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**Audiovisual translation in the genre of musicals:
a case study of the bilingual film
West Side Story
(Steven Spielberg, 2021)**

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Abstract

In my dissertation, I chose to translate, providing my own subtitles, the bilingual musical *West Side Story* directed by Steven Spielberg in 2021. The protagonists of the movie are the Puerto Rican “Sharks”, who speak Spanish, and the white ethnic “Jets”, who speak English. The dissertation consists of four chapters: Audiovisual Translation and Musicals, *West Side Story*, Source Text and Target Text, Post-translation commentary.

The first chapter focuses on what audiovisual translation (AVT) is. It is a continuously changing area of study, and it has gained visibility in the last 30 years. It is also a vast and multidisciplinary study area within Translation Studies, which includes dubbing, subtitling, subtitling for the deaf and hard of hearing, voice-over, live subtitling, audio description and surtitling. Furthermore, I have examined the two main film translation modes - subtitling and dubbing -, their comparison, the translation techniques in subtitling, and the difference between subtitling and dubbing countries. The following sections centre on AVT in the matters of pragmatics, intercultural mediation, and the crossroads of discipline. In addition, I have dedicated a paragraph to the American film musical in Italy in which I explain its origins, how it is perceived in the country, and the strategies of translation used for the Italian audience. With regard to multilingualism in the movies, the term ‘multilingual’ in relation to cinema refers to those films which depict an intercultural encounter, in which at least two different languages are spoken. Furthermore, I have introduced a multiplicity of translation modes as regards the cinematic genre of multilingual films and the difference between subtitling and dubbing in this specific genre. Finally, I have discussed the translation of music and its strategies since *West Side Story* consists mostly of songs.

The second chapter is entirely devoted to *West Side Story*. In particular, it deals with the plot and introduction to the film, and the Italian subtitling and dubbing of the movie. Moreover, I have presented in detail the translation software used to create my subtitles, which is Aegisub. Finally, I have conducted a pre-translation analysis based on the model proposed by Christiane Nord (1992).

The whole third chapter is dedicated to the source and target text, in other words the original script with the addition of the missing Spanish parts and the translation of subtitles from English/Spanish into Italian. An English gloss is also provided for the Spanish sentences, together with timecodes.

The last and fourth chapter consists of a post-translation commentary. Specifically, I have analysed some parts of the script and I have associated them to a subtitling translation technique, mostly following the model defined by Gottlieb (1992). To conclude my dissertation, the chapter also presents some final observations on the outcome of my work.

Abstract in Italian

Nella mia tesi di laurea ho scelto di tradurre, fornendo i miei sottotitoli, il musical bilingue *West Side Story* diretto da Steven Spielberg nel 2021. I protagonisti del film sono gli "Sharks" portoricani, che parlano spagnolo, e i "Jets" di etnia bianca, che parlano inglese. La tesi è suddivisa in quattro capitoli: Traduzione audiovisiva e musical, *West Side Story*, Testo di partenza e testo di arrivo, Commento post-traduzione.

Il primo capitolo spiega cos'è la traduzione audiovisiva. Si tratta di un'area di studio in continua evoluzione, che ha acquisito visibilità negli ultimi 30 anni. È anche un'area di studio vasta e multidisciplinare all'interno degli studi sulla traduzione, che comprende il doppiaggio, il sottotitolaggio, il sottotitolaggio per non udenti e per persone con problemi di udito, la voce fuori campo, il sottotitolaggio dal vivo, l'audiodescrizione e il sopratitolaggio. Inoltre, ho esaminato i tipi di traduzione cinematografica, il sottotitolaggio e il doppiaggio, il loro confronto, le tecniche di traduzione nel sottotitolaggio e la differenza tra i paesi in cui si utilizza il sottotitolaggio o il doppiaggio. I paragrafi successivi si concentrano sulla traduzione audiovisiva nelle questioni di pragmatica, mediazione interculturale e incrocio di discipline. Inoltre, ho dedicato un paragrafo al musical cinematografico americano in Italia in cui spiego le sue origini, come viene percepito nel Paese e le strategie di traduzione utilizzate per il pubblico italiano. Per quanto riguarda il multilinguismo nei film, il termine "multilingue" in relazione al cinema si riferisce a quei film che rappresentano un incontro interculturale, in cui si parlano almeno due lingue diverse. Inoltre, ho introdotto le modalità di traduzione per quanto riguarda il genere cinematografico dei film multilingue e la differenza tra sottotitoli e doppiaggio in questo genere specifico. Infine, ho discusso della traduzione nella musica e le sue strategie, dal momento che *West Side Story* è composto principalmente da canzoni.

