)) Erm ((long pause)) No. I think like the first season like I am the... [task roles in the first season] and... I think the feedback they gave me is like I missed some translation not the lines but some erm... some how do I say maybe like in the scene there is a shop's name I forgot to translate the shop's name in the picture you know in the scene only something like that there is no other feedback like I showed the (change) of my translation or words no

M: Okay

I: I think maybe I'm doing a good... ((inaudible)) ... job or maybe like they are ((laughing)) ch- ((inaudible))

M: I think your connection is having some problems. Can you can you hear me?

I: Yes my connection I can't see you for a few seconds ((inaudible))

M: Yes same here and it says that your connection is low so I lost the last couple of words that you said

I: No...

M: You were talking about the feedback

I: ((in overlap)) Yes apart from like I missing a few they call it (*yingfu* 应付) I don't know how to say it in English only some words on a (plaque) or on a shop on a flo- on a wall maybe like I forgot to translate them that's all that's all the feedback I get nothing more concerned about the sensitive words or the contents of the video

M: Okay and so talking about feedback could you tell me how was the revision process conducted?

I: (.) revision process... ((laughing)) okay the first season you know I do the whole job so the translation and revision is all done by myself so... and for the second season I am not translating I am only proofreading so other translators do the translation I proof them and the... the editing process the proofreading process I think is erm I if the work is done by myself then I maybe I don't need to go through the video from... from the beginning to the end I wo- I look at my own translation and to see if there is any improper words or wrong characters wrong Chinese characters and then I change them and to see if the sentence reads smoothly or not and to check if there is wrong characters and read smoothly and the meaning is proper I check this and if the... for the second season of *My Brilliant Friend* I am only proofreading so I have to (.) there is like (.) a subtitle file I drag the subtitle file into the video so I can er I watch the video and mainly focus on watching the subtitle to see if the words are... right. For the first season the subtitle the final subtitle is Chinese and Italian ((laughing)) it's really difficult I have to like... I don't know any Italian I have to listen really carefully to the characters speaking but for the second season the subtitle is Chinese and English and... so it's a little bit easier maybe I think because I don't have to read them and... let me think... I drag erm the for the second season I drag the subtitle into the video and I watch them and I have to check both the Chinese and the pronoun- erm the accordance of the sublines with the video sound you know I have to make sure the subtitle is strictly in accordance with the video. When people start subtitle starts when people stop talking the subtitle stops. I have to make sure the timeline of the subtitle is also correct

M: Okay and so you said yesterday... you told me that the second season you were the only proofreader and that the translation was carried out by more than one translator. Did I get this information right?

I: Yes yes

M: So could you tell me how this process was... how the task was distributed? I mean why there were more than one translator?

I: (.) I think there is more than one translator because you know in video translation there are always many translators it (can't) be done by one person. The time didn't allow them to do that because you know for some TV series they... for some website they want the TV series... if the TV series is like in fashion it needs to be on- online like (were's) for example if the TV series is exported from America so they want to... they want the online time to be shortly after the TV series has already online in America it will be only a few hours after American online time so they need the TV series the subtitles to be completed in maybe two hours or three hours. One person can't do that so they divided the task to like for a 40 minutes TV series they divided the subtitle to four people each people I think gets a 10-minute task so after one hour the 40 minutes work is done (as speed require)

M: Okay. So I'd like to ask you if in the first season you were the only one. How did you do this? How were... What were the deadlines that you had since you were just one?

I: You know for some TV series the time is short you have to finish like within today within today you have to finish but for some... for some TV series for some movies the time requirement is not so strict you have like maybe one week or two weeks to do that. I think for the first season it's not so like it's not in the rush I think I have a few days or like a week to do that

M: For each episode or for the whole series?

I: For the whole season I think

M: Oh season

I: ((in overlap)) For the whole season. I think okay I don't remem- I don't think I finish it in one... week or in (what) but... I think one... week to two weeks maybe... it won't be over two weeks ((laughing))

M: Okay

I: It was...the time you use to translate a TV series is not based on the length of the video it's not based on that it's based on how much lines in the TV series and for *My Brilliant Friends* the general rhythm of the TV series is relatively slow you know people speak not so frequently or not so much in the TV series. For some TV series 40 minutes video there could be like one thousand lines but for *My Brilliant Friends* I think maybe only... let me check (.) maybe... (.) Oh there's maybe like eight hundred sentences mayb- eight hundred lines so...

M: Eight hundred sentences per episode?

I: Yes and the eight hundred is including the subtitles for the producers directors the costumes in the first part of the TV series so not so much and maybe only if you were strictly speaking only talking laughing in the TV series I think maybe only seven- ((inaudible))

M: I think I've lost you. Can you hear me? ((inaudible))

I: Yes I can hear you it's my network is also bad again

M: Yeah I think... it's colored in red your connection so I think it's...

I: Oh my God is it OK now?

M: Yeah a little bit better

I: Oh wait let me open the door maybe it will get better ((long pause))

I: Okay is it better now?

M: Erm...I can hear you I cannot see you properly but I can hear you ((long pause))

M: Now it's a little bit better

I: (.) OK

I: OK is it OK now?

M: Yeah better better

((general laughing))

M: So another question about this erm... the translators involved... you said that yeah in the first one it was just you that do... did all the job and in the second more than one. So how you as a proofreader guaranteed consistency? I mean because I guess that there were differences in how people translated I don't know proper names or things...

I: Oh about this

M: Yeah

I: There is a... We have already considered about this the company the agents have already you know considered this so for every TV series for the names especially the names of the main characters there will be a fixed version there will be a fixed version of like English Chinese like this name this English name you should translate it as this so to make sure that name the the accordance the consistency you mentioned

M: OK so do you think that you will translate the third season as well?

I: I don't think so ((laughing))

M: I mean because you're not working as a translator or because it won't be broadcast?

I: Has the third season... done? I don't know

M: Yeah

I: The third season is finished?

M: Last year it has been broadcast in Italy but I think it's not broadcast in China yet

I: Let me try I think maybe there is a... Okay oh it hasn't... ((long pause)) the fourth season (.) okay (.) I don't know I don't know if I will have the chance to translate the third season and... because it's not like me it's decided by me it's decided by the agency and if the agency would have the chance to like get the task from another company of translating this it's still... ((smiles)) I don't know I think it's still a question

M: Yeah

I: And... even if... I hope I will have the chance and even if like... I would be involved in the translation of third season I think I would only work as a translator for like maybe only one episode. I don't have that...

unless the time you know they have a long time for me then I could done the... a proofreading of the third season but if they... if they are like in a rush they require it to be completed in a short time I don't think I have the... I can do that I can maybe I would only work as a one-episode translator

M: Okay. So were you...

I: ((in overlap)) [personal statement on the job task]

((general laughing))

M: Yeah ((laughing))

I: But now I recall that ((smiles))

M: Yes so you were proofreading second instead of translating because of time problems

I: Yes

M: Okay okay

I: Not only not only no not only time problems that's the... that... I don't decide the job I get. I don't decide the task I get. I only got the task from like you are proofreading the second season you're not translating you're only proofreading and my personal guessing is like... because I am a little bit expensive than other translators maybe because I have been working there for longer than others so the salary even as a part-time translator the salary might be a little bit higher than other translators. If I translate it then they have to pay me line by line you know eight hundred lines then eight hundred lines salary but if I'm proofreading the salary may only be like the... I think one third of the translation.

M: OK so they wanted to keep it cheap

I: ((in overlap)) ((smiles)) only my personal guessing

M: Yes

I: Only my personal guessing ((laughing))

M: So generally speaking the like salary conditions for audio visual translators in China are really.. low?

I: Low

M: Low

I: Really low

M: Okay

I: Like I said before I do this the information online is totally free. There's no money given. The only bonus for your hard work is get to see all these foreign movies TV series ahead of other audiences you know a little bit earlier than other audiences that's the only bonus. After I get a job I think I started from you know the... you know Chinese currency right?

M: Yeah

I: When I started as a intern (.) my salary is [N] RMB (.) one line. That's how much so if for like three... No no no no no not [N] is high I think

M: ((laughing)) Okay

I: It's really high ((laughing)) when I started I think it's only [number lower than N] or only [number lower than N]. I think when I graduated I was only four five years (inaudible) it's the (price) ((inaudible)) that you... of [N] and (.) currently I think last year when I do the job the salary rate is [number slightly higher than N] one line that's the... ((laughing)) that's very high

M: Is it high? [number slightly higher than N]? Really?

I: Tha- you know compared to where I started it's really high ((laughing))

M: Yeah yeah yeah. So I can see...

I: ((in overlap)) I don't work at any other companies other translation agencies so I don't know the gap the difference I don't have a comparison mm I don't have comparison and you know as to salary is kind of secret you won't get very real information on the Internet so I don't have a comparison to make

M: Right so do you think that these voluntary... idea of translating affect this? You mentioned that you believed that... even you believed it was for free

I: Yes ((long pause)) yes mm let me think ((long pause)) yes it affects this and it's only one reason it's only a reason. People don't know it was paid and it's a reason. And for another reason is the requirement for this video translation is not so high. It's not like scientific documents. It didn't require super high English skill. Even a... university student maybe he can also do the job and there are many...

M: ((in overlap)) You mean the free one or the paid one?

I: The paid one. I'm talking about the... I'm not talking about free or paid I'm only talking about the translation work I'm only talking about the work difficulty level it's not so high so the requirement for the translation is not so huge like if you're like an English major the job may be easier for you but if you're not an English major and you only passed CET6 or CET4 you can also do the job maybe not so quickly or not so... the work out the come out won't be so perfect but you can do that you can also do that erm (.) yes I think it's not so... and the requirements for the job for the trans- audio- for the video translation job is not high. They are not setting many barriers or requirements for the job applier like anyone can apply for this job as long as you pass a test

maybe they will give you a clip to translate and if they say 'okay it's okay' then maybe you can do you can continue to do this. But there isn't like you have to be an English major you have to pass TEM8 you have to pass a very high level English test no there is no such requirements so anyone who is interested and who think they can do the translation can apply for the video translation job so the agency the industry they have a huge market to select the translators so I think that's also a reason why the salary is relatively low

M: Yeah, I can see. So when you applied for this job to the agency did you have to take a test or...?

I: Yes I had to take a test yes they gave me... I think I... I think I... I think I took more than one test they...it was almost like 10 years ago I don't remember clearly but I think they gave me more than one test to test my translation and my... my listening skills my translation skills and...even I think of my reading skills I think maybe they gave me a document to translate and then they gave me a video clip I think it's more like a commercial or like a video of introducing some equipment or tools. They gave me a video like this and they asked me to translate one line by- line by line to... like only write down the like the character in the video say one English line then I read that in Chinese and another Chinese lines. I think it's like that. They want to see if I completely understand what they are talking about. I think that's the test

M: And there was like a level of English required like with a certificate or they just...?

I: ((in overlap)) No as I said there is no requirements no English level requirement from the agency they only test you and then they start giving you very small tasks and they also call it (training) ((laughing))

M: The what?

I: They give you after you pass the test you can start working technically you can start working and they give you small tasks you can start working at the small tasks but like they are... built by this action they are saying like 'it is training we are training you to be a better translator and how do we train you? We give you a job to do and ((laughing)) when you graduate the job is done and you are trained to work well' ((laughing))

M: Okay. So talking about again *My Brilliant Friend*... of course you told me that you translated from English...

I: Yes I tra- for the first season they gave me the ti- the gave me cont- they gave me the text of English and Italian. They gave me the English and the Italian and I don't know any Italian but I understand English so I organized the subtitle first you know two lines English first then Italian in the lower bottom in the one one line one subtitle two lines. The first is English the second is Italian

and I organized the subtitle first then I translated I changed the English into Chinese. Finally the subtitle would be Chinese and Italian for the first season

M: Did your lack of knowledge of Italian cause you any problems any difficulties, you think...?

I: Yes ((laughing)) yes

M: In what way? Can you explain it?

I: Yes you know when translating English to Chinese it's okay it's no problem I can do that and... I can also organize the subtitle while based on the text they gave me because the text they gave me is English and Italian in a line so... so I can like paste I can paste one English sentence then one Italian sentence it's okay it still has like some difficulties I have to maybe turn to the internet for help. If I don't I can't tell because you know the context the text is a lot... sometimes maybe I would get a lot in English and Italian so for some Italian sentences I would input them into the internet translation website to know what they mean then I can put the English and Italian together sometimes. And the most difficult part is when I'm giving the subtitles a timeline in another app you know translation is only the first step. The second step is use like an app to give the subtitles a timeline to make sure the subtitles are in accordance with the video that's the difficult part because when I'm giving them a time I can only paste on the Italian words because the characters are saying it in Italian ((laughing))

so this is the most difficult part and... I'm only... I'm almost only guessing you know I hear what they say and then I see the Italian subtitle okay the first word is this it's okay I mainly focus on the first and the last words of the Italian and make sure they are in accordance with the characters' voice then I give the subtitle a timeline. As I said earlier the (rithm) of the TV series *My Brilliant Girlfriend* is relatively slow so it's not a... it's not very difficult for me to give them give the subtitle a timeline in general but when people are speaking one after another and very quickly oh my God ((laughing)) it will be super difficult because they are speaking so quickly and I have to make sure the subtitle is in align with the characters' voice and I remember that there is a scene like... I was asked to do it again because the work I did first is not qualified and that scene was... I believe it's like Happy New Year moment like the characters many of them they are setting fireworks they are celebration they are singing and maybe some bad things happen later maybe they are quarrelling or fighting you know the scene you can imagine the scene and people are saying so many things together and the subtitle making them a few minutes is like ((laughing)) a nightmare for me I will do it many times and still the agency is not satisfied do they asked me to do it one more time ((laughing)) but lastly the second time is okay the second time I finished they say it's okay

I: But I was just wondering why do you think they did not hire a person that could speak Italian to translate this? I mean are there any... if you know... translators that actually can work with Italian in China?

I: Mm I don't know I don't know any person who studied Italian language I didn't know any person like that
M: Okay so because...
I: ((in overlap)) And...
M: Yeah yeah go ahead
I: And and as to why don't they hire another person who is an Italian major I think it's also because of money ((laughing)) because they can... people like English like is a... it is like it's a common major for people like any Chinese students can I don't know the level might be different but any Chinese student knows some English so English major students or like peop- students with the knowledge of English are very common and common also means maybe cheap but as to some minor foreign languages like Japanese Russian Italian Korean French (.) it is really (.) small group of people who are learning them and it can be I think it can be very expensive the general market situation is minor language- minor foreign language is more expensive than English that's the general situation so I'm guessing. Maybe they don't have the resource that people in that agency is mainly doing English to Chinese translation maybe they don't have the resource normally
M: And was this the first translation of some Italian products that you have done?
I: Yes
M: ((in overlap)) The only one?
I: ((in overlap)) I have never I can say I have never watched any Italian ((laughing)) entertainment program or TV or like movies before that and after that ((laughing)) also no
M: So did you have any knowledge of Italian culture before starting translating this series?
I: Mm food. I have watched some documents about noodles you know ((smiling)) and so they say Italian noodles and Chinese noodles that is like we have the same cultural diet between Chinese and Italian we both you know eat noodles a lot and in that documents okay the various noodles that you eat Italian wow it's amazing ((laughing)) and I have also watched some TV programs in China about you know the... touring in Italy to see the scenes to taste the food I have only done that and that movie... that movie... si-si-li? I think I have also watched a movie you know... let me read it.
M: An Italian movie?
I: *Beluci* ... that beautiful Italian women who is super beautiful like around the world. What's her name?
M: Monica Bellucci?
I: Yeah yeah yeah she's Italian right?
M: Yes
I: ((laughing)) I have seen some of her movies and maybe... and the movie Sici- The Princess of... Sicily? Sicily
I: Sicilia? Sicily
I: Yes Sicily. The Princess of Sicily. There is also a very classic movie but maybe that's all the knowledge I have and some super basic geological knowledge about Italian like the shape of the whole country is like a boot ((laughing))
M: And did you have the feeling that this small knowledge of Italy impacted your job? I mean did you have difficulties in understanding something related to culture because you of course did not know? And how did you solve this problem if it happened?
I: (.) I think like it... I don't have a lot of knowledge about Italian but I don't think it affected my translation because I only focus on the plot of the TV series and I can understand the plot understand how did the TV series going in and how did the characters change how did their relationship change
what are they talking about that's the focus I am working on when I'm translating so my short knowledge of Italian I think did not affect a lot about the translation. But I do feel like (.) it is so different. It's so different ((smiles)) I can see that the Italian culture is so strange to me because I don't know it like the living community of the characters like the buildings they are living in like their living methods their life methods is so different and (.) the figure the character figure I mean the physical figure and the dress is (.) ((laughing)) I think I like that I love seeing different cultures so it's not difficult for me it's more like interesting for me. I love to see the different living status the different hairstyles clothes and the way they are doing business and the way they are like starting a relationship ((laughing)) you know the boys and the girls and how they do things and the way they are like making their decisions and it's different it's not strange or difficult I think it's more like interesting for me I love to see that I love to guessing why they are doing that and I find that interesting
M: Have you ever had problems in understanding the plot because of this?
I: Yes I have some problems mmm you know there are many families in the season many families. Except from the two main characters Elena and Lena apart from their families other families like are kind of vague for me I can't tell the difference from like which is which and sometimes I got I got confused ((laughing)) maybe like my ability to tell the facial the face I don't know he is the one in the previous series oh it's him oh he's from this family like Melena's son or like Alfonso *Don Achilo*?
There are many families except... and I can't tell strictly which is which sometimes I got confused.

And the foreigners face mmm I don't know ((laughing)) maybe they are not like so easy to tell the difference ((laughing))

M: The foreign faces?

I: Yes the face you know when I first started watching English movies I feel like they all look the same to me ((laughing))

M: Yeah it's what happens to me when I watch Chinese movies so I can relate ((laughing)) ((general laughing))

I: Yes so sometimes I don't know that I only I can only tell the difference from Elena and Lena I can tell I can only know the two main characters

M: And related to this did you have any previous knowledge about the story? about *My Brilliant Friend*? Did you read the novel before?

I: No I don't know about this novel I started to read news and other information articles about this brilliant novel after I translated the TV series. When I'm doing... when I'm translating the TV series I realized that it's really great it's very inspiring and... But before that no I don't know if this good book existed

M: So you never had the urgency or the need to check something in the novel when you did not understand maybe something about the plot or the families that you mentioned? You didn't rely on the novel or just check something on the novel...

I: No mmm

M: ((in overlap)) No no I was just asking because I was curious about this. And also have you ever had like some problems in... Did you ever need to like ask for explanations about something to someone else or even maybe to the English translator?

I: ((long pause)) Hmm no... because there is no such opportunity. The company the agency gave you all you need the text file and you do it on your own and I don't think the plot is difficult and so I have to ask for help I think that the TV series is easy to understand the plot is easy to understand so it's okay I didn't have the opportunity and I don't have the need to ask for help

M: Okay so talking about cultural references and cultural words in particular which is my focus... Because of course as I said before they were filtered from English so how could you translate part- something related to Italian culture with the English filter? How was your approach to this sort of translation issues?

I: So you mean the English is filtered? I don't even know about this ((laughing))

M: I mean when you encountered something related to Italian culture... because of course the product is Italian how was your workflow to translate Italian cultural aspects?

I: Oh yes yes yes there is something like that maybe some like name of the Italian food or like the infrastructure or the building something like that you know I was also given the Italian text so I would like copy the Italian words into the internet and I search I search them and I understand and then I can also get the Chinese version of the Italian thing so I put it translated properly

M: Okay and what was the most difficult cultural aspect that you found? If you can remember something

I: Okay let me think... Most difficult cultural aspect... ((long pause))

M: What about for example school-related things like grades the grading system or the subdivision of grades school marks and grades like first year second year or classical high school? Did you have any problems in understanding something like this?

I: mm erm I th- maybe I won't be so specific ((laughing)) you know it is too difficult I mean if the things like are too difficult to understand or like if Chinese don't have that same thing here maybe I will just generalize it I will just find like the a similar Chinese word for it like maybe the university level the mechanism is not so exactly the same between two countries then I would just use like 'graduate' or 'university' and I won't be specific about that I just... also another kind of toning down maybe?

M: Interesting. So how important was it for you to be faithful to the source text I mean to the Italian to keep maintaining the Italian... savor? Or I mean did you rather adapt to the Chinese context or how did you balance this thing? What was the most important thing?

I: Let me think... ((long pause)) you know for something that is a in Chinese for something there is a... in Chinese there is like "Italian flavor" like we would there is like *yishi* 意式 which means Italian style there is such words in Chinese so if there is something then I would choose the word to keep the Italian flavor what's there if there is really none then if possible if like I have them I think a better words like I made the words my own ((laughing)) I mean I think I like would add some very description words plus with a quote quote bracket you know maybe I translated into the proper Chinese and then I want to save them Italian flavor I want to put some words in a bracket before it to specially like emphasis this is Italian things or oh! okay another way you know there can also in one video scene there can be two lines one is in the top another is in the bottom so if it's really like only Italian has it no other countries has it it has to be description attached so I would use another subtitle subtitle in the above of the scene to make an explanation which means Italian blah blah blah to

make an explanation for the audience to know it better ‘Okay this means what in Italian in Italy maybe’ and this is the way I’m doing it

M: I didn’t know that you could add like an additional...

I: ((in overlap)) Yes I can! ((laughing))

M: And what about the space and time limits?

I: It’s okay it’s like it doesn’t it doesn’t influence you know all the (24) for the characters that maybe and the characters saying the lines so the subtitle is in the bottom to show what the characters say but on the bottom of the scene there can also be another subtitle maybe the subtitle timeline is the same but you know the position the position of the two subtitles doesn’t like influence one another so it’s okay

M: Okay. And do you remember any particular case in which you had to add this additional explanation?

I: Okay I think I don’t know...

M: Like in which occasions did you feel the need to do this?

I: Okay... ((long pause)) erm I can’t think right now but sometimes like maybe Italian food or like maybe... it’s talking about some... thing... Oh let me think (.) okay let me see if I can find some

I: ((long pause)) Okay okay I can’t find any like records but according to my experience and remember memory I think like for example if there is a place a plaza of Italian and maybe not everyone knows it then I would use an assistant subtitle on the top to say ‘oh this is a famous place in Italian’ or maybe there is the characters mentioned one book or like one author of the Italian and I would also use assistant subtitle to say to explain “oh this is a famous writer which lives in what century and his work or blah blah blah” and I would use that maybe something like that

M: Okay and did you ever add any of these like when you were supervising the second season? Like did you find any problems in the other people’s translation that you had to fix? Or to meliorate?

I: ((long pause)) Maybe but mainly when I’m proofreading the second season is on like whether their translation is accurate because you know because they’re only doing part of the translation and maybe they’re doing 10 to 20 minutes 10 to 20 minutes and they don’t know the previous and the later plot they don’t some lines they may don’t completely understand it. That’s my job to make sure the translation is accuracy is in the system with the plot

M: I understand. And was there like... did it ever happen that there was a reference or a cultural reference that you had like no idea whatsoever on what it was and how to translate? Do you remember anything?

