



LANGUAGE AND SUBTITLES

I would like to concentrate on subtitles and on the techniques employed by Italian translators and dubbers.

THE TURKEY CURRY BUFFET

If we consider scene 1 (the turkey curry buffet) we can notice the use of colloquial, sometimes slang language which characterizes the whole movie:

- for example **"Run upstairs"** (said by Bridget's mother to her daughter) is rendered with the Italian **"fila di sopra"**, which is also a colloquial expression.

In the 1st scene we also find the use of vulgar language, that also characterizes the whole movie:

- Bridget says: **"Uncle Geoffrey is someone who insists I call him 'uncle' while he gropes my ass..."**, translated with the Italian vulgar **"...mi palpa il culo"**

We can also observe that there is sometimes a certain difficulty to realize a faithful translation:

- when Bridget's mother tells Una **"...Sorry. Lumpy gravy calls."** the Italian subtitle is **"...mi si aggruma il sughetto dell'arrosto"** which does not exactly maintain the same meaning. In this case the translator chose to change the original meaning to give an expression commonly used in Italian. The literal translation "Scusa. Il sugo grumoso mi chiama." would have been really bad.

We have also to underline how exclamations are translated:

- **"tick-tock, tick-tock"** said by one of the guests becomes **"tic-tac, tic-tac"** and Bridget's **"Yummy"** becomes **"gnam-gnam"**.

At the end of the scene, when the protagonist and Mark talk, there is again the use of a very informal language:

- Bridget says: **"...I was a bit hungover. Wish I could be lying with my head in a toilet like all normal people"**, **"ho paura di essermi un pò sbronzata. Avrei voluto passare la giornata a vomitare come tutte le persone normali"** and also when Mark says to his mother **"...I do not need a verbally incontinent spinster who smokes like a chimney, drinks like a fish and dresses like her mother"**. Here the Italian subtitle is very faithful: **"non ho bisogno di una zitella con incontinenza verbale che fuma come un camino, beve come un pesce e si veste come sua madre"**. (it would have been better to translate with **"beve come una spugna"** because in Italian we use this kind of expression).



AT WORK (Mr. Fitzherbert's scene)

Analysing scene 3, when Daniel Cleaver appears, it is interesting to notice how words as **"titspervert"**, built on a play of words, are rendered trying to maintain the same play: in the subtitle we find **"fissatette"**.

Then we can notice that sometimes there are changes in the Italian version even if they are not really necessary:

- in the English version Bridget answers the phone saying **"Publicity"**, but in the Italian one she says **"Bridget Jones"**. This is a choice entirely related to the dubber's personal taste because it is perfectly correct to answer the phone at work saying "Pubblicità".

During the dialogue with Jude, when she and Bridget talk about Jude's difficult relationship with her boyfriend, there is again the use of vernacular language:

- **"...he's a big knobhead with no knob"**, **"...è una gran testa di cazzo senza cazzo"** opposed to the use of formal language to create irony both in English and in Italian:

- **"...is some people's opinion of Kafka but they couldn't be more wrong. This book is a searing vision of the wounds our century has inflicted on traditional masculinity. It's positively Vonnegutesque"**, **"è l'opinione di alcune persone su Kafka ma non potrebbe essere più sbagliata. Questo libro dà una visione lucidissima delle ferite che il nostro secolo ha inflitto al tradizionale concetto di mascolinità. E' decisamente Vonniguettiano."**



AT THE PUB

In scene 4, where Bridget is at the pub with her friends, there is again the use of swearwords:

- **"...Fuck'em. Fuck the lot of them. Tell them they can stick fucking Leavis up their fucking arses."**, **"Fottitene. Fottitene di tutti quanti. Digli che si possono ficcare quell fottuto Leavis nel culo e fottersi."** and again **"...Fill her up! Goddam it!, ...Facciamo il pieno! Porca puttana!"**

- **"...A well-timed blow job is probably the best answer"**, **"un bel...al momento giusto sarebbe la soluzione migliore"**.



AT WORK

If we analyse the scene where Bridget and Daniel are at work and they send each other messages, it is interesting to underline the effort made by Italian translators to translate sentences as **"There isn't room to swing a cat"** said by Perpetua, rendered with an Italian sentence which is also proverbial **"Saremmo pigiati come acciughe."** and **"I mustn't read too much into it"** which becomes **"non devo ricamarci troppo sopra"**.

Abbreviations are often used:

- **"I'll see you in a sec."**, **"...will avoid all non p.c."** (political correct)



LAUNCH OF THE BOOK

The scene of the launch of the book is characterised by the use of colloquial-vernacular language and we have to notice that a lot of adjectives are employed:

- **"Mark's a prematurely middle-aged prick with a cruel-raced ex-wife",**
"Mark è un coglione precocemente invecchiato con un ex moglie di razza crudele".
- **"Perpetua's a fat-ass old bag who spends her time bossing me around",**
"Perpetua è una vecchia bagascia puzzona che passa il tempo a torturarmi."
- **"Jones, sod'em all. It was a brilliant postmodernist masterpiece of oratorical fireworks",** **"Jones, mandali tutti al diavolo. E' stato uno straordinario capolavoro di scoppiettante oratoria post-moderna."**
(it is again to be noticed the use of formal language to create irony).