I: Remember anything... I think for most of the things I can find the answer on the internet or I can interpret I can understand through the video like when they are eating the ice cream they’re calling it the *gelato* ((laughing))

M: Yes ((laughing))

I: Okay and... okay let me think... ((long pause)) Okay. Most of thing I understand like you...for the school grade maybe you use A and A+ but in China we (don’t) use that we use *jia yi bing ding* 甲 乙 丙 丁 but it is easy to understand some things are in common and for the thing that erm like the *Plaza of Napoli* something like or like a shoe shop I maybe don’t understand but I know it is erm something difficult erm something difficult I think it’s difficult I think there is one thing like when Lena started a shoe shop like in the city like she is selling new shoes and the name on the shop I don’t understand ((laughing)). I don’t understand and I... you know characters the English characters I know it’s like in the 26 English letters but it is written in very different style the character style it’s like I think it’s (art) maybe it’s artistic English letters and I can’t tell and I try to write it down one letter by another and then I search on the internet and I still can’t I still don’t get the answer I still don’t know what does the name what does the mean but I’m guessing maybe it’s only the name because like they have the habit to use the name as the brand of their shop or as the company name I don’t get that (precisely) I just input like shoe shop in Chinese in like *xiezi shangdian* 鞋子商店 or like ‘a shop’ ((laughing)) that’s the solution. As I can remember no that’s one of the most difficult things for me I can’t tell the English work in artistic style

M: I understand

I: ((in overlap)) Oh and also things I don’t even understand. You have seen the TV series right?

M: Several times ((laughing))

I: And that is what it’s like when they are starting the shoe shop and Lela not Lela like originally there is a beautiful picture of Lela wearing a wedding dress and they want to use that as the advertisement but Lela did something like they scratched the photo and they say oh and the results they came oh it’s brilliant. The effect of that advertisement is super good I think it’s really like different it’s really like not the same with traditional advertisement I don’t know why she did that I don’t know why she scratched the whole photo and maybe she wanted to emphasize to make the shoe stand out but I don’t really get her expression in that scene

M: Yeah I’ve watched that episode like two days ago so I know the scene ((laughing)) I know the scene. And you mentioned school grades and that’s one of the things that I wanted to discuss with you because I’ve noticed

in your translation that you kept like A or A+ or... this kind of grading systems that comes from English because in Italian we don't use that system

I: ((in overlap)) Ohh

M: ((in overlap)) So yeah it's different from the Italian original text and I have noticed that you kept this system but as far as I've experienced it's different even from the Chinese one right?

I: Yes yes

M: So in this case how was the rationale behind this translation choice? Like you prefer to stick to the foreign system or to... adapt to the Chinese context for the grades thing and maybe other aspects like this?

I: Yes as you are saying now that I realized I didn't translate ((laughing)) it into Chinese like *jia* 甲 or you 优 I didn't. Why do I do that? ((laughing)) Maybe I forgot you know it is really different from like Chinese grading style but it is acceptable in Chinese and people I think people would understand if you use A+ people would know that meaning it's not a common thing but in some organization people use A or A+ maybe the teacher when they are reviewing the student's job maybe they would write especially for English teachers you know for middle school or maybe elementary school they would write A or A+ and I think it has already been accepted in Chinese culture and another reason for that maybe you know I have seen a lot of English TV dramas ((smiling)) and so maybe it has already become so common for me. I don't even realize it is the English system thing

M: Okay I think I have asked you everything that I was planning to ask. Is there anything that you want to add about the translation process or about your experience with translating *My Brilliant Friend*? Anything that you feel that may help my research about this?

I: Another very small thing I want to mention is the difference of the names. Chinese names I think it is really simple mainly three characters very simple but for the Italian names it is very different from Chinese names and also different from English names. I am used to like Jerry Tom all those names are very ((laughing)) short and it is fixed like you call it by name not by her family name but in the TV series sometimes they are called like Lela and sometimes they are called like Lenù Elena or Lenù so it changes it changes and that is the one thing and sometimes you know their names and their name or like their surname is different you know Alfonso sometimes you may call it erm *damaci*? I can't repeat it

M: ((in overlap)) Carracci

I: Yes ((laughing)) and this is the name of the characters in the TV series. Another kind of name is the names of the producers the director in the first part of the TV series you know I also have to translate them and it is not so common so even sometimes when I input the names into a translation app okay it is instantly shown but the translation app I am using is mainly English oriented or it can translate English very well but for Italian names sometimes it won't be shown I have to search on other websites to make sure what do they mean and all of a sudden I really can't get a proper translation on the Internet then I have to translate them by myself

M: Yeah yeah yeah. Thanks for mentioning this because I just remembered that I wanted to ask you exactly how did you do to translate proper names like character names or place names and you just answered. But like for characters' names you said that you did not check the novel translation for them right? Did you translate yourself?

I: Yes I did not read the Chinese version but I let me think... Yes I didn't check I only translate myself with the help of the Internet I think when characters' names like are normal they are not difficult so it's okay.

M: Thanks for adding this is very important for me and just to conclude and thank you very much for all of this. It's really great for my research. Can you tell me just your impressions about the story? Did you like this series?

I: Yes I like this series a lot and I think many people like this series. I don't know why they make this TV series I think maybe that they are tracing the fashion of feminism you know feminism is like in fashion around the world maybe they are trying to please the female audience and they make this TV series. I am... it's only my guessing and after the TV series I talked about this with some of my friends you know we are all girls and we talk about it from the point of a girl. We agreed that at first *My Brilliant Girlfriend* we all think like the title means Lela because she is a genius we all think she is a brilliant girlfriend but in the final the TV series tells us like Elena is the brilliant girlfriend also it's like wow it's a surprising moment it's an enlightening moment for us and me and my girlfriend we all think that the father is the (hero) in two girls' life paths right? Lenù Elena has a really good father who supported him in getting education even though she is a girl but Lela is so... brilliant but like she is very insistent she is stubborn enough but lately and you know unfortunately her father is more stubborn than her so he couldn't get the opportunity and we all think it's such a shame you know if the story is based on a true story if the literature is based on a true story we are feeling really sorry for Lela because maybe she can do so much for her family for maybe even the country and it's such a shame so we get the conclusion that a good father is so important in a person's life especially in a girl's life and we are also feel very lucky that we got the support from our parents who gave us the chance to receive education ((smiling))

M: Thanks for sharing this it's really interesting because I can see that this TV show is really popular in China so I was wondering why it's so popular in China and... it's one of the things that I'm investigating on... I've read some comments

I: ((in overlap)) The TV quality itself is really good you know the color the photographer the photography and the costume in the TV series I can see that the clothes in the TV series are not so fashion but I think they are elegant and beautiful I love Elena's dress very much ((laughing)) I love her dress even when she was a little girl I love her dress but sometimes I think that when she's older some of her dress makes her look old and she's beautiful ((laughing))

M: 'Cause of course the story is set like more than fifties years ago so...

I: Ohh

M: Yeah it's like during the second World War II after the second World War II so it's like when my parents were really young

((general laughing))

M: So it's a long time ago. Thank you very very much for all of this. And of course if you want I will let you know about the results of my data and when my dissertation will be finished in... a couple of years' time ((smiling)) and... I just wanted to ask you whether in case after my my... when the development of my research is more advanced if maybe I can contact you again for a follow-up brief interview to ask you something more that may come to my mind later on

I: Okay sure you can contact me

M: I really don't want to bother you anymore. This has been really precious for me but in case I need to like deepen my research or something I hope I can disturb you again

I: (laughing))

M: ((in overlap)) I hope not ((smiling)) but it may happen I don't know

I: It's okay you can contact me anytime and I think like... it's not like... I think it's also a good chance for me because you know I haven't contacted I haven't talked to any Italian before ((smiling)) so it's the first time and actually I am kind of nervous about this interview and...

M: I'm sorry about that ((laughing))

I: I think it's a really good experience no it's not about you it's my personality I get nervous every time when I'm about to try something new that's my personality I'm glad to help

M: Thank you really for sharing all of this and for your time because it means like the world for my job

I: I'm glad to help and I'm sure your dissertation will turn out very good

M: I hope so but this will really add something to the research. And of course if you need that I can help you with anything like if you have I don't know anything that I can help you with....

I: I want to learn Italian in the future ((laughing))

M: Just feel free to contact me and if I have the chance to go to China after summer maybe we can meet in person I don't know for like a friendly... talk ((laughing))

I: Okay that's good

M: Thank you. And also I think I've told you anything about the privacy issues and also if you at some point feel the need to delete this... to like retire from this study you can tell me whenever you want and I will not consider any of this. I hope you won't but... ((laughing))

I: Currently I won't

M: ((laughing)) Okay but you can. And I will yeah just is there anything that you would like to ask me about anything?

I: The only concern I'm having now you know I talk about the salary when I started working as a part-time translator. I don't know if that's good if my boss in the agency knows I don't know if it's good or not so maybe if you can try not to mention the number

M: Oh, you're right right right definitely I will consider this. And also if you prefer as I said at the beginning I can just do not mention your name. It doesn't matter to me.

I: I don't care about my name or about my name I don't care if you show it or not. I don't really care.

M: Okay okay

I: I will help to do the work

M: Okay so thank you really a lot and can you maybe just share the document that we were talking earlier about the guidelines?

I: Oh okay I can share it but it's also a document from the agency so it's like a privacy issue

M: I can of course erase any personal... identifying things I will just read it

I: In the requirement document there is nothing about me it's only there is a name of the company maybe the agency that you are working with the company the video website company and that's the only thing you need to erase if you want to write down

M: Yeah definitely

I: I feel like it's okay

M: Okay okay so really thank you

I: I will share it with you right now

M: Yeah you can send me an email if you want

I: Yes I will share your email

M: Yeah send me an email. Like really thank you. I don't want to bother you any further. I don't know how to thank you but I would say a hundred times again thank you so thank you really very much and have a nice night evening

I: Okay bye bye

M: Goodbye thank you bye

Appendix 4 – Focus groups Transcriptions

FG1

M: Cominciamo? Io vedo non riesco a vedervi in faccia quindi magari datemi dei segnali a voce perché sennò n- non so se...se possiamo iniziare

A: Possiamo iniziare

M: Allora adesso la prima scena siamo in una... a scuola alle elementari ah no scusatemi non vi ho detto una cosa. Per chi non conosce questa serie è una serie ambientata a Napoli negli anni '50 più o meno. È la storia dell'amicizia fra queste due bambine che sono queste a sinistra che poi diventano più grandi e le vedete a destra si chiamano Elena quella bionda e Lila quella più castana Ok? È la storia dell'allora amicizia a Napoli vanno a scuola poi una delle due si trasferisce in un'altra città. E non vi do troppe informazioni perché non è necessario però insomma il contesto più o meno è questo. Prima di iniziare subito però vi volevo fare alcune domande a voi. Quindi vi volevo chiedere se mi raccontate un pochino come quando avete iniziato a studiare italiano e se conoscete la serie di cui stiamo parlando o se conoscete altre serie italiane. Non so chi vuole cominciare. [A], vuoi cominciare tu?

A: Allora, se magari iniziamo come? Ok, il mio background formativo...Io ho iniziato a studiare italiano dal 2012 in un'altra università a Guangzhou. Sono stati di quattro anni quadriennali come il triennale in Italia. Poi ho lavorato per parecchio di anni prima di tornare nel campus e iniziare gli studi per la laurea magistrale a Beijing. Non ho mai... erm ho guardato dei film e serie tv italiane tradotte in cinese. Anzi sono stata io a tradurre dei film e serie tv italiane in cinese però non tramite canali ufficiali sono dei gruppi di sottotitoli. Facevo da volontaria.

M: Ok, e che serie hai tradotto?

A: Ho fatto [TV serie].

M: Ah davvero?

A: ((laughing)) Sì [TV serie] e poi... c'è stata un'altra serie tv che si chiama [TV serie]. Sì si tratta di quei anni del... non ricordo come si chiama...

M: Ah ho capito sì sì sì. Non l'ho vista però ho capito.

A: È una serie politica.

M: Ho capito ho capito. E adesso non lo fai più?

A: Sì. Adesso erm sono ancora in quel gruppo di sottotitoli però non faccio più come traduttrice faccio da... non so come si chiama italiano faccio revisione del lavoro delle traduttrici.

M: Ok ho capito ho capito. E di [TV serie] quante stagioni hai tradotto?

A: Non so due o tre. Ok. Dalla seconda alla quarta. O la seconda e la quarta e l'ultima non ricordo. M: Ok, ok. Allora, dopo magari se posso ti faccio alcune domande su questa cosa. Più tardi. Va bene? A: Ok. Va bene.

M: Grazie mille. Chi vuole dire due parole adesso? [B].

B: ((long pause)) Ciao. ((laughing)) Io ho iniziato a studiare la lingua italiana in mia università nel 2019.

M: Ok da poco quindi.

B: Sì ho iniziato il mio erm corso di magistrale quattro anni dopo.

M: E adesso sei anche tu a Pechino?

B: Sì sì.

M: E tu la conosci questa serie? *L'amica geniale*?

B: È una dei miei amici universitari erm (.) amava queste erm (.) molto.

M: Ok tu non l'hai vista?

B: Non l'ho mai visto.

M: E altre serie italiane se le conosci o se le hai viste?

B: ((long pause)) Erm le serie tradotte in cinese lo ho visto. Ma non mi... (.)

M: Non ti ricordi?

B: erm ((long pause))

M: Ma se non ti ricordi non importa.

B: ((long pause))

M: Niente va bene. Ok [C]?

C: Ciao. Il mio background è molto simile a quello di [B]. Ho iniziato a imparare italiano dal 2019.

Fino ad ora ho studiato italiano per quattro anni e mezzo. Sì ho guardato solo qualche film italiani ad esempio "Marena" e "La vita è bella".

M: Ti è piaciuto "La vita è bella"?

C: Sì. Erm erm per quanto riguarda questa serie *L'amica geniale* non l'ho visto ancora.

M: Ok va bene. Perfetto. Intanto fatemi dire una cosa ragazze parlate benissimo. Veramente complimenti perché è italiano perfetto. Allora va bene. Iniziamo con la prima scena. Stavo dicendo che adesso in questa scena saremo nella classe di scuola di queste due bambine di cui vi ho parlato prima. Elena e Lila. Siamo alle elementari e la maestra fa vedere a tutta la classe il quaderno di Elena e dice delle cose. Ok? Questo è il contesto. Adesso io vi chiederei di dirmi secondo voi se leggete queste tre frasi ok? Secondo voi che cosa sta succedendo e cosa vogliono dire le espressioni che ho evidenziato? La prima per esempio la numero due. Cosa può essere questa cosa? Qualcuno ha un'idea?

((long pause))

M: No?

A: Si sta parlando di come... probabilmente una lezione della lingua italiano e si sta parlando di come si deve scrivere.

M: Ok.

A: ((in overlap)) con le lettere.

M: Anche secondo [B] e [C] così? O pensate a qualcosa di diverso?

((long pause))

M: Ragazze?

((long pause))

C: D'accordo con... (.)

M: Con quello che ha detto [A]? Sì? Ok. Secondo voi se leggete per esempio la numero due a cosa si riferisce? Cosa vuol dire?

((long pause))

A: Io perché tutti e tre li ho visti nello stesso tempo quindi a dire la verità quello in mezzo mi sembra più chiaro.

M: Il numero tre?

A: È molto meglio sì sì sì. Però il primo e l'ultimo se non lo so cancelliamo quello in mezzo e leggiamo solo il primo e l'ultimo non è che si capisce molto meglio.

M: Ok. Ragazze voi?

((long pause))

M: Allora proviamo a vedere il video ok? Ditemi se lo vedete.

A: Ok.

[video]

M: Ok. L'avete visto il video? Sì? Ok. Allora lì si vede... La maestra dice "pulita, sempre nel rigo e nessuna macchia". Allora, secondo voi guardando queste sei diverse traduzioni queste sono le traduzioni di questa battuta. "Pulita, sempre nel rigo e nessuna macchia". Questa espressione "sempre nel rigo" che avete visto nel video no? Quello che lei fa queste linee in verticale tra una riga e l'altra giusto? Secondo voi leggendo queste sei diverse traduzioni qual è quella o quelle che vi fanno capire meglio quest'azione? C'è qualcosa che secondo voi non funziona o che funziona meglio di altro?

((long pause))

M: Qualcuno ha qualche idea?

((long pause))

M: Per esempio se guardate la 1 cosa pensate?

((long pause))

A: Hmm ((long pause)) Io personalmente penso che sia un po' confusa la parte sottolineata in giallo.

M: ok perché?

A: Perché sul rigo non è proprio nel rigo. Infatti questa frase vuole sottolineare di non erm non lo so cioè andare fuori dalle righe no? Ma *zai xian shang* 在线上 (1) vuol dire sulle righe.

M: Sopra? Giusto?

A: No proprio come mettere un piede su una linea. Non è proprio sopra. Non so come...

M: Siete tutti d'accordo? O qualcuno pensa qualcosa di diverso?

((long pause))

M: [C] [B]?

B: Il numero 3 ((inaudible)) gli altri non indica che la carta usata per scrivere abbia un riquadro *gezi* 格子 (3) solo il numero 3 *dingge xieqi* 顶格写起

M: Quindi secondo te con la 3 si capisce?

B: Sì. capisce meglio.

M: Ok. E la 6 per esempio?

((long pause))

M: Hai il microfono spento

B: *ding hang* 顶行 significa la prima riga ma non erm (.)

A: Scusate ragazze ma quante righe ci sono nel video?

M: Ve lo faccio rivedere?

A: Mi sembra che ci sia solo una.

M: Ve lo provo a far rivedere aspettate. Così è così si vede l'immagine?

A: Sì.

M: Lei sta facendo questi tratti fra una riga e l'altra le unisce come no? E allora la maestra dice sempre nel rigo?

A: Il mio dubbio è come quello di [B], perché *ding hang* 顶行 (6) vuol dire la prima riga invece è solo una quindi si vuole sottolineare di non andare fuori in questa riga quindi per me la traduzione di questa parte cioè solo di questo sempre nel rigo la versione migliore è la 3 *bu yao chu xian* 不要出线 e l'ultima parte cioè non importa da dove inizia ogni erm (.)

M: Ho capito ho capito. Ogni tratto.

A: Sì

M: Va bene. Invece secondo [C]? secondo te tra queste qual è quella che ti fa capire meglio quello che hai visto?

C: Il terzo mi sembra meglio anche il sesto ma non capisco perché avete detto che il sesto non è meglio. Potete spiegare di nuovo?

M: Ok, ragazze secondo voi? Il numero sei? Perché [C] secondo te il sei va bene? Tu lo capisci?

((long pause))

A: sono nella stessa camera stanno discutendo.

M: Ok ma allora ragazze se potete discutete insieme perché a me interessa proprio sentire voi come commentate fra di voi. Non c'è una risposta giusta o sbagliata. Capito?

((long pause))

C: Quindi non so perché il 6 non va bene.

M: E secondo te?

C: Secondo me è una versione perfetta con tutte le informazioni sì.

M: Qualcuno ha qualcosa da aggiungere su questo numero sei?

A: Io farei una combinazione tra tre e sei. *Ganjing* 干净 (6) va benissimo *bie jian shang moshui* 别溅上墨水 (6) però questo *zhan man ding han* 占满顶行 erm se non c'è questo *ding* 顶 ma se usiamo *zhenghang* 整行 c'è la riga intera, per me andrebbe meglio. Quindi io farei come *Ganjing* 干净 *meiyou chu xian* 干净没有出线 la 3 e poi *bie jian shang moshui* 别溅上墨水 (6)

M: Ok quindi ricapitolando abbiamo salvato la 3 e la 6 giusto?

A: Sì.

M: Ok, e la 1, la 2, la 4 e la 5 secondo voi è proprio no?

A: C'è sempre qualche parte che funziona e poi l'altra no. Non è che sono sbagliate totalmente. Poi anche la 6 c'è un problema, perché *bie jian shang moshui* 别溅上墨水 (6) è una cosa già successa quindi dovrebbe essere *meiyou jian shang moshui* 没有溅上墨水 come nel 5 o nel 2.

M: Qualcuno ha qualcosa da aggiungere su queste sei traduzioni?

((long pause))

M: No? Ragazze dite qualcosa perché io non riesco a vedere le vostre facce quindi non so se state facendo delle facce o qualcosa.

((long pause))

M: Se non avete niente da aggiungere vado avanti.

C: Vai avanti.

M: Ok allora adesso passiamo a un'altra scena in cui siamo sempre nell'ambito scolastico ok? e ci sono due bambine, tra cui una è la protagonista Elena che sono a lezione di italiano a casa della maestra. Ok? Se leggete per esempio queste due battute la 1 e la 3 secondo voi cosa sta succedendo? Si capisce qualcosa?

((long pause))

M: Qualcuno ha un'idea?

((long pause))

A: Cioè tutti hanno pianto in un certo momento.

M: Ok. E qua per esempio, 2, 4 e 5? se leggete la 2 cosa sta succedendo secondo voi?

((long pause))

M: Qualche idea?

B: Forse loro hanno finito di piangere

M: Ok, ok. Allora, vi faccio vedere il video va bene? Così capiamo questa scena.

[video]

M: Ok qualcuno adesso erm che cosa è successo secondo voi? Vedevo [B] che forse dicevi qualcosa? Mentre guardavi il video ti ho visto sorridere (.) ((long pause)) [B]?

B: Ok penso che le due ragazze sono nella concentrazione del verbo forse passato remoto di piangere

M: e quindi secondo voi che cosa è successo in questa scena?

((long pause))

M: Avete capito qualcosa?

A: Questa ragazza erm non so Elena la sua compagna in classe stanno spendo una sorta di lezione con la maestra. Questa amica di Elena non si ricorda di una certa coniugazione del verbo piangere. Elena ha provato di ricordargliela. Però ha scoperto la maestra e si è incazzata.

M: Ok, e secondo voi tra queste 5 traduzioni che cosa riuscite a capire? Per esempio, se guardate la 1, dove lei dice “*tamen ku le* 他们哭了”, poi la maestra chiede “che cosa?” “*ku le* 哭了”, cosa succede? Cosa dice la bambina?

A: Come ha pianto, passato prossimo.

M: Ok vi faccio rivedere il video? Provate a sentire cosa dice quando poi la maestra le chiede “che cosa?” Ve lo faccio rivedere ok?

A: ((in overlap)) Ah diceva “piangettero”.

M: Guardate.

[video]

M: Ok secondo voi che cosa è successo? [C] secondo te?

C: Secondo me una delle ragazze non riusciva a ricordare la coniugazione e ha commesso un errore.

M: Ok secondo te, tra queste 5 che vedi c'è qualcuna che ti fa capire che è successa questa cosa? Se leggi la numero 1 per esempio.

C: Secondo me non può esprimere questo errore.

M: Ok la 3?

((long pause))

M: Se qualcun altro vuole rispondere parlate pure. La 3 secondo voi si capisce che cosa è successo?

((long pause))

A: Io direi di no.

M: Ok. Se guardate per esempio la 2? quella cosa che c'è nel riquadro blu fa parte del 2.

((long pause))

A: Per me va bene solo la 4.

M: La 4 perché?

A: Perché è grammaticalmente sbagliato. Quindi è simile a quello nel video. Non è lo stesso tipo di errore, però visto che non esiste coniugazione in cinese, il 4 può essere simile a quello nel video. Invece, tutti gli altri sono non lo so cioè si capiscono... Perché si capiscono cosa stanno dicendo, quindi non ti rendi conto che qua c'è un errore grammatico.

M: Ok, in quale non te ne rendi conto?

A: *ku le le* 哭了了.

M: La 4 hai detto che te ne rendi conto?

A: Sì, perché *ku le le* 哭了了 non esiste. È una espressione che non esiste in cinese, quindi ti rendi conto che qua c'è un errore. Invece con gli altri no.

M: La 2 per esempio?

A: Erm non so, voglio chiedere anche a [B] e ad [C]. Qua può essere anche letteralmente sbagliato diciamo perché c'è *ceng* 曾 che è un indicatore del passato prossimo e *le* 了 anche indicatore di passato prossimo quindi è una ripetizione, però direi che oralmente va bene.

M: ok e secondo voi ragazze? Cioè la cosa che mi interessa capire secondo voi tra queste qual è quella che fa capire la scena

B: Anche io sono d'accordo perché altri ((inaudible)) di grammatica per esempio la 2 ((inaudible)) ma la scena dimostra erm una parole che non esiste nella grammatica.

M: Quindi anche secondo te la 4?

B: Sì.

M: Ok, e secondo [C] invece?

C: Anche io sono d'accordo con il 4.

M: Ok ma tenete conto che quella cosa che c'è scritta nel riquadro blu fa parte del 2. Vi aiuta a capire cosa sta succedendo nella scena oppure no?

((long pause))

A: Direi che può essere di aiuto però è troppo professionale quindi se io erm questa è la nota che apparisce sulla scena giusto?

M: Sì.

A: Quindi io come lo spettatore faccio un po' di fatica a capire. Secondo me servono proprio delle note per far capire che qua si tratta di una cosa che esiste solo in italiano. Ma questa espressione questa nota mi sembra troppo professionale. Anche se dobbiamo aggiungere delle note io direi che è meglio aggiungere sul quarto.

M: Ok ho capito. Qualcuno ha qualcosa da aggiungere su questa scena? Qualcun commento da fare in generale?
((long pause))

M: No? Allora va davanti. Nella prossima scena siamo sempre a scuola e Elena, la protagonista, viene interrogata dalla professoressa in latino. Vi faccio vedere il video.

[video]

M: Avete capito la scena cosa succede?

((long pause))

M: No?

A: ((inaudible)) cosa significa in italiano quella parola Greco ozia? Poi dice che cosa significa la pace e ha fatto una frase. Dio a noi donò questa pace.

M: Perché Elena se vi siete accorte sbaglia e dice “ozia”. Infatti, l'espressione su cui vorrei farvi chiedervi qualcosa è... La maestra dice “ozia” G- Greco è il cognome di Elena. Ozia Greco e dice “ozia”, si dice “ozia”. Se voi vedete queste sei traduzioni di questa battuta quale vi fa capire che lei commette un errore no?

((long pause))

M: Volete rivedere il video?

A: Io no... Mi ricordo solo che ci vuole del tempo per leggere queste tre opzioni. Sei opzioni.

((long pause))

M: qualche idea? Se leggete la numero 1 per esempio che cosa capite? Dalla 1 cosa si capisce?

A: Io non capisco niente dalla 1.

M: Le altre ragazze? [B] e [C]?

B: Io non capisco niente.

C: Anch'io.

M: Non si capisce? Ok. E la 2 per esempio?

A: Ma cioè quindi in realtà dovrebbe essere un errore dell'accento giusto?

M: Vi faccio rivedere il video? Lo guardiamo un attimo. Ascoltate bene.

[video]

M: Che cosa avete sentito?

A: Quindi non è ozia, ma dovrebbe essere òzia.

M: Tu hai sentito questo?

A: Sì.

M: E se devi descrivere queste cose che hai sentito? La battuta della maestra è quella che io ho scritto in alto. Ozia? òzia. Tra queste 6 versioni la 1 vi fa capire che succede questa cosa?

((long pause))

A: Non capisco quelle... c'è tra le virgolette. *Zhongyin du cuo le* 重音读错了 si può capire anzi è giusto però c'è quella... non si capisce perché si scrive *gai* 该 e poi *ci* 此 e poi *huanjie* 缓解 e poi *cuo* 错 erm fanno confusione

M: E le altre invece? Che sono più o meno tutte simili, no? Dalla 2 alla 6.

A: Sì.

M: Cosa ne pensate di queste?

B: 我觉得如果是我去翻的话可能会说 第一句可能会问她重音在哪儿 那个标的那个 i 就是英文的那个 i 上呢 然后 回答的话可能是会在 o 上 这样可能比较方便理解 但是这样改的话可能会翻的 改动的翻译可能就会有点大了

M: Ok, questo è riferito alla 1?

B: No.

M: A quale dici? In generale?

C: Secondo me, per la 1, “*gai* 该” *ci* 此 non c'entra l'accento quindi 她会说重音读错了但是跟该和此没有什么关系

A: Sì proprio non si capisce non ha senso

M: Ok e invece le altre vi fanno capire la scena o sembrano strane anche quelle?

A: Io direi che le altre sono più o meno lo stesso, non fanno troppa differenza. Ciò che stava dicendo [B] è la possibilità di segnare l'accento direttamente sulle parole. Però... si capisce solo che non è lo stesso modo come in italiano. Perché così da queste versioni cinese si capisce che c'è un errore di *pinxie* 拼写. Non l'accento. Si capisce e si può usare' però non è lo stesso modo.

M: Ok quindi tra queste se voi doveste scegliere quale vi sembra la migliore per capire la scena quali scegliereste? Quale o quali?

A: Io darei un punto all'ultimo (6).

M: La sei?

A: Sì.

M: Perché?

A: Mi sembra più fedele al testo originale a parte di questo problema dell'accento.
M: Ok. Cioè è quella che ti fa capire meglio?
A: Guarda se parliamo solo della comprensione due tre quattro cinque sei per me è lo stesso. Però se parliamo della fedeltà al testo originale io direi il sei. Però vanno bene anche le altre. Solo l'uno non si capisce proprio niente.
M: E ragazze secondo voi? [B] e [C]? Voi cosa pensate?
((long pause))
M: Ragazze?
((long pause))
C: Secondo me per dimostrare la differenza per i cinesi dobbiamo usare la differenza di *pinxie* 拼写 e non accento perché i cinesi non capiscono l'accento. Secondo me all'inizio pensavo che la terza fosse buona ma adesso penso che la sesta sia buona perché è la frase più breve e questo può mostrare la severità dell'insegnante.
M: E secondo te la 1 abbiamo detto che no?
C: Sì sì. Non capisco niente della 1.
M: E [B] invece secondo te?
B: Sono d'accordo con [C].
M: Ok va bene. Allora vado avanti. Adesso invece cambiamo completamente ambiente e siamo a casa di Lila che è la ragazza con i capelli scuri più neri e arriva erm c'è un ospite a casa e guardate la mamma di Lila. Allora aspettate se leggete queste sei frasi qua c'è la mamma di Lila che sta portando qualcosa a tavola. Guardate l'espressione in giallo cosa porta?
A: una torta
M: [B]?
B: una torta
C: sì
M: Ok guardate adesso guardate bene il video ok? Guardate bene l'immagine. Ok.
[video]
M: Ok avete visto cosa porta la mamma a tavola? ((long pause)) [B] vedo che stai parlando ma non ti sento.
B: erm si portava delle paste
M: Ok. E secondo voi ragazze? [C]?
C: Non sono sicura. E pasta o torta?
M: Proviamo a riguardare il video ok? Provate a guardare.
[video]
M: Voi avete visto quel vassoio? Come lo direste in cinese quello che c'è sul vassoio? Secondo voi?
A: Non si vede molto chiaramente è del pane forse.
[video]
M: Provo a ingrandire un po'. Questo è il vassoio che ha portato e dice "guardate che belle paste" e si vede che porta questo. Questo lo descriverete con *dangao* 蛋糕 o in un altro modo? Oppure va bene *dangao* 蛋糕?
A: *zhe sha ya* 这啥呀? ((laughing))
A: 要不就甜品 肯定是个甜点 不能吃咸的吧
C: 它是像那个叫什么 *panettone* 那样的东西
M: La mia domanda è se voi vedete questa scena e lei porta questo vassoio e lo vedete tradotto con *dangao* 蛋糕, funziona o no?
A: No. Cioè dipende da cosa sono realmente io non ho un'idea, non si vede molto bene.
M: Ok. Quindi secondo voi?
B: ((inaudible)) dolce.
M: Ok, come lo diresti tu? ((long pause)) [B], come lo diresti tu?
B: Dolce? *Tianpin* 甜品 Si può dire per ogni "pane" o "torta".
M: Quindi questo che vedete nel video, questa cosa qua. Aspettate questo che vedete nel vassoio. Qualcuno di voi direbbe "*dangao* 蛋糕" lo stesso? Lo chiedo a voi perché io non lo so, non c'è una risposta giusta. ((long pause)) Cosa è questo? ((long pause)) Cosa è questo?
A: *zhe sha ya* 这啥呀
B: 这是一有很多的面包吗还是...
M: Sembra pane? ((long pause)) Cosa pensate? ((long pause)) Qualcuno vuole dire qualcosa? ((long pause)) No? ((long pause)) Mi sentite ragazze?
A: Sì. Solo che facciamo un po' fatica a giudicare cosa è
M: Perché non si capisce cosa si vede sul vassoio giusto?
A: No.

M: Ok va bene. Proviamo a passare a quella dopo. Allora, adesso c'è una ragazza che è incinta è in spiaggia e chiede a un amico di andare con lei al bar a comprare il latte di cocco. Vi faccio vedere il video, vediamo se capite cosa dice. Sentite adesso.

[video]

M: Lui dice, avete sentito cosa dice lui? "Il bambino nasce con la voglia di cocco e che facciamo?" Che cosa vuol dire secondo voi questa cosa? Qualcuno ha un'idea? ((long pause)) Si capisce qualcosa da queste cinque traduzioni? La uno per esempio cosa vuol dire? ((long pause))

A: Non possiamo permettere che al bambino manca il succo di cocco fin dalla sua nascita ((laughing)) è una traduzione letterale

M: Sembra strana vista così?

A: Se il significato vero è quello nel quadro rosso, allora dovrebbe essere due o tre. La uno si può capire però non è un significato giusto.

M: Ok. Se tu guardi la scena e leggi la numero uno cosa dice questo personaggio?

A: Che questo bambino che fin dalla nascita vuole bere il succo di cocco ma ((laughing)) non è disponibile.

M: Ok. E la quattro e la cinque?

A: Quattro è più o meno come uno. Solo che questa volta non è succo di cocco è proprio il cocco. Il cinque vuol dire che il bambino ha troppa voglia di bere il succo di cocco e quindi non ((laughing)) *zhe za shuo* 这咋说 non si... non si... non ridete ((laughing)) non si accelera i passi per essere nato.

M: Ok ok ho capito. Ma se vedete invece la due e la tre sembra strano quello che c'è scritto? O ha senso?

A: Per me vanno bene tutti e due.

M: E ragazze secondo voi [B] e [C]? Cosa pensate di queste cinque traduzioni?

B: A me il numero due va bene perché è più in linea con il testo originale. È uno scherzo.

M: Quindi hai detto, non ho sentito bene se va bene o non va bene?

B: Il numero due va bene.

M: Ok, ma quando lo leggi ti sembra strano o riesci a capire cosa sta dicendo?

B: Mi capisco cosa sta facendo. Perché anche in Cina c'è questa...*shuofa* 说法

M: OK ho capito.

A: ((in overlap)) *zhende you zhege shuofa ma* 真的有这个说法吗

B: 这是中国的民间说法

C: 意大利有但是这是 可能有些地方也有

M: lo conoscevate?

A: Io non ho mai sentito parlare.

M: Secondo [B] invece c'è anche in Cina si dice?

B: Sì.

M: Ok è interessante questa cosa. Quindi non sembra qualcosa di strano il 2 e il 3 se lo leggi?

Ho capito bene?

B: Sì capito bene.

M: Ok e [C] secondo te invece tu cosa pensi?

C: Secondo me il primo e il 5 i cinesi possono capire ma sembrano un po' strani. Il primo il due e il tre per me sono le stesse e non c'è grande differenza.

M: Ok quindi anche secondo te il 2 e il 3 vanno bene?

C. Sì sì.

M: Ok ok. E qualcuno vuole dire qualcos'altro di questa scena?

A: Sì per me è meglio sempre aggiungere la nota nel riquadro rosso. In caso che ci sia gente come me che non sa di questa cosa di questo modo di dire. Sì per sicurezza è meglio aggiungere anche dietro sia nel 2 che nel 3 椰子形张.

M: Ok ok. Perfetto grazie.

A: Sì è tutto.

M: Allora vado avanti. Ditemi se avete bisogno di fare 5 minuti di pausa. Se volete ditemi voi. Sennò vado avanti.

A: Io vado a prendere una roba per caricare il mio cellulare.

M: Ok allora aspettiamo 5 minuti va bene?

A: Ok grazie.

M: Va bene.

M: Ragazze voi siete mai state in Italia?

B: No mai.

M: Mai?

B: Non sono mai venuta in Italia.

M: E ti piacerebbe?

B: ((laughing)) Se c'è l'opportunità, mi piace sicuramente.
M: Pensi di fare un periodo in Italia durante la magistrale?
B: Forse dopo la magistrale, ma non durante...
M: Ok ok. E tu [C] tu?
C: Anche io non sono stato in Italia.
M: Ok ok. E hai in programma di venire?
C: Sì sì.
M: Davvero?
C: sì dopo la magistrale
M: Ok ok. Beh allora vi aspetto. Io sono stata in Cina due volte invece.
B: Oh quando?
M: La prima volta nel 2013 sono stata a Shenyang.
C: Fa freddo?
M: Sì molto freddo. E invece qualche anno fa sono stata a Shanghai. Sono stata a studiare. Ma quindi voi siete nella stessa camera? Siete compagne di stanza?
C: Sì sì sì.
M: Quanti siete in camera?
C: Stiamo in cinque.
M: E andate d'accordo?
C: Sì.
M: Se volete potete stare insieme nella stessa telecamera. Se preferite. Per me è uguale. No intanto comunque ragazze grazie mille per aver partecipato a questa cosa. Spero che non sia troppo faticoso o troppo difficile. Mi sarebbe piaciuto farlo in presenza di persona. Però purtroppo non sono riuscita a venire in Cina. Quindi ho chiesto a...alla vostra insegnante
C: Sì sì
M: Infatti chiederò una mano anche a lei di farlo con delle altre persone magari la prossima settimana.
C: Sì. Ho sentito che la Cina ora è senza visto per Italia.
M: È vero l'ho sentito. Infatti sono contenta. Però credo che sarà solamente per un anno. Forse è una prova non lo so. Però è una bella notizia è più facile venire. Credo solamente per dei periodi brevi. Forse solo il visto turistico. Tu sai qualcosa di più?
C: No.
M: Ok. Però dai è una bella cosa.
C: Sì.
M: Vediamo un po' quanto dura. Adesso lì comunque non avete più restrizioni per il covid o è tutto a posto no?
C: Sì adesso sì.
M: Ok meno male. Anche qua adesso un po'. Adesso ci sono tante persone ammalate. Io spero di no. Però ce ne sono un po' tante.
M: [A] sei tornata? Ti vedo. Hai preso il carica batterie?
A: Sì.
M: Andiamo avanti? Siete stanche? Vado? Ok andiamo avanti. Allora adesso questa scena riguarda Lila che è quella con i capelli neri. Si deve sposare stanno organizzando il suo matrimonio. E viene invitato un personaggio che a questo matrimonio avrà un ruolo ben preciso.
Ok vediamo se dal video cosa capiamo.
[video]
M: Ok allora questo video forse è un po' difficile da capire. Ditemi anche voi se qualcuno ha capito un po' qualcosa di questa scena ((long pause)). O no?
A: Quindi parlano di Solara, che sono probabilmente mercante della zona. una sorta di monopolio delle calze quindi devono comprare le calze da loro. Però Lila o Elena rifiuta di fare in questa maniera.
M: Ok e c'è una frase che dice il padre e secondo voi leggendo queste cosa vogliono dire questo Silvio Solara? Cosa deve fare? Nella 1 per esempio. La 1 e la 5. Cos'è?
A: Aspetta devo controllare nel dizionario. Non so. Cioè ho sentito parlare però non è che lo vedo molto comunemente. *Binxiang* 宾相[B] e [C] lo sapete?
M: non lo avete mai sentito questa parola?
C: Sì.
M: Mai?
C: Non capisco questa parola.
M: Ok.
A: Cioè questo può essere un modo di dire che esiste però si usa soprattutto nelle antichità.
M: Quale?

A: Per le scene che si sono impostate nelle antichità.

M: Quale dici? Che numero?

A: *Binxiang* 宾相

M: Ok, quindi 1 e... sì la 1.

A: Sì non sono certa però non si sente molto nei nostri giorni.

M: Ok. E la 5?

A: *bu dui* 不对

M: Cioè secondo voi adesso ve le faccio vedere così no? La frase che mi interessa capire è... lui dice "Sivio Solara deve fare il compare di Fazzoletto". Non so se capite cosa vuol dire questa espressione però volevo capire le traduzioni in cinese secondo voi che cosa vi fanno capire. Che cosa deve fare questo personaggio. Nella 4 per esempio.

B: Solara...((inaudible)) 结婚呢怎么还需要牵线

C: 如果是两个不认识的人牵线就是让他们(接上)怎么认识

A: 牵线 mi sembra non so qual è la parola giusta in italiano però mi sembra che dovrebbe essere quella figura che presenta erm questa donna a questo uomo o presenta questo uomo a questa donna per far sì che si conoscano c'è questa figura però *zhenghunren* 证婚人 dovrebbe essere quella figura che sta in mezzo tra 新浪 e 新娘 per leggere quelle parole per giurare. Quello che fa il prete non so.

M: Ho capito ho capito. Quindi questa è nella 5 giusto?

A: Sì. Sì 3 e 5.

M: La 4? Se leggete la 4 cosa deve fare questa persona?

A: La 4 è quello che ho detto all'inizio. C'è la figura che presenta l'uomo alla donna, o presenta la donna all'uomo per far sì che si conoscano.

M: E la 6?

A: 持戒人 还有这种人吗

B: 持戒人不是一般就有伴郎或者伴娘其中之一

A: 我都不知道还有婚礼持戒人这样说

M: [B] secondo te?

B: Secondo me è...

M: La 6 che cos'è? Che cosa deve fare?

B: La 6 持戒人 è una dei compari d'anello erm alla persona che accompagna la erm

M: Gli sposi?

B: Gli sposi.

M: Ok ok. Ma alcune di queste frasi qui tra la 1 e la 2,3,4,5,6, vi sembrano strane? Oppure sono espressioni che in cinese esistono?

B: Uno 宾相.

M: Che cosa?

B: Non usiamo normalmente.

M: Ok, le altre sì?

B: Le altre sì, ma la 6...我们 也不是很常见

A: Cioè si capisce dalla descrizione cinese che questa figura tiene... 持戒怎么说 L'anello?

M: Sì.

A: Per lo sposo.

M: Ok, ok.

A: Però non so perché in Cina normalmente 伴郎, cioè un uomo migliore che accompagna lo sposo fa questo lavoro. Quindi noi diciamo direttamente 伴郎,, non diciamo 持戒人, però si capisce. Non so, forse in Italia c'è... questo 持戒人 è una figura speciale in Italia. Cioè non è un uomo migliore, ma si occupa solo di tenere questo anello. Quindi si traduce così.

M: E quindi ricapitolando la 1, però, vi sembra strana? Cioè sentite qualcosa di strano nella 1?

A: Per me c'è... c'è sempre questa parola 宾相 che mi ha fatto della confusione. Però non sono sicura se in altri casi si usa. Non so se è una parola diciamo a livello molto letterariamente avanzato. Non posso dire che non esiste in Cina, esiste però, cioè forse non così, non si usa così oralmente.

M: E secondo voi ragazze avete qualcos'altro da aggiungere su questa cosa?

C: Io no.

M: Niente?

((long pause)) Ok. Allora vi faccio vedere un altro video. Adesso c'è un personaggio che sta parlando del suo percorso scolastico e si rivolge al figlio. Ok? E dice una certa cosa.

[video]

M: Ok, quindi la frase che mi interessa è quando lui dice "io ho potuto frequentare solo fino al secondo industriale". Capite che cos'è questo secondo industriale?

A: No.

M: No, ok. E se vedete queste sei traduzioni secondo voi che cos'è? Per esempio la 1. Che scuola fa? ((long pause)) Qualcuno ha un'idea?

A: Solo che non so come spiegare.

M: Come vuoi. Usa la lingua che vuoi, di quello che vuoi.

A: Erm *zhongzhuan* 中专 è come università ma non è università devi sempre laurearti dalla scuola superiore e poi quelli che ... 中专是高考 就是粉比较第一的人还需要

B: ((in overlap)) No no no no. 那个好像就是大专

A: ((inaudible))

B: 中专是初中上的

A: ok quindi è dopo la laurea dalla scuola media

M: ok quindi è come se fosse un liceo

A: Sì e invece di andare a frequentare una scuola superior questi cercano di andare in questa sempre come una scuola ma si insegna principalmente erm dei corsi diciamo come si dice spoezializzata o dei corsi tecnici per esempio come tagliare i capelli, come operarsi sui macchinari o come cuocere

M: ok quindi questa *zhongzhuan* 中专 è qualcosa che in Cina esiste giusto?

A: sì esistono in cina

M: Ok Perfetto e invece la per esempio 3? Esiste questa scuola in Cina?

B: 应该有吧 有吗

C: 应该有

M: cioè ...

A: scuola ferroviaria

M: sì, volevo sapere se è una cosa che voi conoscete e che sapete che c'è in Cina

A: sì è un tipo in genere non è una scuola determinata è un tipo

C: 铁路学校它可能是职业学校

M: e quindi anche questa 职业学校 la conoscete? C'è?

C: sì sì 职业学校 sì

M: ok e che differenza c'è tra 职业学校 e 中专 ?

A: 这是一样的吧

B: 如果说职业学校的话他应该也要((inaudible))大中

M: tipo?

A: 中专是一个硕士对不对

B: 对是中((inaudible)) 学校这样的事情

A: ok quindi 中专 è l'acronimo di 中等专科学校

M: ok quindi tranne la 3 sono uguali giusto?

A: giusto

M: ok avete qualche commento in più da fare di questa scena?

A: no solo una domanda, cos'è secondo industriale? ((laughing))

M: questo è erm lui dice io ho potuto frequentare fino al secondo anno di scuola industriale quindi

A: ah scuola industriale cos'è?