THEY HAVE DINNER

When they have dinner, the vernacular language is very used, and we have to underline the translation of names:

- Daniel asks **"How do you know Arsey Darcy?"**, **"Come mai conosci Darcy Lo Scarso?"**
- **"I couldn't give a fuck, Jones. You dirty beach."**, **"Non me ne frega un cazzo, Jones. Tu, vogliosa puttanella"**
- **"He's a nasty bastard as well as a dull bastard",** **"E' un odioso bastardo oltre che un noioso bastardo."**
- **"Tell me more about practising French kissing with girls at school?"**, **"Perchè non mi racconti ancora delle porcate che facevate al college?"** (Is it right to translate "tell me more" with "raccontami ancora"?!)
- **"Bridget Jones, wanton sex goddess with a very bad man into her thighs",**
"Bridget Jones, vogliosa dea del sesso con uomo molto cattivo tra le sue cosce."

CONSOLING HER DAD

When Bridget consoles her father some changes in translation occur:

- **"...she and this tangerine-tinted buffoon are suddenly on item"** becomes
"...lei e il suo gigione tutto truccato coi capelli tinti fanno copia fissa"
- **"...like Germaine sodding geer"** becomes **"...quell'imbecille di Erika Yung"**

Sometimes there are some mistakes in the subtitles:

- **"...the exact replica of those worn at Wimbledon in 1993"** while the year we hear in the dialogues is 1933.

ON A TRIP

When Daniel and Bridget leave by car and also when they are on the boat, the conversation is full of swearwords:

- **"...Am no longer tragic spinster but proper girlfriend of bona fide sex god", "Non sono più una povera zitella ma una fidanzata perfetta con un genio del sesso serio e perbene."**
- **"...This can't be just shagging", "Questo non può essere una scopata e via."**
- **"...There was a young woman from Ealing who had a peculiar feeling. She lay on her back and opened her crack and pissed all over the ceiling. Shit!", "A Ealing c'era una donzella che scostava la gonnella, si sdraiava sulla schiena e dischiusa la fessura pisciava a fontanella."**
- **"Stupid arse!", "Stupido coglione!"**
- **"Bollocks!", "Che palle!"**
- **"You swan in in your short skirt and your sexy see-through blouse and funny around with press releases. Prat.", "Tu ondeggi tutto il giorno con la tua gonna corta e la tua camicetta sexy trasparente, non fai che sculettare in giro con i tuoi comunicati stampa. Porco cazzo."**



AT THE TARTS AND VICARS PARTY

In this scene we can see that invented names and words are employed both in the English and in the Italian translation:

- **"...He was trying to flirt with Penny-Husbands-Bosworth", "Credo che volesse provarci con Penny-Raccatta-Mariti."**
- **"...Now I'll go home and de-bunny", "Vado a casa mia a sconsigliarmi."**



AT WORK

Here we have to notice that names are translated with the aim of maintaining irony:

- **"...Ted Knows Best" is "Teddy sa tutto"**

Invented words are employed:

- **"...spinsterhood" is "condizione di zitellaggio"**

Vernacular language is used also here:

- **"...If staying here means working within ten yards of you frankly, I'd rather have a job wiping Saddam Hussein's ass", "Se stare qui significa trovarmi a"**

dieci metri da te francamente preferirei andare a pulire il culo a Saddam Hussein."

- "...Just sod off", "Fanculo"
- "...Am a national laughing stock. Have bottom the size of Brazil, am daughter of broken home, am rubbish everything", "Sono la scema del villaggio globale. La scema nazionale. Ho un sedere grande come un tir col rimorchio, una famiglia disgraziata e faccio schifo in tutto." (Notice that some changes have been made).

COOKING

Use all vernacular language:

- **"Where the fuck is the fucking tuna?"**

Changes occur:

- **"What time do you call this?"** becomes **"Questo si chiama tempismo!"**
- **"What brings you here?"** becomes **"Qual buon vento?"**



END OF THE YEAR

Swearwords appear:

- **"Bugger off!", "Fottetevi!"**

Use of invented words:

- **"Well, I'm going to Bedfordshire!", "Beh, io me ne vado a Lettolandia".**

Use of abbreviations in the subtitles:

- **"...Your father wants to start A.S.P.S.", "Tuo padre vuole cominciare prima possible."**

Changes in the Italian translation:

- **"...He was almost purple"** becomes **"era quasi color prugna"**
- **"...I'm joking you daft cow"** becomes **"sto scherzando scemotta mia"** (it would have been "sto scherzando stupida mucca!!)

AT HOME WITH FRIENDS

Swearwords:

- **"...He's a dreadful cold fish. Has he ever actually stuck his tongue down your fucking throat?", "E' un fottuto cazzone lesso. Ti ha mai ficcato la fottuta lingua nella fottuta gola?"**