M: tipo un istituto tecnico che stavate dicendo voi adesso, che in Italia c'è, un liceo per imparare un mestiere che è diverso dal liceo classico o scientifico

A: 那是不是要翻译成 我只在中专上了两年及 ((inaudible))

M: Sì. Qua nessuno effettivamente dice il secondo anno vero?

B: no non mi ricordo

M: qua dice tipo 几年

A: sì qualche anno

M: ecco io però volevo capire se questo scuola industriale si riesce a capire da queste traduzioni o se c'è qualcosa di strano che non riuscite a capire cos'è, leggendo il cinese. Però mi sembra che abbiamo detto che esiste anche in Cina no?

A: ma questo liceo industriale si fa anche dopo la scuola media?

M: sì

A: o dopo superiore?

M: dopo la scuola media

A: allora è più o meno uguale

M: ok quindi

A: ((in overlap)) sì perché da noi c'è un'altra che è *dazhuan* 大专 che è dietro la scuola superiore

M: dopo?

A: sì dopo

M: e che non è questo 中专 giusto?

A: no è come c'è una scala più un livello più alto di 中专

M: ok volete aggiungere qualcos'altro di questa scena? ((long pause)) No? Allora vi faccio vedere la prossima: ci sono Elena e altri personaggi che guardano fuori dalla finestra e vedono una cosa. Vi volevo chiedere se vedete questa frase secondo voi cosa vedono? Cosa vuol dire?

A: fuochi d'artificio fireworks

M: ok dove si vede? Per terra, in aria...?

A: in aria

M: ok

A: fuochi artificiali

M: siete tutte d'accordo?

B: Sì.

M: ok e se vedete per esempio queste invece? Che cosa stanno vedendo? Cosa vuol dire la 3 o la 2?

A: una serata con il falò

M: ok anche secondo voi? ((long pause))

B: Sì falò

M: ok vi faccio vedere il video, guardate

[video]

M: loro vanno fuori dalla finestra a guardare cosa succede e lei gli chiede che cosa stanno facendo e lei risponde il cippo di sant'antonio e vedono questo fuoco. Tra queste cinque traduzioni quali descrivono la scena di quello che vedono?

((long pause))

M: qualcuno ha un'idea?

A: tranne il primo le altre quattro vanno bene

M: ok, qualcuno la pensa diversamente?

((long pause))

M: perché no la prima?

A: perché alla prima vista di *yanhuo* 焰火 mi vengono in mente fireworks

M: [C] [B] secondo voi?

C: Secondo me questo è un po' ambiguo rispetto agli altri, il primo, perché secondo me è un po' ambiguo perché se dici *gouhuo* 篝火 è più preciso

M: [B] secondo te?

B: sono d'accordo ma vorrei chiedere se questa cerimonia si tiene solo a notte di quel giorno? O anche erm sera?

M: sì quando è buio. E anche secondo te la 1 è strana?

B: sì per me il numero 4 va bene

M: perché?

B: perché 之夜 sera

M: e nella 2 per esempio questo cosa vuol dire? Vi fa capire di più questa nota?

B: mi fa capire quando si tiene questa cerimonia

M: ok, volete dire un commento in più? Qualcosa da aggiungere? Vado avanti? Allora adesso c'è un'altra scena a scuola e il professore si rivolge agli studenti e dice qualcosa. Secondo voi leggendo queste sei espressioni cosa sta dicendo? Cosa stanno per fare? Questo 练习 a cosa si riferisce?

((long pause))

A: esercizi

M: ok secondo voi?

C: secondo me anche esercizi della lingua italiana

M: ok guardate il video

[video]

M: lui dice passiamo ai compiti di italiano. Secondo voi cosa sono? Lui che cos'ha in mano?

((long pause))

M: qualcuno ha pensato a qualcosa? Cosa può essere questa cosa che lui ha in mano?

A: un libro di esercizio ((inaudible)) esame la carta per un esame

M: ve lo faccio rivedere un attimo

[video]

M: che cosa sta facendo secondo voi?

A: le lettere?

M: ok...questo voi lo descrivereste come *lianxi* 练习?

A: erm non direi. Normalmente se non erm

M: come lo diresti?

A: i compiti normalmente traducerei come *zuoye* 作业

M: perché secondo te in questa scena a cosa si riferisce?

A: perché ha detto qualcosa come vorrei che ascoltaste quello che ha scritto Elena quindi dovrebbe essere qualcosa che gli ha chiesto di fare in anticipo quindi adesso tocca la parte della correzione e quindi è *zuoye* 作业

M: ok secondo voi ragazze?

B: *zuoye* 作业 commentare i suoi *zuoye* 作业

M: quindi tra queste cosa pensate che erm pensate che siano strane vedendo la scena?

B: noi usiamo passiamo ai compiti non diamo ((inaudible)) 我们看看意大利的练习 继续 perché 继续 continua a fare qualcosa

M: e però useresti anche tu *lianxi* 练习? Non ho sentito bene puoi ripetere?

B: preferisco il numero 2 che dice 见见意大利的 ma i compiti *zuoye* 作业

M: ok. Qualcuno vuole dire qualcos'altro? Vado alla prossima allora. Qui siamo sempre a scuola, la professoressa dice qualcosa. Guardando queste cosa dice agli studenti? Cosa devono fare?

((long pause))

A: devono fare il ripasso di tutti i verbi

M: e qua invece?

A: qua si traduce come ripassate tutti i verbi per domani però in cinese non è che funziona molto bene non si capisce per cosa domani

M: cosa c'è che sembra strano?

A: *weile mingtian* 为了明天 non è molto chiaro in cinese. Devi dire *weile mingtian de kaoshi* 为了明天的考试 o *weile mingtian de jiancha* 为了明天的检查

M: e invece qua si capisce perché dice *jintian de zuoye shi* 今天的作业是 giusto?

A: va bene

M: e queste due cosa gli dice invece?

A: domani ripassiamo insieme tutti i verbi

M: ragazze secondo voi? Come [A]?

B: sì sono d'accordo con [A]

M: ok vi faccio vedere il video

[video]

M: ok guardando questa cosa si è capito qualcosa? Secondo voi che cosa gli ha detto?

((long pause))

M: rispetto a queste sei quale ha detto lei?

((long pause))

A: 3 o 4 direi

M: perché?

A: perché sempre c'è per me il punto di difficoltà è per domani cioè mi sembra che sta dicendo la cosa da fare prima di domani quindi per domani.

M: e secondo voi? [B]?

B: [C] c'è un problema di connessione un attimo.

M: sì sì. Allora secondo voi queste sei vanno bene o c'è qualcuna che va meglio?

((long pause))

B: il numero 3 o 4 sono meglio

M: come mai?

B: ((long pause)) perché nonostante si usa per domani ma erm ma gli studenti dovevano ripassare tutti i verbi erm

M: se vuoi dirlo in cinese puoi dirlo in cinese

B: 虽然是 per domani 但是是今天的作业

M: ok. Posso chiedervi se avete ancora dieci minuti o dovete scappare? Posso farvi vedere altri due o tre video?

A: ok

M: grazie allora qui Elena arriva in un'isola, Ischia, e le vanno incontro delle persone che le dicono delle cose. Vi faccio vedere il video e sentite cosa dicono [saltata prima parte]

[video]

M: lei arriva questa è l'isola e scende. Guardate. Quella signora che cosa le sta offrendo? Lei dice appena sfornati taralli signorina volete un tarallo. Voi sapete cosa sono i taralli?

A: no ma immagino che sia una pasta.

M: ok se vedete queste traduzioni c'è qualcosa di strano? Qual è che vi fa capire meglio questa cosa qua che si vede? Che ha sul vassoio. Cosa le sta offrendo secondo voi?

((long pause))

C: un tipo di erm pasta

M: ok e leggendo queste la prima per esempio capite cos'è?

C: no

B: no no

A: no

M: ok e questo invece?

B: biscotti

A: biscotti

C: sì biscotti

M: e se vedete questa della 2 per esempio? Capite cosa può essere?

C: no non possiamo capire

M: niente?

A: direi di sì cioè non esiste in Cina ma si può capire che è una cosa di forma rotonda e poi è fatto con olio di oliva

M: ok e la 3? Capisci?

A: No

B: no

C: ((in overlap)) no

A: No questo è più o meno come 1

M: ok e invece nella 4?

B: sì

C: sì

A: sì perché..

M: ok e la 6?

A: pane

B: pane

C: pane

M: ok e se vedete pane c'è qualcosa di strano guardando il vassoio oppure vi va bene?

A: Non mi sembra pane

M: ok e cosa ti sembra?

A: mi sembra più simile ai biscotti

C: sì

M: anche secondo voi?

B: sono d'accordo sì

M: questa scena c'è il papà di elena le sta spiegando la strada per andare a scuola e nomina un posto, vi faccio vedere questo: secondo voi queste cosa vogliono dire? Come si possono chiamare in italiano?

C: piazza Nazionale

M: ok tutte?

A: ((laughing)) ma 1 no

B: ((laughing)) fascista

C: ((laughing))

M: questa in italiano cosa può essere?

B: la piazza della fascismo

C: nazista

A: sì nazismo

[video]

M: lui dice non prendere il 12 perché finisce a piazza Nazionale. La 1 è piazza Nazionale?

B: no è strano

C: è negativa

A: sì negativa

M: allora la prossima è la penultima e qui stanno parlando di scuola e parlano dei voti che hanno preso e sentite il video

[video]

M: secondo voi avete sentito che voti ha preso Lila?

((long pause))

M: ve lo faccio risentire? Vedo [B] che scuoti la testa

B: potresti rivedere?

[video]

M: si è capito? La frase è questa. Ha preso tutti nove e un otto in aritmetica. Ok? Secondo voi se guardate la 1 per esempio che voti ha preso?

((long pause))

M: potete aprire il microfono così sento cosa dite?

C: secondo noi il 1, 2 e 4 ha qualche problema di grammatica

M: perché?

C: perché *chule qita* 除了 其他 c'è una differenza non potrebbe essere *quan A dou shi A* 全 A 都是 A

B: quindi se c'è A erm matematica non può essere una eccezione perché anche matematica 那个 A e quindi non può usare 除了

M: ok e invece la 3 e la 5?

B: se erm 我们分十九很多 non sono sicura se i voti pieni sono 9

M: ok però si riesce a capire una differenza?

B: sì

C: sì

A: nove vuol dire lode?

M: in italia il massimo è 10

B: ahh

C: allora non va bene il 3 满分 non è

A: non va bene

C: è falso

M: però se non sapevate questa cosa lo stesso mi avete detto che 1, 2 e 4 non si capisce che prende un voto più basso in matematica giusto? Dove si capisce?

B: dal 3 il 5

M: ok. Ultime due ok? Adesso in questa scena elena sta aiutando il fratello a fare i compiti di italiano ok? vi faccio vedere il video e ditemi se si capisce qualcosa.

[video]

M: avete capito cosa succede nella scena? Vedo [C] scuotere la testa

A: quindi elena sta insegnando l'uso del congiuntivo e poi lui ha sbagliato e elena corregge

M: ok secondo voi è diverso?

((long pause))

M: vedo che sorridete, [B] dimmi?

B: ((laughing)) perché sono non capisco un po'

M: rispetto a quello che ha detto [A] si capisce tra queste opzioni quello che succede?

((long pause))

M: vi accorgete che lui commette un errore?

((long pause))

A: ma c'è erm le due frasi sono uguali come faccio a capire che c'è un errore?

M: ok quindi non si capisce?

A: no

B: sì non possiamo capire

M: ok l'ultima di nuovo a scuola il professore sta consegnando gli esami corretti e sentite cosa dice

[video]

M: che cosa dice lui secondo voi?

B: Elena ha erm conquista un voto i voti buoni

M: ok che voto?

B: nove

C: nove

M: lui dice un bel nove. Da queste cinque secondo voi vanno bene?

C: il 2 e 3 non è *man fen* 满分 perché è 10

A: anche questo perché prima aveva un sospetto quindi comunque andrebbe meglio con *buguan zenyang* 不管怎样 piuttosto che *zongzhi* 总之 perché *zongzhi* 总之 è in conclusione è neutrale

C: sì

M: ma voi in cina non usate le lettere per i voti o sì?

A: generalmente no forse alcune scuole hanno il loro sistema ma usiamo i punti da 1 a 100 o 150

M: e se vedete le lettere vi sembra strano o capite?

C: possiamo capire sì

M: avete qualsiasi commento da aggiungere o qualcosa da chiedermi?

A: no niente

C: niente

M: ok allora vi lascio andare e grazie mille per l'aiuto davvero, vi ringrazio molto e chiamatemi se avete bisogno di un aiuto per qualsiasi cosa. Grazie ciao

FG 2

M: Okay, so I would like to start by asking you to introduce yourself. Just whatever you want, it's not an exam, nothing, it's like really relaxed. [D] if you want to start, just say something about how old are you, where are you from, very briefly.

D: I'm 26 years old and I'm from China, Henan province. I can't speak Italian.

M: At all?

D: Like the greeting words, very basic knowledge, like 0.5 level. And I have some knowledge, yeah, I have some basic knowledge of Italy like the culture the food something like that.

M: Did you know something before coming to Italy about Italy?

D: Yes, some of the Italian history or Italian cultures and I have watched some Italian movies and that's all. Have you ever been to Italy like before my study?

M: Is this your first time?

D: Yeah, it's my first time and I have been here for one year. I have lived in Italy for one year. Italian films erm (.)

M: You just said that you saw some Italian films, such as?

D: Such as erm I don't remember the name what's the name of the erm Monica Bellucci erm?

F: Monica Bellucci erm 西西里的美丽的的美丽专说 yeah

D: Yeah, yeah, yeah.

M: Everybody mentions that film but I don't know it.

F: Yeah I know my students told me they didn't know that movie.

M: Is it right?

D: It's very famous in China.

F: It's very famous in China, it's the most famous Italian movie in China.

M: And what's the name of the film again?

D: 西西里的美丽的的美丽专说 Monica Bellucci there is a very famous film like she is sitting on a square with a (secret). Everybody would hold a lighter.

M: Oh really?

D: Yes.

M: I don't know.

D: And TV series erm (.)

M: Yes did you see

D: ((in overlap)) Yes My Brilliant Friend I have watched the erm season one. And translated into Chinese no just with Chinese subtitles.

M: ((in overlap)) Subtitles yeah yeah yeah I meant that.

D: Yeah, I have watched the first season.

E: I am 35 years old and I'm from Fujian province quite south of China. So erm it's close to the coastal line of the sea and before erm oh actually I cannot speak quite a lot about Italian.

M: Can you speak a little bit?

E: A little bit. Just greeting words ((laughing)) such kind of like "Ciao ciao." Actually when I mean in the first year when I've been here I've been taught some quite basic knowledge about Italian. I mean taught by my supervisor. He gave me some lessons very basic knowledge about the grammar and vocabulary. But actually in the COVID-19 we do the online lessons in Italian online lessons but after that we actually offsite conversation. So basically we focus on English conversation. So we keep away from the Italian. And yes this is my first time when I've been to Italy and I stayed here three years back and forth between China and Italy. Actually I watched quite a few not quite a few Italian films not quite a lot because I always watch another film selected by my wife. My wife watch what and I follow her. So it's not my personal decision.

Can see what kind of film or TV series. But actually last year so we did have some very small Italian film to describe the ((inaudible)) maybe short one so impressed me about the (food) described in the film erm Italian. Actually I know nothing about My Brilliant Friend. Sorry.

M: Thank you. Next one.

F: Yeah. I'm 24 years old and my name is [F]. I came from Anhui province of China and I just can speak some erm communication vocabulary like how old are you introduce myself and hello bye bye like this and ask order the food ask how much of this the basic number. I'm trying to learn that ((laughing)).

M: Are you taking some classes?

F: No, I just learn by myself. I can read them now. The Italian now. And about the knowledge before I come to Italy I just learned them from the movies the social medium and the book. When we in senior high school our teachers told us about the basic culture and the history of Italy. And I come here and know more about it. And I think there are a lot of comments between Chinese people and the Italian people. Someone say Italy is another China in Europe ((laughing))

M: Oh really?

F: Yes. And about I didn't come here before just came on the beginning of the September for three months. And I watched maybe two most famous Italian movies. One is just said by [D] and is 西西里的美丽的美丽专说 and another is Roma Holiday 罗马假日.

D: Is that Italian?

F: Yes. Roma holiday. 罗马假日 Yes ((laughing)) And I didn't see any TV series and I didn't erm (.)

M: So you don't know anything about My Brilliant Friend?

F: No.

M: Ok, so you're the only one who knows something about this series. For you two that you didn't know, I'm gonna give you just a little brief context about this series. This series is set in Naples in Italy around the second post-war. And it's basically the story of this friendship between these two girls who then grow up together and they come from very poor families, poor origins. They study together and then one of them goes to the north of Italy to study go to university and like get a better social life a life. And the other one instead stays in Naples. And it's just the story of this erm the evolution of this friendship through the history of Italy. So this is just the context. And now if you are ready, I'm gonna try and do this experiment. So the very first scene we can hear the voiceover of one of these characters. They're them as kids and when they grow up. This is on the left Lila its name and Elena is on the right. And Elena is the one who tells the story. So we can hear in this first video clip her voiceover say something about another character called Donato Saratore. You don't need to know the name. And what can you tell me about these three different expressions? Can you read it? Can you see them?

F: Yes.

M: For example if you look at number one what do you think is going on or what does that thing mean? Does it tell you anything to you? Does it make any sense?

D: The first sentence?

M: Yeah, number one.

F: Number one means both the things at home or in the church, they participate.

M: Okay. And can you notice any difference on these three? What do you think they...

E: I think from the first impression the third one seems a little bit more... Makes sense, I think.

M: The first one? Number one.

E: The third one, sorry. Number six. Yeah, the third one. I think that they're talking about the same thing between family and religion. I mean, something they involve in the family, between religion and work. But between the impression and... I mean erm among the character organization it seems that the third one makes sense.

D: For me I think the first one just means he participated in both the stuff from his family and from the church. And the second one, the first one. I'm sorry. Number four. Yes, number four. Number four has another... Number four also mentions something about the work.

That's the number one that I mentioned. And the number six gives me a feeling that he's very, very busy between the family stuff and the church stuff. Which that's the number one and number four don't have.

F: About the difference between the three sentences, the first is just he participated in the stuff both at home, about the family and about the church. But it doesn't mention the level how much he participated in. And about the second sentence, the sentence four, he's busy for the work the family and the church. But that doesn't mean the work, the family and the church are everything for him. But the last sentence 连轴转 (6) actually it is a more authentic expression in Chinese. It means someone are just working between two things like this family and the church.

M: And if you see instead these three (2, 3, 5), does they sound like native or is there something weird? How do you erm if you read or hear these sentences do they sound like strange or not? Is it something that you normally say? This expression, 三点一线 Is it like a fixed expression?

D: Yes.

F: Yes

E: Yes

M: Do you use it?

ALL: ((in overlap)) Yes.

F: A lot.

M: Okay. So if you read number two what does it say?

F: The first sentence I think it is a little weird.

M: Why?

((long pause))

D: I think the number two is...

F: Just this sentence, number two.

D: Number five is a little bit weird to me.

M: Why?

E: Actually both are very strange.

F: Yes

M: Number two, number five?

E: Number two, number three and number five both are very strange for the speaker or reader. Because without punctuation our reader needs to separate the character into segments. Actually for instance, the first one, number two, 过着工作 actually there's a comma, 家 comma. So we need a punctuation to separate the meaning and separate the segments between the sentences. And number three, you put the space between the characters and the segments. You have our reader to understand the meaning but it creates an obstacle. It creates a difficulty to connect within the sentence.

D: For me, number five is a little bit weird because when we use the term 三点一线 or 内一线 we just mention like erm the place, the location. For example, I live in a life between my home and my life. But the number five uses the word 家庭 so it's a little bit weird. 家庭 is not a place nor a location. So compared with... the only difference between number two and number five is 家 and 家庭

F: Yes

D: Only this is the only difference.

F: I think from the perspective of grammar, sentence two and five is wrong. Because we say 过着什么什么的生活 if we omit the 三点一线 then 过着什么什么的生活 it shouldn't be the words of...erm how do I say this

D: Actually I think the Chinese grammar doesn't like ((laughing)) really matter. I always say something with the wrong grammar but people can understand. For me I always say 我过着家实验室两点一线的生活 I always say this so for me number two It's okay.

F: The sentence three, actually it is correct. 生活总是三点一线 that means you live only in three places and the three places are home, church and maybe the last should be the company. It is better.

The second sentence 生活总是三点一线 You want to speak you usually live or work at the three places, home, church and company. It shouldn't be the work.

M: Okay. In Number three?

F: Number three, yes.

M: Okay. I'll try and show you the video but I think you won't understand the voice, what the voice says. But let's try and...

[video]

M: Does someone understood anything?

ALL ((laughing))

F: No nothing

M: Okay. So I guess watching the video did it make any difference on how you read or perceive these sentences? Or not?

D: I heard the word like...

F: ((in overlap)) Casa.

D: Yes casa. Work, family and church.

M: Yeah. So you can understand ((laughing)). And if you read... These are the translation of the original sentence, which is...*era un uomo di lavoro casa e chiesa*. Which means he was... His life was like always work, family and church. I won't give you the translation in English of the... Because I just want to ask you what do you read in these sentences? But you kind of just already answered. So this is just for me to know how to proceed with the next one. Do you prefer to watch immediately the video and then I'll ask you?

E: I think watching the video.

M: Okay. So you don't have any different perception from what you just told me about after watching the video about the sentences?

D: I'm not sure I understand the question. For now I have to answer like which subtitle is most suitable for the sentence?

M: Yeah. For the scene. In the scene. For what you...

F: We should choose one sentence.

M: No. Not one. Just...

F: Some appropriate sentence.

M: Yeah. If they're all appropriate, I don't know.

F: Oh. Okay.

E: For me I think the third one.
M: Number? Sorry. Three?
E: Three. Yeah.
M: Okay. Why you say three?
E: Easy to understand.
M: Okay.
E: For me it's easy to understand.
M: Okay. Does it sound more native than the others?
E: I think... I mean the three. It looks much easier to comprehend. I mean to comprehend the meaning. Process the meaning. But talking about the original impression erm I think the five could be more better. But without the comma, without the punctuation, it's not easy in the first impression. Based on first impression it's not easy to comprehend the meaning. So I choose the three.
M: Okay. Okay. Any other...
F: It should rely on different situations and plots. Actually I didn't know... It should be more oral talking or more... It should depend on the different plots. Can you introduce these video clips, the situation?
M: Better?
F: Yes.
M: Okay. the voice is talking about the man you saw in the video. And she's saying that this man is all... In his life he was always and only working, staying at home and going to church. Which is like a sort of idiom in Italian saying that he was a good person doing his stuff. Earlier you mentioned this... You're using a lot this 三点一线 this expression erm
F: It is an authentic expression in Chinese actually.
M: Okay. Okay. So would you describe this sentence using that expression? Would you express this concept of being all work family at church using that expression in Chinese? Would you use that?
D: But for this clip I think maybe number three or number four for me erm is better than others. Because when you're watching a TV series with subtitles, you wanted the subtitle to combine with the sound. And for me this sentence like *lavoro casa e chiesa* erm I think number three and number four will combine with the sound better.
M: Okay. For the sound? They sound better then
F: I agree with her. Because the second sentence and the fourth sentence and the five sentences, maybe from the grammar aspect, it is more written actually.
D: Yes. And also because when the character is speaking she has some like pause between words, between like 工作 家 教堂 and If I read the subtitle also with the pause, maybe it will be easier for me to understand. Especially if you change the order of the word in number three. For now it's not with the same order with Italian.
M: Actually in Italian it's "work".
D: Yeah. 工作 家 教堂
M: So can I go to the next one?
ALL: Yeah.
M: Okay. The next one is erm it's New Year's Eve and you can see two families on their balconies and they're using like fireworks. They're... how can you say? Shoot fireworks. Can you understand? Fireworks.
F: Yes 烟花
M: Yes. And you can hear again Elena's voice over and she's describing how her friend Lila reacts towards her brother getting really really angry towards another family who's shooting at them.
F: Okay.
M: I'll try and show you. Okay, I'll go straight to the video.
[video]
M: They're fighting. They're fighting and they're saying, "Oh, the other family is shooting at us." And then you can see Lila's brother. It's this one. He gets really angry. This is Lila. Okay so I guess you didn't understand the meaning so can you just describe the meanings of these sentences?
Like if you look at number one, what exactly, especially these parts mean?
F: Yes. 天不怕地不怕 (1) erm didn't erm she doesn't be afraid of everything
D: Yes.
F: Didn't be afraid of everything (1)
M: And if we go to number two for example, what does this mean?
F: The true face.
D: The true face.
E: The human nature.
F: Yes.

E: A person, a human nature.

D: It's original personality.

M: These are kind of the same, the other ones?

E: Quite similar. I mean, in terms of meaning, the second...

D: ((in overlap)) There is no difference.

E: Quite similar.

M: Number one is the only one a little bit different, right? If I understood correctly.

D: ((in overlap)) Yeah but in number two and number three there is no difference.

F: What's the difference? Only more pause here. What's the difference?

M: Where do you mean?

D: In number two and number three, I didn't see any difference. 这里有一个 exactly the same

E: Yes. Space. Maybe just a space.

M: And so, can you understand erm if you read number one, what happened? According to the information I gave you, what happened? This is someone describing the scene. What's going on?

E: The first one?

M: Yes.

E: it does quite someone called Nino change the common behavior and show some different character, I think so. And I mean, showing... So I mean, nothing could make her scared, just from the impression.

D: For me, the number one means like Nino is always like this. Nino is always doesn't afraid of everything. So just like this moment. It has a very different meaning between number two and number one.

F: Actually, the number two and the number three, 失去了本来的面貌 it is a little negative, actually.

It means maybe (usually) it is (usually) to express someone actually have some like disadvantages or some original personalities or some negative expression. But the first one it doesn't have that mean.

M: So is the first one positive?

F: No, it is just common.

D: No, for me, I think the first one it means like Nino just wants to show himself to Lila. But the number two and number three means like Nino, maybe Nino is always a very polite person, but at that moment just showed like his original personality.

F: Yes.

D: Like an animal or...

F: Yes. 失去了本来的面貌 this kind of expression actually, it is negative. But the first one just common. Maybe 天不怕地不怕 is positive or negative. Just a common expression.

M: Do you agree with what they say or do you have a different perception?

E: So far, I still lost myself in 天不怕地不怕 I mean, it's quite weird to put the word there.

M: Okay. Why?

E: I thought one, two, three, four refers to one scene in (the TV) I think I thought that they are talking about the same scene, just showing the change of Nino's character compared to what Nino did in the previous situation. So I think number one seems a little bit weird compared to number two and number three.

M: And you didn't mention four, five and six. What do they say?

((long pause))

D: Number four has the same meaning with two and three, but number five and number six.

Number five is a little bit weird.

M: Why?

D: Like Nino just shows the real Nino and tells her brother. It's a little bit weird. Like tell her or tell her brother.

F: Yes

M: Okay.

D: And also number six. If you use the word "惯常" it means Nino is always like this. If he's always like this, like "让她看到他的本质 I mean, if Nino is always like this, this is the real Nino. You don't have to...yeah and number one and number six have the same meaning. Kind of.

F: The difference between the four sentences, the fourth sentence to the second and the third, only one word difference is 面目全非 (4) or 失去了本来的面貌. 面目全非 means everything changed. Everything changed. 失去 may be only a part of him lose. And 面目全非 changed everything. Everything changed. And the five sentence I agreed with [D] (A). The most serious problem is the last sentence. 告诉她哥哥究竟是什么样的人 It is controversial. Because we didn't know. We just took through this sentence, we didn't know. He or she or he want to tell her brother what kind of people of her or her brother. Yes. And the last sentence (6) (.) erm

D: It's weird.

M: Why? For what you said earlier?

D: Yes.

E: Previously I didn't understand what the meaning was. By comparing the sentences between I mean everything all the sentence together I understand the real situation. Real, these are things change. These are things that happened never before. So tell Lila something she didn't notice before.

So Lila get better about the character of his brother. So if I understand correctly. The second could be better. Four, five, six. Both translation quality (alone). Number four 面目全非 That's totally, it's not suitable for this translation. 面目全非 refer to physical appearance, damage. That's not the cultural understanding. So four, five, six. There is no maybe to better translation quality compared to what I understand. For the second and three, it seems like they are the same. So I prefer the second one.

D: Yes. And also I think there is also difference between number two, number three and number four. Number two and number three, the first term 在她眼里 it means Lila thought her brother changed. But the number four 就在她眼前 means just in front of Lila, physically in front of Lila, her brother changed. Number two and three 在她眼里 maybe this is the only idea of Lila, maybe for any other people, maybe for Elena her brother is still the same. Just Lila has this thought.

F: Yes

M: Okay. Something to add? Can I go to the next one?

E: Yes sure.

M: Okay. So next video they are talking about this character called Alfredo. He's the carpenter.

E: What?

M: He's like working with wood.

E: Ah, wood.

F: 木匠什么

M: Exactly

F: Oh, okay.

M: And he's accused of killing the boss of the mafia in this small village. And he's screaming at this boss's son. And he's saying something. He's really angry because after erm he's accused of killing this man because he borrowed some money from him and then he wanted them back like erm with more benefits. How do you say that? So I'll go to the video.

[video]

M: So if you look at number one, what does that mean?

D: Your father even took everything.

M: Okay. When he says like 我的血

F: my blood

M: is it something that you can use in a figurative way? Do you use that expression?

F: We use 血 blood and 汗 怎么叫汗 In Chinese we have a word, 血汗钱

D: Like the second one

F: Oh yes 血汗 血汗钱 It means you did very hard working to get the money.

M: To get the money.

F: Yes.

M: If you just read number one, don't look at the others. What does number one mean? If you read that, does it sound weird? Or can you understand what the...

((long pause))

E: ((laughing)) It's okay.

D: It's fine.

F: ((laughing)) It's okay actually.

E: Actually there's a metaphor here. 血 refers to the treasure, something you devote much effort into. So everything was taken by your father. So that's a metaphor we can identify here.

M: and Number two?

F: No, 拿

D: The verb is very weird.

M: Why?

F: Because 血汗 are liquid like this, water, 血汗 are liquid. It can't be used with 拿

D: ((in overlap)) yes it could be either (.)

M: Like you can grab the liquid.

F: Yes, the second sentence is wrong.

D: It should be like either 拿走了我的血汗钱 or 榨干了我的血汗.

F: Yes, you can add the character 钱 that's okay. Because 钱 you can take money, but you can't take liquid.

M: Okay, and what about number three? This is a different one.

D: Yes it has a very different meaning. Like in this sentence (1) 你父亲甚至榨干了我的血 it means if I like
erm sacrifice a lot of my energy, my thoughts. For example, if I finish the paper and you took it that's my 心
血 (3) But if I work very hard and earn some money, that's my 血汗.

M: Okay. So this is 血汗, right?

F: More like labor, labor work. You work with your body and maybe 心血 use your mind.

M: And number one and six that only say 血, what do you think the metaphor means? What do you think it's
referring to? Because they do not specify, right? I think from what you just said.

This is like labor 血汗, and this is like mental effort 心血, right?

D: No, I think 心血 only means that you worked very hard and you had something like a physical paper or ..
((inaudible))

F: ((inaudible))

D: Yes, but it doesn't just mean that you work with your mind. It means like the production of the thing but 血
汗 means the money, the money you earn.

M: And one and six?

E: From one to six?

M: No, just one and six.

D: Number one, it means your father already took everything from me. But number six means your father
maybe is going to like...

F: He even wants to get more from me.

D: Yes.

F: The sixth sentence, you have already taken a lot of things from me but now you even want to get more with
me. Like for example we usually use this (吸血), this word to describe in China, we have a kind of
phenomenon like prefer boys than girls. A family prefers the boys than girls, so maybe we have the elder sister
and the younger brother and the family asks the elder brother to give the money to the younger brother to help
him have a better life. We usually use this word (吸血) the 弟弟 the younger brother 吸姐姐的血 the elder
sister's money.

M: Okay. So to sum up, does any of these sentences sound completely wrong? You said number two if I get...

F: The word is wrong.

M: Okay, but if you read these is there like one of these that looks totally... making no sense?

Or are they all okay?

E: I mean from the subtitles?

M: No, but just from the...

F: ((in overlap)) grammar.

M: Yeah, the meaning and grammar.

F: I think compared to three and five, five is better than three.

M: Okay, why?

榨干了血, 夺走了心血 maybe better. And the fourth sentence, the fourth one is weird. 夺走了我的血汗结
晶 We didn't express like this.

M: Okay, so it doesn't sound very native.

F: Yes, if you want to match maybe 榨干了血 and 夺走了心血 are better 拿走了我的血汗钱

M: Okay, any different opinion?

E: I thought that they are talking about the same meaning. Both are understandable. And the difference is in
the direction or the emphasis. For instance, the first one was 你父亲甚至榨干了我的血 which inform that
your father took something less valuable before your father did something worse things to me. So, similarly to
the sixth one, the first one and the five, both very similar impressions indicate your father took something less
valuable for me in previous. And then the third one, 你爸爸榨干了我的心血 emphasized the process, your
father is very harsh and your father drives you very crazy in the process.

M: I saw you disagree with what he said?

F: No, I just think the difference between 心血 and 血汗. Actually, 心血 is more like a word erm not the erm
the character meaning. Like 血, you know it is blood. But 心血 it is an abstract meaning. So 榨 maybe it didn't
appropriate. 夺 (4, 5) it is better. Because 心血 it has a (noun) meaning. It didn't just mean the blood or the
heart blood. It has another, a further meaning. Like your work, you did a lot, sacrificed a lot, put a lot of energy
and time to do something. So 心血 it has a further meaning.

It is not suitable to use 榨干 Because 榨 it matches with 血 it is better. 心血夺走 it is better

And 拿走 you can use 血汗钱. Okay, yes.

D: But for me, I always use like 榨干心血 ((laughing))

E: ((laughing)) No one is talking like this no one.

F: ((laughing)) You are the best.

D: ((laughing)) For me, I always use that. Maybe I am primarily wrong, but...

M: Okay, maybe you come from the same place where the person that wrote the sentence comes from.
D: Yes, maybe it is like a dialect thing, I don't know.
E: ((laughing)) What kind of language do you use?
ALL: ((laughing))
M: Because you agree with her (B), right?
E: I am in between ((laughing))
M: Okay, something to add? Next one? Okay, so next one is some ladies from this town. They are talking about the same man you saw in the first video, the tall guy. And they are talking about his attitude towards a woman in this village who fell in love with him. I will show you the video just to...
[video]
M: This woman. This woman is the one who is in the village. She is the wife of that man. Okay, so number one. Don't look at the others. Just number one, what does that mean? What happened?
她 is referred to the woman that was... the woman is this woman from the village that fell in love with this man, the 他 who is married to the lady living upstairs.
F: Oh, okay.
M: The owner of the bed sheet.
D: Okay.
E: Okay.
M: So if you read number one someone is the voiceover erm no actually the lady living outside. One of the two old ladies, they were talking and commenting this, like gossiping. And they are talking about what happened. So what does number one mean? What do you understand?
F: When her husband died he kept his word.
M: Okay. He kept his word erm towards her?
F: Yes I don't know towards who but he just... He really... But 还真是 (1) it is a little (star) 怎么说粉丝啊
E: Yeah, it's a lot of impression and the expression mean someone from the third party say the man, when her husband passed away someone did something or did action to look after the lady and maybe this man love her.
M: And this is number one right?
E: Yes
M: Okay. What is number two?
((long pause))
M: Is this an idiom?
F: 惻隱之心 (2) Usually it is compassion to someone
E: pathetic
D: No no no pathetic is... Like (middle) or something. It is like sympathetic
F: Oh, sympathetic. Usually is it sympathetic
M: And what about this one? What did he do towards her? (3)
D: Try her-
F: ((in overlap)) Try his best.
E: That's a positive way-
F: ((in overlap)) Yes it is a positive.
M: And is 2 positive as well?
F: It is common. Just common.
D: But yeah the number two it means like usually this guy is a very cold guy but at that moment he really shows something to her.
F: Okay.
M: And four?
F: ((laughing))
D: This one, I think is the most authentic or the most suitable for this.
M: The most suitable?
D: Yes. Because like number one and number two erm it really showed up in the context of like the writing language or something. But the first we already knew this during like they're gossiping.
M: But is this expression...
F: ((in overlap)) Only in the difference between the front three sentences, the fourth sentence expresses exactly, "He loved her."
M: In number one?
F: Four. Because he loved her because he put her in his heart. 把她放在心尖上 it means erm but we didn't know this information from the front three sentences. Maybe just sympathetic, maybe he just wanted to help her, but only the fourth one it exactly expresses the meaning "He loved her."
D: Yeah, and the person who said that sentence said it in a very erotic way.

M: In number four?
D: Yes.
M: Okay. And five and six?
D: Five is... (.) Five is quite romantic ((laughing))
F: ((laughing)) Yes love her. Begin to love her. Yes.
D: It's not something that people would say during gossiping ((laughing))
F: ((laughing))
M: Okay, why not?
D: Why? Because... When I'm telling you a love story very romantic, very pure love, I will use this word ((laughing))
F: Yes while getting in love with someone.
M: Would you say the same? Because I saw you smiling.
E: I'm still looking at the last one. Last one is a totally different situation.
F: ((laughing)) Yes.
D: Yes yes yes.
E: When someone dies, he does these things very seriously. I mean, he takes care of all the arrangements for the funeral.
D: Yes Yes Yes Yes
F: Yes Yes
M: Number six you mean right
F: Yes number six is a little terrible I think. ((laughing)) When her husband died he cared a lot he did a lot. 他可上心了
D: No, no I don't think it's terrible. It just means that when her husband died this guy is maybe very thoughtful and takes care of everything. Helps her to take care of everything.
E: That's towards things and not a man, not a lady.
D: Mm yes he's just responsible for everything but erm yeah.
F: Maybe it can be understood like this. He did a lot to help the woman to do a lot of things, to help her to do some things after her husband died. But it may have another meaning, I think. When her husband died, he maybe 可上心了. 我想讲就是它可能有那种意思就是 她老公死的时候他可上心了就是他 erm
E: (机会来了)
F: 对啊 就这个意思啊! Yes, I got the chance! Like Her husband finally died.
E: ((laughing))
F: 可能有这个意思啊
D: In that case, I think you should add another thing like 他对她可上心了 For now, we don't know what kind of stuff the guy is taking care of.
F: It may be controversial, I think, the last sentence. 它可能会有这个意思 就是他可上 But four and five didn't have that meaning.
M: Something to add?
E: No.
F: No.
M: Next one? Are you tired?
F: No. No, no, no.
D: It's okay.
M: Okay so this one is you can see Elena and her father. They are at her father's working place. And he wants her to meet his boss.
D: I remember this.
M: Do you remember? He wants her to meet his boss. And then this person just passes by. And he's commenting. Let's see.
[video]
M: Okay. If you read number one, does that make any sense?
D: It means this morning he was in somewhere else.
F: Yes.
E: I mean, neutral expression.
M: Neutral?
ALL: Yeah.
M: Similarly to actually number two, I guess?
F: No. The difference is 还." 还" means "still". "Still" adds something. But first sentence, maybe he just went somewhere else only on this morning. But "还" means maybe yesterday he was already at that place. And this morning he was still at that place.

D: No but I think number two means for now he's here, but this morning he was still somewhere else.

M: Do you understand what happened in the scene?

E: After the contest, I just can feel guess something emotion inside the character. But what kind of emotion I can justify without any contest?

M: And if you read number three, why do you think this person did not stop to talk with them? Because you saw in the video that this person is saying "bye" and then he goes away, right? Why is that? From number three.

E: I think someone didn't stop, didn't show any polite reply to the man, the father and the daughter, right? Someone didn't stop and didn't say anything or comment. So the father, from the first scene I think tried to compensate to her daughter. They tried to find an excuse for the man's behavior. So then her daughter felt relieved and was not angry about this man.

M: And why is that, in number three, what is he saying?

E: My guess is that the father explained that this man may encounter some difficulty when he is in the workplace, I mean on the court. So maybe the man felt angry or felt difficulty, so the man still lost himself in the previous situation.

M: What do you girls think?

M: I think that one, two, four, five and six are pretty similar, right?

F: No.

M: Why?

F: The third sentence, just like his words, "应该" means maybe, should be, not very erm (.) just maybe or should be, not very erm accurate. And about, I agree with her, maybe I'm wrong, about the second sentence and the five sentences 还在别处 还在别的地方 means this morning he didn't hear or at somewhere erm or just in another place. But the first sentence, ji 那天早上他在别的地方 it just describes truth, this morning he is in some place, somewhere else. And the fourth sentence, "this morning he went to some place". The fourth and the sixth are similar. So the fourth sentence and the sixth sentence are similar. Yes.

M: Okay, but basically none of these sounds weird, right? If I understood what you just said, they're like just commenting.

F: Yes.

M: But is it understandable that he does not stop to talk with them because of something?

D: I already know the story, maybe my opinion doesn't erm ((laughing))

M: ((in overlap)) Yeah, just go ahead.

D: As I remember this thing happened when his daughter got the offer from the university and he took his daughter to his workplace just to show what kind of achievement his daughter had.

M: About high school actually.

D: Oh, okay, high school. So maybe I think the father wanted to his boss know he has a very great daughter but his boss didn't care at all so maybe the father was a little bit embarrassed so he said this sentence to his daughter tried to cover his embarrassment.

F: Okay, okay.

M: Something else?

((long pause))

M: Okay, next one. We're almost done, I swear. So now you can see Elena, she gets off school and she stops and says hi to a friend, a schoolmate, and they are talking about a girl.

[video]

M: If you erm what does number one mean?

F: She already loved someone.

M: And who's that someone?

F: We don't know. We just know she already loved, falling in love with someone.

D: Yes yes.

M: Okay, and number two?

D: No, it's, she is a person who has been like...

F: Insisting. Insisting on something, on someone.

M: Okay, maybe I should specify that Elena asks if the guy you saw in the video is together with her, and he replies, he replies, okay.

D: Number one and number two have different meanings. Like, number one, for number one it may be like the guy is chasing the girl but the girl already falling in love with someone else. But for number two, like the girl is chasing the guy but the guy doesn't care about the girl.

M: And three is similar to number two, right?

D: Yes.

E: Yes, yes.

M: Four?

D: Four (.)

F: Maybe the girl think they can get more, get a further relationship. Maybe she think the boy loved her too but that's not the truth. Only her think they can get further relationship or they are the boyfriends or girlfriends but the boy didn't agree with that.

D: Yeah, like number two and number three means the girl was still chasing. But number fourth maybe like the guy give the feeling like, no, no, no, the girl thinks they already been together.

F: Misunderstand.

D: Yeah, also number six.

M: Like number four.

F: Yes, misunderstand the relationship between.

E: I think the four and the six indicate the speaker's attitude. I mean, the speaker attitude is embedded into the sentence. Four and six, it seems like the speaker doesn't agree what she did about the love. And the second and three obviously and the speaker thought the girl did the sense good. She continue.

M: So you all agree on that?

F: Yes.

M: Last two. So now you can see Elena and Lila, the two main characters. They're talking together because they want to ask these sort of mafia-related brothers they are someone in this small town doing like not very legal things. And they want to ask them to help Elena's boyfriend not to go to the military service. I don't know if this erm and they're commenting on this. That's the scene.

[video]

Okay.

M: So Lila disagrees on asking these people. So what do you understand from number one?

D: Number one er- it's wrong.

F: We didn't say that.

D: We don't use it.

F: No we don't use it.

M: You don't use it?

F: Yes.

D: Is it weird?

F: It's wrong actually.

M: Why?

D: Usually we will say like, you know 你知道他们一根指头都不会 (dong) 他 it means they won't hurt him. But we won't use it in this specific context.

M: In that sense, it doesn't make sense?

D: Yes.

E: We understand what that means.

F: ((in overlap)) But we never use that. Just like her say, we usually use like 一根指头来(动) 一根指头都不能动她的 you can't hurt her.

M: Not even with a finger like saying that?

F: Yes. Yes.

M: Okay. So what do you understand from number one?

F: We know that mean, but it means they didn't want to help him, right? But we don't use the sentence like this.

M: And to say that they won't help her, what would you say?

F: Help him?

M: Yes, because you said that this mean they wouldn't help, right?

F: Yes 都不会帮他 They wouldn't help him.

M: You wouldn't use that sentence you said? And what would you use?

F: To express what's meaning. Help him or not?

D: They won't help him.

E: ((inaudible)) 他们不会帮他

M: Okay. And what does number two mean?

F: That's correct.

D: You know, even if the easiest thing, they won't do it to help Antonio.

F: Yes. It is correct sentence.

M: Three is more or less the same?

F: Yes.

M: Four?

F: You know they didn't help him.

D: The six is the same.

F: Yes. It's the same. Same sentence. Four and six is.

M: Yes. Okay. So here's the thing that is pretty much weird is number one, right?

F: Yes.

M: Okay. That actually has a different meaning from the others. If I understood correctly.

D: No, no, no. It has the same meaning. Like we can guess. We can understand what this sentence is trying to say, but we just don't use it. We just don't use 一根指头都不会帮他的 in this context.

F: ((laughing))

M: Okay. Okay. Why do you think they used it? Why they use 一根指头 to say that they didn't help?

E: It just indicates that thing, just a piece of cake. It's very easy for them.

F: For them. Yeah.

D: Yeah. Like they won't help him at all.

F: The meaning of the second and the third are similar, and the fourth and the sixth are similar.

D: Yes.

M: Something to add? I just wanted to ask, because you said that in number one you can guess this meaning, but maybe I didn't get it. Do you feel it's totally wrong, grammatically speaking?

F: Yes.

D: No, no, no. Gram... ((laughing)) From grammar, I think erm it's just weird.

E: Just about the conversation chunk. Someone will be connected or using it with someone together. This is just a chunk. But usually, our daily conversation, we didn't put them together. Just a conversation chunk.

D: It's not a collocation we will use.

M: Okay.

F: Actually 一根指头 it didn't just mean one finger. It has further meaning when we use these kind of paragraphs to... This kind of wordphrase to express the meaning into a sentence. It has further meaning, not just means one finger. So we didn't use these kind of structures, sentence structures.

M: Ok. Last one. So now you can see Elena. She's going on holiday in this island, and she's guest at a lady's house. And this lady when she gets there she explains what her tasks would be because she's there to help this lady in return of being guest there. Okay.

[video]

M: If you read number one and four, what do they have to do or she has to do?

D: Start cleaning.

M: Okay. And erm all agree?

E: Yeah.

F: Yes.

M: Okay. Two?

D: Let me make this in a straight way.

M: Which is similar to three, five, and six, right? Like in two, three, five, and six, what is this lady saying?

F: Two, frankly speaking. I just speak it erm and the three 我们先说好 means like we like we make a deal about something like 我们先说好 for example You can't have a pet at my home, at my house. 我们先说好 We make a deal at the beginning of the things. And the five, we... 我们还得说清楚

D: There is another thing has to be clarified.

F: So three and six are a little similar.

E: Five and six are the same scenes, just to care for the household rule. But five contain more redundant words inside.

M: Okay. Is that something to add on this? (.) No?

F: No, it is okay.

M: Okay. Okay. That was the last one. Thank you. Thank you, guys. So I just wanted to just to ask you, if it happened to you that you watched Italian films or series, what kind of subtitles did you use? Like, you said you watched My Brilliant Friend. Where did you watch it?

D: 人人视频

M: Okay. And you normally use that platform?

D: Yes.

M: Okay. Because this series is also on like ATEE or iQiyi or Youku but you didn't use those...

D: Yeah, because I don't want to pay.

ALL: ((laughing))

M: Okay.

E: I prefer to download high quality, high resolution of the video or TV series. I really hate the commercial platform.

ALL: ((laughing))

E: Not because I cannot pay but because I don't want to pay

ALL: ((laughing))

E: At least 4K resolution of TV or the film is my priority.

M: What about you?

F: I have a lot of VIP for the application TV ((laughing)) Yes. And actually maybe I will choose someone with Chinese subtitles. Yes.

D: And also because like the platform you mentioned before like iQiyi, some of them they will cut the series. It's not a full series.

F: Yes. Maybe cut some parts Some parts with some violence or some sex according to our medium policy, we needed to cut some to avoid the child to look at.

D: Yes.

E: And I prefer the downloads because another reason is that I can choose what source of subtitles I can use. Because there are many versions of subtitles available in the website. So I can choose the quality of the subtitles. Some fan of the TV or film they will add more information into the subtitles.

To kind of multimodal subtitles to explain what kind of, what model of this plane, what model the mission they use in the TV. So not just the subtitles. They provide more background knowledge into the screen.

M: And do you like that modality?

E: Yes, of course, modality with color and add more information about the background, information about the characters and connect with people.

M: You said you can choose the quality of the subtitles. But how do you evaluate?

E: Well, the subtitles are translated by machine we understand because in the very early stage, some fan group will promote the film they will use the machine translation to give you the subtitles in quite awkward way. I mean, it will be strange to subtitle because they wanted to promote the fans and promote the film. So when you download the film, you will understand, oh, that's not a natural way to say that word. That should be translated by Google Translator or someone else. So on that side, I will definitely wait for more times and wait for more high quality subtitles to come out.

F: Actually, just like his words when I was in senior high school, I like to watch the TV series of America. And we erm like every Wednesday, maybe they update the new episode. And I want to see it immediately. Someone will record and translate to them. And maybe there is not very accurate, but I can get the basic information. That's enough for me, I think.

M: Interesting. Thank you. Thank you. Okay. Is there something else you want to add generally or ask me or anything?

ALL: No.

FG 3

M: Prima di cominciare volevo chiedere a... se a turno vi potete presentare seguendo queste domande, tipo se mi dite da dove venite quanti anni avete che livello di italiano avete quando l'avete imparato, come, da quanto siete in Italia e... se avete mai guardato film o serie TV italiane tradotte in cinese e se conoscete L'amica geniale.

G: Quindi dobbiamo un po'...

M: Sì, se ti puoi presentare un po' seguendo questa lista di domande. Vai puoi cominciare ((laughing))

G: Ah io?

M: Sì

G: Allora vengo da Cina e io ho 27 anni e mm sarò studiato italiano da cinque anni ehm non sono mai stato in Italia prima quindi sono stata qua per cinque anni e non ho erm avevo guardato qualche film o serie TV italiano ma senza tradurre in cinese tipo stiamo guardando Pechino Express adesso ((laughing))

M: In italiano?

G: Italiano senza sottotitoli e non conosciuto L'amica geniale

M: non l'hai mai sentita nominare?

G: no non hai conosciuto

M: Ok grazie

H: Erm primo domanda erm vengo da Cina da nord Cina ho ventinove anni erm ((long pause))

M: Da quanto studi l'italiano?

H: erm tre anni fa

M: Solo?

H: Solo tre anni ho studiato per erm erm prima di che non sono mai stato in Italia quindi erm tre anni fa mi sono arrivati a Venezia erm infatti sì ho guardato film o serie TV in italiano

M: Quali?

H: Erm ci sono erm non mi ric... come si chiama Skam?

M: Skam sì!

H: Yeah Skam erm ma tradotte in cinese sì veramente ma erm

M: Skam tradotto in cinese hai guardato?

H: Sì sì ho guardato sì ok no conosco L'amica geniale ((laughing))

M: ((laughing)) ok ok, prossimo

I: Okay erm sono cinese ma nato in Italia ho 24 anni e ho studiato a Ca' Foscari parlo l'italiano da quando sono piccolo essendo nato qua sì ho... ovviamente sono stato in Italia perché sono nato qua erm no non ho mai guardato serie TV italiane tradotte in cinese perché...

M: ((laughing)) chiaro

I: parlo entrambe le lingue, L'amica geniale ho visto erm... un po' di erm scene ((laughing)) tanto tempo fa a casa in televisione forse

M: ti è piaciuta?

I: Carina sì simpatica sì sì

J: Io erm da quanto anni erm da tre ((laughing)) sto pensando io Cina sono 29 anni e erm di solito mi piace guardare quello film o serie italiano erm anche io sono stato qui per cinque anni conosco quella amica geniale perché quando quello periodo di covid sono a casa da solo e poi guardare quel erm serie e tutto per capire cosa è successo e anche erm quella lingua amica geniale non capisco bene perché quel da Napoli erm quello periodo erm anche primo serie primo secondo forse adesso c'è il terzo non mi ricordo ma molto interessante quello due come amica, com'è la festa com'è la erm come si dice... quel erm come una la casa è cresciuta da bambino è anche uno più più male e uno più buono e anche quella idea ideale molto diverso e anche erm ma tutte due soprattutto quella erm come di dice po pro po proteggero ? di loro anche la famiglia un po' diverso di normale erm e quello che ... secondo? Erm penso primo più interessante, secondo non...

M: Ma l'hai vista in italiano?

J: in cinese anche italiano beh italiano tradurre cinese ma ascoltato quel erm come dire erm la lingua ascolto quella italiano e poi visto quella sottotitoli in cinese

M: e dove l'hai guardata?

J: Si chiama Yi fan adesso forse non c'è ma due anni fa sì

M: Ok perfetto. Allora io farò così. Intanto per chi non conosce la serie queste due sono le protagoniste, qua sono bambine e qua sono un po' più grandi. Quella a sinistra si chiama Lila e quella a destra Elena o Lenù. A volte sentirete una voce fuoricampo che racconta ed è la voce di Elena da grande che racconta la storia della loro amicizia. È ambientato a Napoli nel sud Italia negli anni Cinquanta e poi questa storia segue lo sviluppo di questa amicizia e del loro percorso scolastico per dirla molto molto in breve. Io vi dirò qual è il contesto della scena che guarderemo quindi vi spiego prima di cosa si tratta e poi vi chiederò di spiegarmi alcune cose in cinese che vorrei capire cosa vogliono dire e poi vi faccio vedere il video e poi ve lo chiedo di nuovo. Proviamo?

Allora scena 1: siamo a scuola elementare, ci sono loro due e la maestra fa vedere a tutti un quaderno. Se voi leggete queste frasi evidenziate in giallo, per esempio la 2 secondo voi cosa vuol dire? Cosa succede secondo voi?

G: erm devono scrivere sempre da...erm

ALL: da sotto ((inaudible)) sopra

M: come descrivereste questo della 2?

H: Questo è erm seconda riga è sempre scrivere da su a giù e erm non c'è sporco di erm ink

G: inchiostro

M: Ok, tutte e tre? Il 2, il 3 e il 5?

H: Erm erm 2 sì

I: Il secondo... ((Inaudible))

H: 3 è prima riga è ogni...

J: ogni parole

H: no erm come dire ogni...

G: ogni carattere devi essere...

H: ogni carattere è scritto dal sopra

M: dall'alto?

H: dall'alto sì

M: verso... il basso?

H: Sì

G: bisogna essere tutta dritta no può uscire dal quadrato

H: Ogni quadrato sì

M: anche il 5?

H: 5 erm
 I: No il 5 no
 H: regolare
 M: il 5 no perché? Cosa vuol dire?
 I: il 5 dice che... essere in ordine bisogna scrivere bisogna iniziare a scrivere dall'alto *erqie mei you* 而且且没有 erm e senza inchiostro senza sfumare inchiostro
 M: ok però ok.. e 1 e 4?
 H: 1 è molto pulito erm sempre sulla linea
 G: ((in overlap)) sulla linea
 H: Sì erm sulla linea
 G: Senza modificare
 H: senza modificare sì
 M: anche il 4?
 H: 4 più...
 J: più regolare
 H: più forma
 J: sì più forma
 M: uniforme?
 H: sì più bello scrivere più ordinato sì e regolare come si dice erm
 I: non se l'inchiostro *henji* 痕迹...
 M: questo è diverso? Il 6?
 G: è pieno tutto la linea e senza sporcare con inchiostro
 I: dice riempire da in cima *zhanman* 占满 riempire le righe in alto
 M: ok proviamo a vedere il video
 [video]
 M: Lei dice pulita sempre nel rigo e avete visto quello che fa sul quaderno. Secondo voi tra queste sei frasi quale usereste per descrivere quella scena lì? Ce n'è qualcuna fra queste che secondo voi lo descrive meglio? O qualcuna che proprio non c'entra niente?
 G: 6 direi
 M: 6 tu diresti che ...
 H: sempre nel rigo erm *dinghang* 顶行
 G: oppure il secondo
 M: numero 2?
 H: secondo me nel rigo...
 I: secondo me la 1
 H: la prima
 M: perché?
 I: cioè sarebbe scrivere sul rigo non dice partire dall'alto no qua?
 M: l'azione è questa [picture]
 G: sempre al rigo
 I: *dingbu dinghang de hua* 顶部 顶行的话 ((inaudibile))
 H: ((in overlap)) ((inaudible)) nessuna macchia è erm
 M: qual è che funziona di più?
 I/J: ((in overlap)) 1.
 M: perché?
 I: ((inaudible)) perché le altre dicono partire dall'alto ma non c'entra dall'alto
 M: ok e invece la 1?
 I: sì cioè scrivere sempre sul rigo
 G: oppure 6
 M: perché la 6?
 H: infatti primo e sei erm perché secondo me
 G: ((in overlap)) perché il 6 senza macchia è un po' più come il 6 ... *bie jian shang moshui* 别溅上墨水 (6)
 I: sì bisognerebbe fare un misto forse unirli
 M: ma sempre nel rigo
 I: ((in overlap)) sì questo allora ...
 H: uno
 I: sì sì sono d'accordo
 M: ok la 1 perché le altre invece...?
 I: secondo me la 1

M: tutti?

I: accendiamo la 1

M: voi dite?

I: la 1

M: ok.

Allora la prossima è sempre la protagonista Elena che sta facendo delle lezioni di ripetizioni con la maestra insieme a una compagna e a un certo punto la maestra le interroga. Se voi leggete la 1 e la 3, si capisce cosa sta succedendo? Secondo voi cosa succede? È un dialogo.

((long pause))

I: che entrambi stanno piangendo e la maestra chiede che cos'hanno e lei dice piange (.) però la maestra dice cosa? Cosa stai dicendo? Piange

M: e se invece leggete la 2? Il riquadro rosso fa parte della 2. Cosa può essere successo?

((long pause)) Qualcuno ha qualche idea?

J: cinque...

M: cinque cosa?

G: Ho pianto

H: Di solito parliamo solo *ku le* 哭了 senza *ku le le* 哭了了(4) senza *ku guo le* 哭过了(5)

J: sì

I: sì

G: ma questa quello che fa ((inaudible)) no

M: e il 2?

H: la 2 sempre secondo me non c'è problema

G: no perché di solito si scrive...

H: ((in overlap)) ((inaudible)) ora ora c'è

M: questo cerchiato di rosso fa parte del 2 eh. Vi faccio vedere il video

[video]

M: qua che cosa è successo? Avete capito cosa è successo?

ALL: ahhh

H: Sì

G: Sì

M: ok riguardando queste e tenendo conto che il 2 ha anche questo riquadro, quale di queste vi fa capire cosa è successo?

((long pause))

I: nessuna ((laughing))

M: Nessuna? Perché?

I: perché non è una cosa che abbiamo noi di... declinare erm passato remoto non è una cosa...

M: e se tu guardi queste nessuna di queste ti fa capire quello che è successo nella scena?

I: no senza guardare il video non capirei mai

M: e con il video?

I: guardando il video sì

G: sì

I: guardando il video e avendo studiato italiano si capisce che sta coniugando il verbo al passato remoto. Leggendo qua no. Mi verrebbe da dire che un gruppo di bambini stanno piangendo e la maestra viene a chiedere cosa succede

M: ma se tu leggi per esempio la 1 perché la maestra chiede che cosa? Lei glielo chiede due volte, no? Perché?

I: eh mi verrebbe da dire che è stupita perché stanno piangendo non mi verrebbe da dire stanno coniugando il verbo

M: ok e secondo voi?

((long pause))

G: che stanno facendo esame di quello verbo italiano e poi quella bambina non ricordava come si dice

I: quello sì dopo il video si capisce

M: sì sì dopo il video

I: dopo il video sì si capisce

M: e c'è qualcuna di queste che non fa capire cosa è successo?

I: intendi dopo aver guardato il video?

M: sì sì sì

G: 4 ((laughing))

M: perché il 4?

G: *ku le le* 哭了了 da noi non si dice così

J: *ku liao le* 哭不了了
 M: vi faccio rivedere il video
 I: però è una cosa che non capirebbe un cinese
 [video]
 I: ((in overlap)) eh coniugare il verbo
 M: è cambiato qualcosa?
 I: mah un cinese non capirebbe questa scena
 M: ((laughing)) ma tu?
 I: la capiamo noi perché abbiamo studiato italiano
 M: sì sì ma va bene
 I: in Cina non si coniuga il verbo
 M: ok. Quindi quale sceglieresti?
 H: 4
 I: la più adatta a questa scena intendi?
 M: sì. Tu dici 4, perché?
 H: ((long pause)) la 4 è un po' strano per me mai parliamo *ku le le* 哭不了了
 J: non è un
 M: e la 5?
 H: la 5 *ku guo le* 哭过了 ...
 G: la 5 anche è strano
 I: la 1 no, la 2 no, 3 no perché per dare un'idea di passato la 5 che fa intuire che è passato
 G: sì più chiaro ma non si dice così da noi
 I: però non capirebbe un cinese questo dialogo
 M: ok. Allora la prossima invece è sempre un'interrogazione. Lei viene interrogata in latino. Se voi leggete questa (1), che cosa può essere successo?
 ((long pause))
 M: ha un senso?
 J: l'insegnante gli insegna...
 G: forse sbagliato pronuncia e accento? Stanno facendo prova di pronuncia
 M: Ok e se leggete queste?
 ((long pause))
 G: un po' simile ma c'è un po' diverso
 M: e cosa succede secondo te?
 G: stanno interrogando e sta chiedendo è Ozia Greco? Sì è otia, ti ricordi cosa vuole dire otia?
 M: qualcuno ha capito qualcosa di diverso?
 I: una dice se ti ricordi cosa significa, l'altra dice se sai cosa significa
 G: sì se ti ricordi
 H: la 5 sai otia cosa s- quindi non è – per gli altri è ti ricordi
 G: Sì un po' diverso ma simile
 M: Ok vi faccio vedere cosa succede
 [video]
 M: si capisce cosa è successo guardando il video?
 G: sì
 M: che cosa?
 G: che hanno sbagliato accento
 M: ok e quale di queste te lo fa capire? Lei sbaglia l'accento no?
 G: terzo
 M: la 3? Perché la 3?
 H: no non è la 3
 M: perché?
 H: perché (maestra) hai detto accento ozia quindi è confermato è sicuro quindi non c'è *yinggai* 应该 (1), *yinggai* 应该 è dovrete – dovrebbe non è sicuro. La 3 non è giusta
 I: sì è vero hai ragione
 G: la 6 è uguale
 J: 6...
 M: perché 6?
 H: posso ascoltare di nuovo?
 [video]
 H: cosa significa ozia

((in overlap))
 I: la seconda
 (inaudible)
 M: la 1 fa capire cosa è successo?
 I: no
 M: perché no?
 G: erm
 H: la prima?
 M: sì tutti dite di no ma vuol dire qualcosa la 1?
 J: solo quella accento sbagliato mi fa capire cosa successo solo *zhongyin ducuo* 重音 读错 (1) mi fa capire cosa successo e poi gli altri...
 G: altri no
 M: quindi quale scegliereste alla fine?
 H: tra tutti la 2 è più giusto ma secondo me la prima riga non è molto giusto, si può sostituire con quella della 6 sì è giusta ma per il resto è giusta la 2
 M: tutti d'accordo?
 I: sì
 G: sì
 J: sì
 M: ok adesso invece c'è un ospite a casa di Lila. Se leggete queste secondo voi di cosa stanno parlando?
 G: torta
 I: torta
 H: torta e s- sembra buono
 J: torta sì
 I: sì sì buona
 M: tutti torta? Ok
 I: pasticcini?
 M: guardate il video
 [video]
 M: che belle paste
 I: no no no paste è *dianxin* 点心
 G: sì
 M: se voi lo vedete tradotto così...
 I: è una torta
 G: è una torta anche grande
 M: rispetto a quello che c'è sul vassoio?
 G: dovrebbe essere almeno *xiao dangao* 小蛋糕
 I: *dianxin* 点心
 G: *xiao dangao keyi de* 小蛋糕可以的
 H: fai la pasta (inaudible)
 I: non userei *dangao* 蛋糕
 M: tutti?
 ALL: sì
 M: ok la prossima c'è una ragazza che è in spiaggia e chiede a un amico di andare insieme a lei al bar. Lei è incinta. Se leggete 1, 4 e 5 cosa dice?
 H: cocco
 M: la 1 cosa le sta dicendo?
 I: non puoi far mancare a un bambino appena nato il cocco
 H: ((in overlap)) il cocco
 M: e la 4?
 I: la 4 è non puoi far mancare il cocco al bambino e la 5 spero che il bambino erm
 G: non voglio vedere che il bambino non vede ora di bere cocco e non vede ora di uscire ((laughing))
 M: questo nel riquadro rosso è insieme alla 2, se leggete quello cosa capite?
 J: ah
 ((long pause))
 H: madre vuole bere cocco mangiato sì prendere cocco ma se no- non è successo il suo bambino nasce con il forma il colore al pelle di cocco
 M: la 3 invece?
 G: uguale

[video]

I: ahhh

M: perchè dici ahhh?

I: perché è diverso il bambino nasce con la voglia di cocco

M: tra queste cinque quale funziona per dire questa cosa?

I: la prima

G: *wo jue de dou bu xing* 我觉得都不行

M: perché nessuna?

I: ma lei è incinta?

M: sì e gli dice andiamo a prendere il cocco

I: ok andiamo a prendere il cocco erm sarebbe la prima

M: la prima funziona?

I: no la prima dice che nasce che non gli può mancare il cocco ma non c'entra perché non è che gli manca

M: la seconda ha anche il riquadro rosso eh

I: sì però erm

H: ((in overlap)) con la voglia di cocco la voglia voglia è una (inaudible) il colore sulla pelle di erm così?

I: 皮肤...她一(想)热只想喝 cocco

G: *mei you zhege* 没有这个

H: ah non c'è questo il primo

I: la 1 però sarebbe da cambiare il verbo

M: e la 3 per esempio?

I: no no

M: perché no?

I: perché *taiji* 胎记 non c'entra niente indica una macchia sulla pelle che non c'entra proprio niente

M: qualcuno pensa diverso?

H: ma se posso tradurre io direi *yihou haizi yi sheng jiu xiang he yezi women zenme ban* 以后孩子一生就想喝椰子我们怎么办 per esempio possiamo cambiare così la 3 ma se questo tipo di dire è come metafora deve scrivere la voglia di cocco rappresentare il colore di sua pelle magari la 3 è giusta

M: tu allora dici la 3

H: magari sì, un tipo di dire metafora sì va bene

M: secondo te?

J: secondo me la 1 ma manca

H: *taiji* 胎记 ma non è molto chiaro, numero 3 non è molto chiaro perché la 6 il bambino vuole bere cocco o sua mamma non lo sappiamo quindi non è molto chiaro non possiamo capire se c'è relazione con colore della pelle

J: voglia

H: non sappiamo il contesto non sappiamo se è metafora

G: ((in overlap)) *ta haoxiang shi yi ge xiehouyu* 它好像是一个歇后语

I: ma la voglia qui intende volere no?

H: ah wo yao 我要

M: tu cosa hai capito?

I: voglia che vuole bere cocco no?

M: tu leggendo queste frasi in cinese cosa pensi che sia? Tu cosa capisci?

H: non sapevo che voglia è questo numero 3 magari non sappiamo perché c'è solo cocco. Cocco indica qualcosa ma non capiamo questo tipo di modo di dire non sappiamo

M: non lo conoscete

I: però qui voglia vuol dire anche... cutaneo... non vuol dire solo volontà

M: no ma a me non serve che mi diate una risposta corretta, io voglio sapere voi che cosa capite

H: un po' confuso sì noi possiamo solo fare un nota per spiegare che cosa significa

M: vorresti una nota?

H: sì sì sì

M: e se guardi la 2?

H: sì come questo magari è meglio

M: ok, qualcuno vuole aggiungere qualcosa?

ALL: no

M: ok nella prossima c'è Lila che si deve sposare e stanno discutendo di una persona che dovrà andare al suo matrimonio a fare qualcosa. Se voi leggete queste due (4) secondo voi cosa deve fare questa persona?

I: Silvio Solara erm fa erm il papà no anzi fa il erm

G: fa conoscere questi due ragazzi se vuole una bella futuro

I: sì che li presenta
 H: Silvio si può aiutarci a introdurre qualcosa per noi possiamo avere un bella futuro ma la 2 è molto soprattutto per il mercato perché prima parola è qualcosa sul trade
 M: ok e se leggete la 1,3, 5 e 6?
 ((long pause))
 M: se leggete la 1...
 G: 1 no forse
 M: no cosa?
 G: non è tanto chiaro
 M: non si capisce?
 G: no
 M: la 3?
 I: erm
 ((long pause))
 H: vorrei sapere che cos'è *nan binxiang* 男宾相 questa parola non sapevo
 I: ((laughing)) no
 H: è un antico parola cinese si magari
 G: questo che differenza c'è ((inaudible))
 M: leggendo queste, secondo voi Silvio cosa va a fare al matrimonio?
 G: testimone
 H: sì testimone
 M: qual è che vi fa dire testimone?
 G: questa la 3
 M: ok 3 e 5 quindi
 G: sì
 [video]
 M: lui dice Silvio Solara deve fare il compare di fazzoletto
 I: per sposarlo intende?
 M: leggendo le frasi in cinese secondo voi cosa deve fare?
 I: e cos'è il compare di fazzoletto? Deve sposarlo?
 M: leggendo le frasi in cinese si riesce a capire qualcosa?
 I: qui direi che ...
 M: quale stai guardando?
 I: tutte
 G: *zhe shi testimone* 这是 *testimone*
 I: *banlang bangniang* 伴郎 伴娘 voleva dire da testimone in tutte
 M: la 1 no?
 J: perché non capito ancora la 1 no
 M: quindi quella che escludete è la 1
 J: la 4 più formale vero?
 G: il compare di fazzoletto vuol dire testimone?
 H: sì solo la 1 un po'... questa parola non sappiamo
 I: perché è molto dialetto
 M: sì ma leggendo in cinese io vorrei capire da voi secondo voi cosa fa
 I: il testimone. Deve pensare al nostro futuro devi solo forse Silvio deve mettervi in contatto e fare il testimone
 M: e si capisce da tutte?
 G: quasi
 M: quale no?
 I: la 1 ... ((long pause))
 H: la 2 e 5 perché nell'accordo non rientrava erm un tipo di erm ha scritto un ruolo
 I: la 5 sì
 M: e la 1 è quella più strana quindi?
 ALL: sì
 M: prossima scena, il padre di un ragazzo commenta il fatto che il figlio studi. Se guardate la 1 e la 4 a che cosa si riferiscono?
 ((long pause))
 J: istituto
 G: prima di università è tipo un istituto
 J: sì istituto

G: non è università
 H: un scuola
 I: istituto professionale
 J: sì istituto professionale
 H: sì studia professionale
 I: sono stato solo all'istituto professionale
 M: e la 2, la 5 e la 6?
 I: ho frequentato solo l'istituto professionale
 J: Sì
 M: e la 3 invece? Esiste questo tipo di scuola in Cina?
 H: non c'è
 J: sì che c'è
 G: sì c'è
 H: non sapevo
 J: sì sì c'è
 [video]
 M: lui dice ho potuto frequentare solo fino al secondo industriale. Cos'è? Quale frase in cinese lo dice secondo voi? Nessuna, qualcuna, tutte?
 I: no *tielu* 铁路 (3) non è industriale
 ((inaudible))
 I: ma secondo industriale intende er istituto industriale erm sì
 G: 1 e 4 giuste
 H: sì 1 e 4
 M: ok nella prossima invece i protagonisti guardano qualcosa che sta succedendo fuori dalla finestra. Se leggete la 1 cosa stanno guardando?
 I: i fuochi di Sant'Antonio
 M: che fuochi sono?
 H: festa
 J: festa
 G: fuochi artificiali
 M: nel cielo?
 G: artificio sì
 M: e invece queste? La 2?
 G: è una festa tradizionale che festeggia gennaio 17 in Italia ma non è fuoco acceso è fuoco spiaggia
 M: ok anche la 3, la 4 e la 5?
 I: sì
 M: tutti d'accordo?
 H: 5 è come un spettacolo
 I: concerto festival
 M: e cosa si vede?
 H: perché la 5 è solo spettacolo ma non era presente un molto sacro qualcosa come un più erm un tipo di festa oppure ogni anno c'è ma la nella 5 sicuramente sbagliato perché erm
 I: è un falò no?
 [video]
 M: avete visto, no? Si chiama il cippo di sant'antonio. Quale di queste lo descrive?
 J: 4?
 M: 4?
 ((long pause))
 I: sì
 M: la 1 va bene?
 H: secondo me la 3 va bene
 M: perché?
 H: perché è An to ni O e la 1 e 4 è senza O
 ((laughing))
 H: e poi *gouhuo jie* 篝火节 e *yanhuo* 焰火 è uguale.
 G: però *yanhuo* 焰火 è in cielo
 H: *yanhuo* 焰火 ma di solito sì, *gouhuo* 篝火 è più giusto perché *yanhuo* 焰火 è come artificio ma la 3 e la 4 vanno bene
 M: anche secondo voi?

ALL: sì
M: e la 1?
ALL: ((in overlap)) no
M: prossima scena siamo in una classe a scuola e il professore dice qualcosa. Leggendo queste cosa gli chiede agli alunni?
G: finiamo pratica di italiano
H: continuiamo a fare esercizio di italiano
I: sì
H: facciamo un spiegare l'esercizio di italiano
[video]
I: ((in overlap)) ah compiti
M: lui dice passiamo ai compiti di italiano
G: *jie xialai* 接下来
M: a cosa si riferisce?
I: ai compiti *zuoye* 作业
J: compiti non è *lianxi* 练习
H: compiti è *zuoye* 作业 sì
J: non c'è compiti qui
G: sì
H: non è molto giusto
J: non è chiaro non è preciso
H: compiti in cinese è *zuoye* 作业
J: compiti e esercizi è diverso
M: ok. La prossima è sempre la professoressa che parla alla classe. 3, 4 e 5 cosa gli chiede?
G: compiti di oggi è di ripassare tutti i verbi la 3 e 4. La 5 è domani devo controllare i compiti
I: sì controllare
M: la 2?
I: ripassate i verbi per domani però vediamo il video
M: 1 e 6?
G: domani ripassiamo tutti i verbi
I: sì ripassiamo i verbi domani
H: la 1 emphasize the action the azione the ripassare ma la 6 emphasize together ma è diverso
[video]
M: lei dice per domani ripetiamo tutti quanti i verbi. Rispetto a quello che abbiamo detto prima cambia qualcosa?
I: ripetiamo qui intende che per domani dobbiamo imparare i verbi non che domani ripetiamo i verbi quindi erm (.) intende che domani c'è un esame erm
G: la 2
H: sì la 2 magari è giusta perché per domani ma un po' strano
I: possiamo rivedere?
[video]
I: per domani qui intende che (.)
M: se leggi la 1 cosa dice?
I: la 1 dice domani ripassiamo tutti i verbi
H: ((in overlap)) no no
I: e non va bene, la 2 è per domani ripassiamo tutti i verbi però intende che c'è un esame domani, sì *zuoye* 作业 sono i compiti, no
H: no la 2 è giusta è più giusta sì perché per domani è molto chiaro
J: per domani sì
I: sì
M: ok la prossima Elena arriva in un'isola a Ischia e le vengono incontro delle persone che vendono delle cose. La 6 cosa le vendono?
G: pane
I: pane appena sfornato
M: 1, 3 e 5?
G: talila?
H: talali?
I: taralli!
M: secondo te?

J: erm
 I: vende taralli appena sfornati
 M: tu che sei dubbioso cosa capisci da qua?
 J: secondo me c'è taralli fresca
 M: ok
 I: appena sfornati
 M: e la 2 e la 4? La 2?
 J: olio
 I: sì olio a forma di ciambella
 G: ciambelle con olio di oliva
 I: sì
 H: si può capire sì sì
 M: cosa vende?
 I: la 2 ciambelle di oliva, la 4 taralli
 [video]
 I: ((in overlap)) taralli
 G: ah i taralli!
 J: ahhh!
 M: se leggete la 6
 I: no è pane
 J: non è taralli
 H: no la 6 no
 M: voi vi siete accorti che c'è qualcosa sul vassoio o non si nota?
 H: si vede si vede
 I: si intuisce che è qualcosa di pane, di farina
 M: e dovendo scegliere?
 H: la 5
 I: la 5 però un cinese non sa cos'è *talali* 塔拉里
 M: ok
 I: quindi o la 4 che ha la nota oppure anche la 6 che anche se dice pane si capisce che è qualcosa del genere
 H: la 2 è meglio perché dice un tarallo *yi fen* 一份. Ho Una domanda si può mangiare solo uno?
 M: sì un tarallo
 H: ahh!
 M: e se vedete la prima riga della 2 che cos'è? Si capisce?
 I: no
 H: no no, deve dire *talali* 塔拉里
 I: sì *talali* 塔拉里 con la nota diavrebbe essere
 M: la 4?
 I: no
 M: la 1?
 I: mm
 J: potrebbe
 H: però un po' strano perché un tarallo per sottotitolo *talali* 塔拉里 abbiamo domanda di cos'è
 I: la 4 sì
 M: ok adesso c'è Elena col papà in centro a Napoli e lui le sta spiegando la strada per andare a scuola. Se guardate queste...?
 G: piazza Nazionale
 J: Nazionale sì
 H: piazza Nazionale o di popolo
 I: sì della Repubblica
 M: e questa la 1?
 H: piazza di Nazi
 J: dei nazisti
 I: nazi
 G: sì
 [video]
 M: la 1
 I: no
 G: no

M: la 1 cosa vuol dire?
 ALL: nazi non è nazionale
 M: ok prossima sentite la voce che parla dei voti di scuola di un esame. Se guardate la 1 che voti ha preso?
 I: tutti bei voti tutti A. ha fatto le elementari però era brava
 G: sì tutto A
 H: però non c'è senso
 G: non parliamo così
 H: tutto uguale tutto bene
 J: sì *chule yiwai* 除了 以外 ma è tutto uguale
 ((laughing))
 J: non senso
 M: e la 1, 2 e 4?
 J: solo 1 in cinese si può capire
 H: ((inaudible)) 2 e 4 molto strano
 [video]
 H: ahhh
 G: la 5
 H: parliamo solo di matematica giusto. Tutti *jiu* 九 è matematica è ba 八
 M: nella 1 questa cosa si capisce?
 ALL: no
 M: nella 2?
 ALL: no
 M: 3?
 ALL: sì
 J: ma nove non è pieno
 M: no 10 è pieno
 G: allora la 3 no
 J: la 3 quindi no
 M: 4?
 G: no
 M: 5?
 ALL: sì
 J: sì 5 sì
 I: sì sì
 H: sì 5 sì
 M: voti di scuola, leggendo queste che voto ha preso?
 G: nove
 J: dieci
 G: secondo me nove perché c'è *buguan zenyang* 不管怎样 quindi c'è qualcosa che non è tanto perfetto
 J: il 2 è 10
 G: secondo me no
 J: no solo la 2 è 10 e gli altri non è male
 [video]
 J: la 5
 M: perché la 5?
 G: perché nove è *you* 优
 M: la 1 no?
 ALL: no
 G: la 4 non è chiaro
 J: 2 no 3 no
 G: quindi cinque
 M: ok abbiamo finito grazie mille a tutti davvero. Vi volevo chiedere se vi capita di guardare serie o film italiani tradotti in cinese e se sì che risorse avete. Prima avete nominato (yifan)...
 I: adesso ha cambiato nome
 M: lo usate tutti?
 I: sì è una piattaforma di streaming legale sì sì
 M: e avete mai guardato i sottotitoli divulgati sulle piattaforme illegali? Li conoscete?
 H: no io guardo sempre su film sul Netflix.
 M: ok e se vuoi guardare serie straniere tradotte in cinese?

H: sempre su Netflix

J: sì sì netflix

M: ok c'è qualche domanda che volete farmi? Aggiungere qualcosa?

ALL: no no

FG 4

M: Okay, so I wanted you to briefly introduce yourselves before we start so that I can recognize your voices and get to know each other a little bit. So if erm these are the questions that I'd like you to answer each of you like if you can tell me how old are you where are you from or if you have some basic knowledge of Italy or of Italian if you've ever been to Italy or if you're used to watch Italian films or television series, just tell me something about this. And also if you know anything about this series, which is, as I said, My Brilliant Friend. I don't know who would like to start. I don't know your faces, so...

K: Maybe I'll just start, so it's maybe easier for you.

O: Yeah, yeah, it's fine.

K: If you want, I can call the second one from my friend because I know their names and we call each other one by one. Maybe it's easier for you to follow.

M: Yes, yes, definitely fine.

K: Yes, I hope you still remember my name. I'm [K] and I'm 27 years old this year and I'm from Beijing, China. I don't speak Italian at all and I have some knowledge of Italy, I don't know on which level. I mean, I know Rome is your capital and you guys speak Italian maybe some very very basic historical knowledge about Italy. And yes, I have been to Italy I have been to Milano Rome. I think basically that's it. And Pisa, like where you guys have the...erm leaning tower

M: ((in overlap)) Oh yeah, Pisa.

K: It's for tourism reasons and it's like one week or four days I don't remember correctly in 2018 I believe. No, actually I never watched any Italian films or TV series in Chinese. I know about this. I know about this novel and also the film that I adopted from My Brilliant Friend but I have never really read it or watched it.

M: Great. Thank you.

K: Wenqi, you want to continue?

L: Yeah, sure.

M: Thank you.

L: My name is [L] and my surname sounds pronounced the same as [K]'s but it's actually these are two totally different characters. I'm from, I'm originally from the Northwest of China. It's called Gansu, if you know the province. But I grew up in Beijing and I'm now in Germany for my master's study, major in business administration. Unfortunately, I've never learned Italian or have never been in Italy. I actually plan to travel to Italy the first semester I came here in Europe. It was 2019 but then I planned to travel during the winter vacation but after I came back from China the corona broke out so my plan just didn't work. And I also, I plan to have a travel in Europe after my graduation. Yeah, definitely I will go to Italy Spain and maybe also Portugal. And the TV series I never watched and never heard. That's all. Maybe I'll leave, I forget the word to [O].

O: I'm back. I'm back. I was just choosing a suitable background.

M: Very nice.

O: Because my room is a mess. So hi, my name is [O] and I'm 25 years old. I'm from Jinan, China, and now I'm living in Germany just as [L]. How erm can I speak Italian erm I do not have knowledge in Italian. I only know one sentence in Italian some several words. So I would consider very, very, very limited knowledge of Italian language. And I like Italy. I think it's a very beautiful country. I was there for around 10 days or 12 days when not- no erm the year before last year. Just on vacation. And I was in Rome in Naples and Firenze. And I really liked the pizza the Napoli style of pizza. What else? I also like the cultures and the Roman Empire part of history of Italy that I read a book about it erm several books and I've never watched Italian films or TV series except for My Brilliant Friend. I have already watched that two seasons and I really love that. I know the fourth is about to come out and I'm looking forward to it.

M: Thank you. Thank you very much.

O: I will hand it to [N].

N: Thank you. My name is [N] and my family name is [Surname]. I'm now 25 or 26 years old yes 26 years old and I'm from the northeast part of China from Jilin. The climate is quite cold here. It's much colder than in Germany. So I'm feeling quite well here in Germany. It's warm winter and I can't speak a word of Italian but I have to read some papers about Italian language because I study linguistics and my second supervisor is Italian.

M: Oh really?

N: So yeah he works at the German department but he is Italian. So we are both let's say L2 or second language users of German but we study German but that's quite interesting. And so I have to for academic purposes read some papers about Italian syntax and stuff like that. And I have some basic knowledge about Italian about history and culture some very basic knowledge. And I have never been to Italy and I think I have watched the one Italian film that was called *La vita è bella* I think.

M: *La vita è bella* yeah, yeah, yeah.

N: It's about the Second World War and I think that's probably the only Italian film that I ever watched and I don't know anything about *My Brilliant Friend*. I think I know something about the book. I think the book is very famous in Germany but I don't think I've watched the TV series.

M: Okay. Thank you. Thank you. So for those of you who don't know the series I want to just briefly give you some context. So the story is set in Naples during the Second Post War. So during the 50s, 60s. And it's basically the story of the friendship between two girls of very poor origins. These are their faces. On the left you can see them as kids. And then the story follows their growing up and their development of this friendship through the development of the Italian history, basically. So this is just all you need to know. It's a very very basic description of this. The plot is way more complicated than this, but this is the context. So I will give you for every scene that we are going to watch erm it's very short video clips it's eight of them erm I will give you some context bec- and then I will show you the video. Of course you won't understand Italian because they're speaking in Italian. And then I'll show you the Chinese translations of what you hear. And let's see if you can perceive something. So if you're ready, I'll start with the first one. So you're going to hear er sor- I didn't tell you that the story is told by Elena. The girl's name is Lila on the left and Elena on the right. Elena when grows up and is an adult tells the story writes the story of their friendship. And you can hear her voiceover during the video clips. So in this scene you're going to hear Elena's voiceover who introduces a character and she describes him. Okay? so I'll show you the scene and then the translation. If you don't hear or see the video just stop me and I will show again. Can you see it?

K: Yes.

[video]

O: Sorry, is it just me or it just sounds like crap?

M: I don't know.

O: Like pretty I mean I can hear it but it sounds not erm not clear.

K: Yeah not clear for me either.

L: Yeah.

K: It's a bit like erm how can I describe it in English? It's like the mic is a bit delayed you know for me it's like it's a bit like when you are playing the PowerPoint but really like a very fast PowerPoint slides. For me it's a bit like that.

M: Okay let me try and shar-

N: ((in overlap)) I'm really still watching the PowerPoint slides. I'm still at the screen let's get to know each other. I can't see any v-

M: ((in overlap)) Oh really? How can I erm wait (.) let me just can you see the video now?

N: Oh yes.

M: And what if I erm

[video]

M: can you erm can you hear and see it properly? Does it work?

L: Is the main character saying anything?

M: Not yet. You can just hear a voice in the background. This is Elena, the kid. The man is the guy that she's gonna describe. Okay, did you, did you see the video? Could you hear the...

N: The screen freezes for me. The screen just freezes. I can't see everyone's camera, but the film freezes.

M: The phone freezes?

N: So yeah I'm stuck at the first picture and I don't know what happened actually.

M: Okay, maybe it's my...

L: Maybe you have t-

N: But I can see everyone's camera. Everyone's camera is fine, but I don't know what's happening.

M: Can you see me properly?

N: Yes, yes.

M: Okay. So...

N: I can see you moving but I'm still at the first picture of the film and I don't know what's happening. L: Maybe you're gonna try to pop out the other screen.

K: Or you turn off your own camera? If the...Oh okay.

M: Okay maybe because I don't know if it's my connection that works badly or...

K: No, because I can watch the movie.

M: Okay.
K: Something sad.
N: I don't know what's happening.
M: Do you want me to play it again?
N: Yeah, yeah. I still... I can see your camera but I can't see anything on the screen. Nothing. So it's a bit of a frustrating. Is there some other ways that you can join the teams? Because it's the first time I've done using this program and I don't know what's happening.
K: Maybe should we try...
M: I don't know actually because you girls you can see my presentation right?
L: Yes, yes.
K: Yeah.
M: Honestly, I have no idea. Maybe I can try and... Oh no.
K: Not because I don't know why I also have the right to as a host.
O: You're a co-host.
M: Yeah, maybe I didn't distinguish that in the settings but it doesn't matter. I don't know if [N] is back.
N: I think it's actually because I can see your mouse moving on the screen.
M: You can see my mouse moving?
N: Yeah, yeah. I can see your mouse moving on the screen.
M: What about the presentation? No?
N: Yeah I now I can see your presentation. I suppose this time that they swear to God I suppose so.
M: Tell me if you see the video. Can you see it?
N: Yeah, it's a little bit slow with some delays but I can see it.
M: Okay, let me just go to... So she's describing this man coming up. Can you see it? You saw it?
L: Okay.
O: Yeah.
M: Okay so now I guess you didn't understand the sentence in Italian of course but can you just tell me what does number one, four and six mean? If you read these sentences, what do you think is going on? What about this man?
K: He's quite engaging everywhere. I suppose he's dead so his family his colleagues maybe are mourning him.
M: Okay.
K: For me it's like people are mourning him because he's quite engaged in family and he's a priest or something but he's also very religiously engaged.
M: Okay.
K: That's...
M: Okay. For all these one four and six?
K: Yes, for me, actually.
L: I think for the six the sentences erm I also have to feel that this man is always fully occupied by his family and the issues in church. It's really erm a hard life.
O: I would (second that). I feel that the degree of this person's business actually increases from one to four and to six. When I look at six then it seems that there is more or less an implication that he's being busy has something to do with the death or something.
N: I think one is that he's having... he's involved he's somehow involved but not very active but for six it's like this man has nothing to do else nothing else to do except for family and church.
M: And what if I show you instead two, three and five? Do you normally use these expressions 三点一线?
N: 嗯 嗯
L: 嗯
M: Does these three sentences sound native or what do they say actually? Do they say something different from the other ones that I just showed?
L: I think the second and fifth are basically the same.
M: Two and three, you mean?
L: The second and fifth.
M: Okay. Okay. Two and five.
L: The third there is another adverb. This is always. I think it emphasizes this kind of routine life. And the other two are more neutral.
N: Yeah
O: I feel personally the number three erm like I'm more comfortable with the expression of number three because it's more like in a top-down style. Firstly, by talking, there is 三点一线 and then what these three points are and number two and number five might be a little bit like I mean they might be grammatically also correct but I feel it's a little bit I don't know tiring ((laughing)) to understand.

M: Okay. Okay. Okay. Why? Why you say that?

O: Because it's just like in German language it's like 过着 some kind of 生活 and between the verb and the I don't know the the the accusative there is a lot of erm a lot of describers. And when the describers are very very long people just get lost.

M: I see. Does someone else feel the same?

N: (Number three).

M: Sorry?

N: I will prefer number three because yeah two and five sounds tedious and yeah.

M: Okay, does someone wants to add something on erm on what we just saw on this on this clip, or can I, can I move on to the next one?

K: Yes.

L: Yes.

M: So erm the first scene it's New Year's Eve and you will see erm people on their houses balconies partying together and shooting erm don't know if shooting is the proper verb shooting fireworks in the sky. And Elena's voice over is describing her friends erm Lila's reaction towards seeing her brother. So Lila's brother getting really angry with the family on the opposite balcony. And erm a fight is starting. So she reacts in a way and here's the description. So I'll show you the scene first erm very briefly.

[video]

M: Okay. So they're sort of two opposite erm parties in these two balconies. Uh and then something happens. This is Lila's brother. Okay. So you you saw the video, right? Just erm okay. See if you read this sentence that I highlighted what do you think that happened? How is she describing the erm what happened? What do you feel from reading this?

L: I think the brother Rino maybe he tried to do some dangerous movements with the firework but I didn't really get what he did.

M: Okay. But if you read the sentence in number one what is this saying?

L: Erm like Rino was throwing that he's fearless and maybe did something really dangerous.

M: Okay. Okay. Does does someone have a different opinion on this?

K: Well I don't know if I understood correctly but it's Rino his character is kind of provoked provoked to like for me it's it's basically it's not describing his character as brave. I wouldn't call that bravery if I read this translation but it's something like a troublemaker you know it's like erm making troubles out of like a festival scene but he's erm he's causing a fight. But I also didn't really understand from the erm from the scenes itself like from the videos I didn't really get what's actually going on but obviously a new year festival party shouldn't be something like a fight. So for me it's very provocative like he's brought in.

M: So so it has this sentence like a negative feeling?

K: Yeah it's it's mainly like erm where you highlighted it's like well the direct translation would be Rino he's not afraid of the (gods) or he's not afraid of anything. But for me this sounds like okay he's, he doesn't care. I'm just causing whatever troubles I like and erm well because for me being brave and causing troubles out of nothing it's two things different but I don't know if I understood the scene and the plot correctly.

M: Okay. Yeah. Yeah. I'm just interested in actually understanding what you actually get from scenes and sentences. So it's totally fine. Thank you.

O: Um I would say that this 天不怕地不怕 for me it's a erm it's a description between neutral and a little bit negative. And this is not that positive.

M: Okay. Okay.

N: The expression itself is fine but it depends on in which context you use it. I think the expression itself is fine for me basically but like a little bit exaggerated in this context.

M: Why why why are you saying you feel it exaggerated?

N: I think it's a little bit exaggerated because you don't usually use this kind of let's say a big word in this kind of context.

M: Okay. Okay. And what if you see instead from two three four five and six. I guess they're pretty similar erm one another. But if you read those what do you think it is saying? Can you can you comment on that?

((long pause))

N: Personally I think that number two to number five are very negative but number six is it has a very different emotional let's say erm denotation erm different from the other four. But I think number two (and) number five are very negative for me.

M: Two and five?

N: Number two to number five. Two, three, four, five.

M: Okay so to number five okay

N: And number five is very negative.

M: Because what do they erm what do they say?

N: They basically say that Rino is a very bad figure but he always pretends but on that time he revealed himself and to show that he's real let's say real real personality and that is something very negative. Because 面目 is only used in negative context I think it's very erm this word is usually using in that contexts.

L: Yes yes

O: Personally I think four and six are relatively neutral and two three and five are negative. And I would second what [N] said the word 面目 at least a usage in two and three erm 露出 some kind of 面目 is to reveal the ugly side of a person and erm fifth also I think the highlighted part also erm and together with the (暴露) the verb it is actually very similar to 露出 some kind of 面目 so yeah I would say that's why I feel two three and five are pretty negative and four and six are okay are neutral. You can also say this in a more neutral context or even positive.

M: Okay. So from these sentences what do you perceive it happens? What do they tell you?

O: Which one?

M: Oh, all of these, I guess they're pretty similar.

O: Oh these. It's just that the real side of Rino is different than how he normally represents him.

M: Okay. Okay. Okay. You all have this feeling?

L: Yeah, I also have the feeling that Rino is used to disguise himself in front of his sister.

M: Okay. Okay.

L: I'm actually a bit confused by the language itself. It seems that all the sentences are not that native Chinese. It's weird to me as a native speaker.

M: All of them? Two three four five and six?

L: Erm (.) yeah. One of them has some weirdness.

M: Okay. Why? Can you make an example?

L: I think maybe two and three like erm it's used two words like 面貌 and 面目 in the same sentence it's erm if I pronounce it it's a bit awkward. Maybe it's for my own language using habits. But yeah I have the feeling.

M: Okay. Okay. [A] I see you raised your hand.

O: You muted. [A] you muted.

K: I'm sorry. Yeah so I'm so sorry. Actually for me somehow the expression two three and four is somehow different from five and six. But it's a very subtle feeling because for me it's like the two three and four is telling something like "Rino is changing." So for me I think she's talking about Rino. Maybe he used to be really kind let's say or caring, whatever, so very positive. And just at this moment, he changed. He suddenly changed into something really negative which is not really himself. For me, when I read the two three four it feels like ok this guy maybe previously he was really kind or nice but now he's somehow changed suddenly. But then when it comes to the five and six it feels like okay so (.) essentially this guy is a bad guy. But previously he's trying to pretend himself and conceive himself. But at this moment all the cover or the fake masks are fading. And now he's really essentialized as a bad guy. But I don't know this is a very subtle thing. I don't know if you can get me. But for me these are really different things like concerns what's the real face or real heart of this guy Rino. It's different to me.

M: Okay thank you. Interesting. Does someone want to add anything on this sentence?

O: Just a very quick point regarding what [L] said about the comfortless of the sentences. I feel number five and number six are a little bit weird. Because I would use instead of lik- I know what five and six mean but I would repla- no I would add a word after 本真 and then a comma to 告诉她哥哥. This tells her like about the brother or at least which comma and which blah blah blah and for six erm I don't know what is the thing that comes out of the general facial expression of Rino. 流露了出来什么? I don't know somehow I feel something is missing.

M: Okay okay. Thank you. Thank you. So I'm moving on to the next one. So it's Elena's voice over again. And she's introducing a character called Alfredo and he's Elena's friend's father, and he has been lended some money from another guy who's called Don Achille. You don't need to know it. And this guy wanted this money back. But he asked for more and more and more. And now you can see this guy this father that I mentioned yelling at this other guy's son. I don't know if you understood what I said because I say it in a pretty complicated way. But just see the scene and tell you something more later. Just watch it.

[video]

M: The guy in the light, this is the guy. And then the guy erm this is the guy. Okay I don't know if you got something from this video but can you explain what these highlighted sentences mean to you? Because if I read it I feel like they're expressing a little different significance to one another but I cannot feel the difference. What about for example number one? It says like 我的血 what does this mean?

K: That sounds to me really like something erm accusation for the capitalism ((laughing))

M: Okay, you mean all of them?

K: I see you laughing I am sorry this is true but like yeah it's like you are sucking up all of my blood it sounds to me really powerful something like really like a Communist would say to the boss like you yeah the impression like it's sound really like this to me.

M: You mean number one?

K: Number one number three and number six sound to me you know like the social like erm something like regarding the social (structure)

M: Okay and what about the others? Number two erm the one you didn't mention two four no four you mentioned no you didn't mention four. Two four and five I guess.

L: For me one and three is basically the same. Your father has taken all I have ahead. And number six I have a little bit different feeling. Number six it sounds like something is happening it's going on it's not finished. Your father is still taking advantage of me taking something from me now. And number two number four and number five I have the feeling that the father has done something has a work and he is proud of or he has just devoted himself a lot of time and effort into this work. And the boy's father just taking it from him. Basically two categories.

M: Okay. Someone else?

O: I feel that number one number five and six with the word of 甚至 like "even" I have this feeling that there is a series of emotions happening between this man and the father. Maybe this man has also taken something else from the father and now he's depriving the most important thing, the 心血, the blood. That's my feeling. And the others I feel yeah number one and number three this does have some structural association with I don't know this erm I would just say with work because 榨干(1) is something like I don't know it just reminds me of work.

M: Okay. Does someone have a different feeling from what (O) just said?

N: I think that in number four I think that 血汗结晶 cannot refer to money I think. It can only refer to some kind of work some creation something created by it. So it cannot refer to anything else, I think, because of the word the expression 结晶. And I think number six is a different tim- temporal abstract. Number six is something that has not happened. 还要 he still wants to he even wants something but it has a very different tim- temporal structure from the other five. Number one to number five is to describe something that something has happened but number six refers to something that has yet to happen. I think it's very different but I have no more undercompensate.

M: Okay. Okay. Does someone wants to add anything? I saw someone raising his or her hand but I didn't even see the name.

O: Just by accident.

M: Okay. Okay. Want to add something or shall I move on?

O: No no please move on.

M: Okay. Okay. So next scene you can see some ladies from the small town where the story is set and they are talking about you remember the guy we saw in the first scene that guy with his very tall one? They're talking about him and especially about his attitude towards a woman who after her husband died fell in love with this guy. And there erm these ladies are sort of gossiping about this. I'll show you the video clip just to get you to see what's happening.

[video]

M: This is the woman that fell in love with him. Okay, so if you read for example number one, what do you understand? What do you think they are saying about this man? I don't know who wants to answer.

((long pause))

L: I guess maybe the husband of the lady told him to take care of his wife after he died.

M: Reading number one?

L: erm (.) Yes. I think the 嘱托 is from the husband who died.

M: What about number two and the others?

((long pause))

K: Well for me the number five is like when her husband died and this guy he kind of felt like love or some romantic feelings for the lady for the woman. But the number six it's kind of negative to me. It doesn't feel good. I'm like okay so the husband died. He maybe he wants to also pursue the women but not in a decent way. So this makes me feel like that. Yeah and for the first one I think the translation sounds kind of weird to me. You know the translation style because for me 牢记嘱托

N: ((in overlap)) it sounds political

K: it reminds me of our state president Xi Jinping you know.

M: Why?

K: Because this is basically our state chief the president he would say you guys have to remember what the party is asking you. And then they would write something like yeah if the party member we should remember

this calling from the party from the president. But I wouldn't use this combination in life like this. So not the situation you know.

M: Interesting. Does someone else has the same feeling?

N: Yeah number one is very political. This expression is political.

M: Okay okay. And what about for example number three?

N: Number three is very neutral. And it does not erm it describes mainly the behavior to focus on the behavior itself.

M: And what do you understand from number three? What do you think happened?

N: He helped the women with all erm very dedicated very dedicated he helped the women. Well it mainly describes the behavior. And number two four five and six they describe more the emotion. Emotion yeah is more about emotion. That's not quite related to the behavior itself.

M: Okay and what about the precise meaning of number four? Does that sound weird to you guys?

O: It sounds romantic I would say.

M: Does it sound native? Is it an expression that you would use?

N: ((inaudible))

M: Go ahead.

O: I think it's kind of cute. But what if there are other erm caus- I have this feeling, okay, if I say, yeah, I put you on the top of my heart, what, maybe there are other parts. Like I mean it implies that there are other part of a heart where other women might stand (.) In his heart. And (.) yeah. I just want one more point. I think one two and three emphasize the action or the help that this man does to the widow and four five and six they do have some erm emphasize this romantic relationship or feeling. And number six is a little bit negative. Yeah.

M: Okay. Someone wants to add something? Someone else, something else you want to say about this or next or next scene?

(.)

M: Okay I'll move on. Next scene you can s-

O: No [L] she wants to say something.

M: Oh, sorry 'cause I don't see your faces.

L: No no I just want to say you can go on.

M: Okay okay I'm sorry. 'Cause I really don't see your faces. So if you do some gestures I won't see it. I'm sorry. So next scene you will see the protagonist Elena who's at her father's workplace with him. And he wants to introduce her to his boss. But then you can see the boss passing by them and he doesn't stop to talk with them. So I'll show the video clip but I think it's too this is too long.

[video]

M: This is the boss. Okay so if you look at number one first what is Elena's father saying? What does he say about what happened?

((long pause))

M: What do you understand by looking at number one? Actually one two four five and six ((long pause)) 'Cause I think that number three is the only one slightly different. Am I right?

O: I don't think that's that different. I think one three erm sorry one three sorry one three four six are pretty neutral and it's just a simple speculation. But two and five are a little bit different because 他还在 oh he was still somewhere else which I think which sounds to me like an excuse that the father finds for the indifference of the boss to avoid the awkward feeling.

M: Okay and you don't have the same feeling from the other sentences?

O: No no I think they are just simple speculation.

M: Okay, what about n-

O: ((in overlap)) Even three no.

M: Even what?

O: Even three that you think maybe it's because of the 应该 so it might sound a little bit different but I feel it's not that different.

M: Okay so what do you understand from number three? What does number three mean?

O: It's a simple speculation of where this boss was erm might be.

M: And where was him?

O: Yeah maybe he was somewhere at the court in the court 出庭 that's my understanding. I'm not sure if it's accurate or not because if yeah the boss has- I don't think has something to do with a legal affair so yeah I don't know.

M: Okay. What about you guys?

L: I think for me one four six are basically the same. It's just a statement. He was somewhere else this morning. And for the second and the fifth there's some I think he has some he was surprised that the boss just showed up here. He thought maybe yeah, because this morning he was somewhere else and now he is here. He's kind

of surprised. And the third is something like he (.) didn't know where the boss was exactly. He just (.) thought maybe it's not a concrete statement. It's just it has some speculation.

M: Okay okay. Does someone else want to add something on this?

((long pause))

M: Or do you all agree?

((long pause))

K: I guess you cannot see our nodding. So basically we were nodding.

M: I cannot see your nodding yeah!

K: We don't have anything else to add.

M: Okay okay. Sorry I really don't see your nodding.

N: Yeah I always send some stickers.

M: Sorry what did you s-

N: ((in overlap)) Maybe we can send some stickers like this.

M: Okay okay. Okay so next one. Now you can see Elena again who meets a friend and they talk about a girl named Marisa. And Elena asks if this guy this friend is together with her. And here's the answer.

[video]

M: Okay so if you look at number one what does the guy answer? What does he reply to Elena? Only number one first. Are they together?

O: Nope.

M: Why?

O: Because she has someone in her heart. So it's me and this someone is not of course the speaker.

M: Okay so you saw that boy talking with Elena. Is he from number one do you think he's together with that girl?

O: No.

M: Okay no because?

O: Because when the boy says that the girl has someone in her heart it obviously mea- like for Chinese that this person in her heart is not the speaker.

M: Okay what about instead the others? Two three four and six.

K: It feels like to me that the right of decision rather than erm the right to say yes or no this right is not really with the girl on the two three and four I think. It's basically like this girl is having crush on some other guys. But her feelings doesn't receive any answers or this guy doesn't like her. But for me the first one is like this is the girl. She has the word like who am I liking and I basically, yeah. For me this autonomy is different.

M: Okay okay. Do you all agree?

N: Yeah but on number two and number three are they basically the same thing, right? Two and three, yeah. Yeah, exactly the same way.

M: So you all agree especially on number one?

N: Yeah number one is very different from the others.

O: Yeah, yeah.

L: Also for me. The number one is the special one from another perspective.

M: What do you feel from number one?

L: Basically the same as the others. Number one is that the boy and the girl are not together because the girl is fell in love with another boy not the boy who is speaking. But for two three four six the problem is on the boy's side. Like the girl really likes him but he doesn't like her. And then it's the girl who is trying to be together with him.

M: Okay I see I see. Okay something else to say? (.) I don't see the nodding. Can I go on?

N: Yes.

M: Okay okay. So the next one you can see the two protagonist Elena and Lida again. And they want to ask some mafia guys some guys from their town that do some illegal actions. They want them to help Elena's boyfriend not to go to the military service. They didn't want him to go to war. And they're talking on how to ask these guys. And Lida sort of disagrees. Here goes the video clip.

[video]

M: Okay, so what does the highlighted sentence in number one mean to you?

((long pause))

N: They would not give even the slightest help.

M: Number one?

N: Yes number one.

M: Okay, does number one sound native or is it sort of weird?

N: I would say I can read it. And when I read this sentence I know it's from a translated movie.

M: Oh you can feel it's a translation?

N: Yeah it's definitely a translation.

M: Okay, okay. 'Cause would you express like that? Would you use the same expression when you speak?

N: No for me it's no. I would say 知道他们根本 yeah I would say 根本不帮 or something like that.

根本不会. 一根指头 it's very erm it sounds like a typical translation.

M: Okay.

L: ((in overlap)) Yeah.

N: Not even one finger not even one finger. That's a typical thing that we hear when we watch a foreign movie a translated movie. It happens all the time but I will definitely not say it in my speech I think.

K: For me it's like it's more translation from erm because in English, I don't know in Italian, but in English, you say "I give him a hand" which means I offered him help. And then maybe from my one hand and then you say "Not even one finger I'm not gonna help you. I won't help him under any sort of circumstances" so yeah for me it's also sounds really translation. And also for me like not even a single finger for me this should be a different combination in Chinese. It's more like 我一根指头都不会碰她 I'm not gonna touch her with a single finger which means I definitely keep a certain distance with this person but we don't use the single like the expression of the finger in this way. Right? Or it's just me, I'm not sure.

L: And for me it's a-

O: ((in overlap)) I think this is an interesting observation. Oh, sorry.

L: Oh you can go first. Please.

O: No just I can say [A]'s observation is very interesting. And if I were to express the same meaning like not the slightest help I would just say in Chinese 他们一点儿都不会帮他 yeah.

N: Because the- ((inaudible))

O: Or 一下都不会

N: 帮他一下 so that's the typical numeric way you use a combination with the 帮助一下 帮他一下 something like that. And you can say 一下都不会帮他的 it's like 一点都不会帮他 I think those would work.

L: Yeah I agree. And for the- for 一根指头 a finger I also heard another combination is that I won't hurt her even finger either touch or hurt never use it for both.

O: That's an interesting observation. It's like hurt and help one is negative and one is positive.

M: And what about number three?

L: I think number three is special from- it's different from the others. Because for the others it's plural because it's 他们 they won't help. But number three it's a single name. She or he I don't know it's a female or a man name.

M: Okay something else to add to this? Someone?

O: I think basically one two and three have the similar meaning and emphasizes that not even the slightest would the Solara help Antonio. But four and six they're pretty I mean they just do not have this high degree of all willingness to help.

M: Someone wants to say anything else on this? ((long pause)) I don't see you.

L: Nope.

M: Okay okay so I'll move to the last one. So now you will see Elena again who she goes on holiday and she stays at a lady's house. She's her guest. And this old lady is giving her instructions on what Elena is supposed to do to help her at her house. And here's the video.

[video]

M: She arrives.

M: Okay so if you look at number one and four what is the lady saying? ((long pause)) What do you think she said to the girl?

N: Okay child now let's start with the cleaning work. Let's start to tidy the room.

M: Okay all agree?

K: Yes

L: Yes

M: Okay and what about two three five and six instead? What does she say?

O: That's very different from one four.

N: ((laughing)) They're completely unrelated.

M: And what do you understand from these? Two three five and six?

O: It's like, okay, before we get started to do something and we don't know what this thing is let me say something in advance. Let's for example say it up in advance let's make an agreement in advance something like that.

M: Okay, do they all mean that? Two three five and six?

O: When there is a 先 for example in three and six I think it emphasizes this in advance and they do in advance with two and five I think it's a little bit weaker with this saying something in advance but yeah there's still a slightest feeling from my side.

M: Okay, what about you guys? Do you have different feelings?

K: For me the second one does not really mean the same thing 'cause it's basically like yeah now I'm gonna put everything very straightforward maybe because previously I'm trying to say it in a softer way to make you feel better but now okay I'm gonna be brutal. I'm gonna be really straight and even maybe that's gonna hurt your feelings whatever. And for example, for the third one it's basically like okay let's put everything straightforward. I'm not previously we didn't really touch this topic but let's put this clear to avoid some potential conflicts. So they do not really sound like the same meaning for me. And five it's like five and six it's like okay let's just put this clear maybe there's some confusions some unclarity. So this doesn't really sound the same meanings to me. Actually.

M: Someone else wants to add something?

L: I have another feeling. Basically I agree with the others but I have another sly feeling for the second one. I think after this sentence she's going to talk about the main topic for today. But for the other three like three five and six after this sentence she's going to say something need to be agreed in advance before she gets to the main topic. It's like for the second one it's a direct relationship and the others like there's something in the middle. We have an agreement before the main topic.

M: Interesting. Does someone wants to add anything? Someone else or not? Okay can you see me now? Okay so thank you guys. You've been great really thank you. And before I finish this session I just wanted to ask you actually you're in Europe so this is maybe different from what I expect you to answer but when you want to watch a foreign television series or films with Chinese subtitles or Chinese translation what kind of resources do you normally rely on? Like I don't know if erm (C) you said that you watched this series, right?

O: Yes.

M: Where did you watch it?

O: I just took the keywords in Google like My Brilliant Friend online watch and then it just pop up a lot of different websites where people can immediately watch the series.

M: So you watched it with Chinese translation or English one?

O: Yes yes. Sometimes only the Chinese translation, sometimes Chinese and Italian. I mean but it makes no difference for me because I don't understand Italian. I just tell you like the format. But I never download this because it's dangerous. It's risky.

M: Okay because of malwares in the computer or what?

O: No no it's mainly because in Germany if you download something illegally download a series illegally you might be you might pay some fine or even you will be charged. Of course, it's very risky. And it's not necessary.

M: And did you use the platforms such as iQiyi Youku or Tencent to watch My Brilliant Friend?

O: No, because I think there are some restrictions that some Chinese platforms do not support a specific series to be played elsewhere than China. That's why I normally just give up on watching anything on Tencent or I don't know Youku because first reason I just said and second reason there might be some parts that are deleted so they can pass this censor. I don't like when a series is censored and the parts are cut because of course it's not complete.

M: Do you guys have the same feeling or if you want to watch like foreign television series with Chinese translation, how do you normally do that? If you do that.

L: I think basically every Chinese oversea try to use the iFun TV. It's illegal but you can get everything that are played on Tencent iQiyi or Youku. And also from Netflix yeah iFun. It's really illegal.

M: So you all use this is it a platform?

K: It's a video website.

N: I don't know because I don't know.

K: I think I watch some Disney movies and also together with my friend but kind of rarely because honestly I'm here in Luxembourg. I have enough of the English German French in my everyday life. So when I go back home I really just want to watch something Chinese. Yeah I go to YouTube I watch the Chinese series. So that's basically my life but yeah.

M: Okay so guys is there something you want to ask me? About this activity or some suggestion that you want to give me? Did you feel that something, I should have done something differently? Something was not clear just to have a feedback? Or is it fine?

O: I think it was good. And yeah sometimes there might be there are or there were some problems with the video with the play but I think we cannot like completely prevent it from happening. So I think it's a big deal. You did a good job.

M: So thank you really. It really helped. And I don't know how to thank you 'cause if we were like meeting in person I would like I don't know invite you to dinner or something but I don't know how to do that. And I hope we can personally meet like somewhere somehow 'cause you know I met [A] last year at the summer school. Maybe we can meet I don't know at a conference if you're doing the PhD or I don't know if youerm 'cause we are both working on linguistics and something similar. So yeah, and I wanted to ask I don't know if I er- but

maybe I would need to do another session. In that case can I just ask for your help again? If you have time of course.

L: Yeah of course.

K: Yeah I just want to let you know that I was spent January my January in China. I'm going back to Beijing. So maybe yeah there's just time difference but I'll be there.

K: I'm there I mean I would be completely interested but just to let you know that maybe it's not gonna be so convenient as it's now but-

M: Yeah don't worry. I just wanted you to know if I can count on you again in case I need it.

O: I will only be available until 14th of January. Oh no actually in January I cannot because from the second to the 12th January I'm on vacation so sorry I will not be able to participate in January.

M: Okay no no don't worry. I don't even know.

O: My word's out.

M: Okay I don't even know when I'm supposed to if I'm doing it. Okay so I just maybe I can just send you a message on our group and-

O: Yeah if I have time I will.

M: Thank you really for this guys. I let you go back to your work or your afternoon and I wish you a very, very Merry Christmas and Happy New Year and have a good holiday break.