Il secondo capitolo è interamente dedicato a *West Side Story*. In particolare, è suddiviso in trama e introduzione al film e in sottotitolazione e doppiaggio italiano del film. Inoltre, ho presentato in dettaglio il software di traduzione che ho utilizzato per creare i sottotitoli, ovvero Aegisub. Infine, ho condotto un'analisi pre-traduttiva basata sul modello proposto da Christiane Nord nel 1992.

L'intero terzo capitolo è dedicato al testo di partenza e a quello di arrivo, ovvero alla sceneggiatura originale con l'aggiunta delle parti spagnole mancanti e alla traduzione dei sottotitoli dall'inglese/spagnolo all'italiano. Viene fornito un glossario in inglese per le frasi in spagnolo e anche i timecode.

L'ultimo e quarto capitolo consiste in un commento post-traduttivo. In particolare, ho analizzato alcune parti della sceneggiatura e le ho associate a una tecnica di traduzione dei sottotitoli, seguendo principalmente il modello di Gottlieb (1992). Per concludere la tesi, ho dedicato un paragrafo ad alcune osservazioni finali sull'esito del mio lavoro.

Table of contents

Introduction.....	7
CHAPTER ONE Audiovisual Translation and Musicals	
1.1 What is Audiovisual Translation?.....	9
1.2 Film Translation Types.....	11
1.2.1 Subtitling and Translation Techniques.....	13
1.2.2 Dubbing.....	16
1.2.3 Subtitling vs Dubbing.....	18
1.3 The Pragmatics of AVT.....	19
1.4 AVT as Intercultural Mediation.....	21
1.5 AVT at the Crossroads of Discipline.....	22
1.6 The American Film Musical in Italy.....	23
1.7 Multilingualism in the Movies & Translation on Screen.....	25
1.7.1 Multilingualism and Dubbing.....	28
1.7.2 Multilingualism and Subtitling.....	29
1.8 Translation of Music.....	29
CHAPTER TWO <i>West Side Story</i>	
2.1 Plot and Introduction to <i>West Side Story</i>	35
2.2 Italian Dubbing and Subtitles in <i>West Side Story</i>	37
2.3 Translation Software.....	37
2.4 Pre-Translation Analysis.....	37
CHAPTER THREE Source Text and Target Text	
3.1 Italian Translation of the Dialogue List.....	43
CHAPTER FOUR Post-Translation Commentary	
4.1 Translation Techniques in Subtitling.....	111

4.2 Comparison between the Pre-Translation and the Final Translation.....	118
4.3 Observations on the Final Translation.....	120
Conclusion.....	121
Appendix.....	123
References.....	171

Introduction

The aim of this dissertation is to give a general overview of audiovisual translation and to differentiate between subtitling and dubbing, specifically in the genre of bilingual movies and musicals, where it is present a diversity of languages and cultures. I chose to translate, providing my own subtitles, the film *West Side Story* (Steven Spielberg, 2021), which is a remake of the 1957 Broadway musical and the 1961 original movie directed by Robert Wise and Jerome Robbins. One of the reasons why I chose this movie is that I have always been fascinated by musicals because of the elaborate choreographies, the colourful scenes, and the cheerful songs. In addition to this, the movie is also bilingual; as a matter of fact, it includes dialogues in English and Spanish. Since I am a student of both languages, *West Side Story* is very interesting from the point of view of translation, as I can make greater use of my language skills. Moreover, my work may be useful for the Italian audience, who cannot speak either language. My intention is to suggest an alternative Italian translation to the film that might be provided by a streaming platform such as Amazon Prime Video.

The first chapter focuses on what audiovisual translation (AVT) is. It is a continuously changing area of study, and it has gained visibility in the last thirty years. It is also a vast and multidisciplinary study area within Translation Studies, which includes dubbing, subtitling, subtitling for the deaf and hard of hearing, voice-over, live subtitling, audio description and surtitling. Furthermore, I will examine the two main film translation modes - subtitling and dubbing -, their comparison, the translation techniques applied in subtitling, and the difference between subtitling and dubbing countries. The following sections centre on AVT in relation to pragmatics, intercultural mediation, and the crossroads of disciplines. Pragmatics is concerned with how language is used in social contexts and how participants in communicative situations generate meaning and, with regard to audiovisual translation, cross-cultural pragmatics is the branch of pragmatics that considers language use across languages and cultures from a comparative or contrastive point of view. In order to deal with cross- and intercultural mediation in AVT, it is necessary to take into consideration three different levels in the overall architecture of the multimodal product. AVT can also be considered at the crossroads of disciplines because it is impossible to understand audiovisual translation without considering the influence of social, political, and industrial factors. In addition, I will dedicate a paragraph to the American film musical in Italy in which I explain its origins, how it is perceived in the country, and the translation strategies used for the Italian audience. With regard to multilingualism in the movies, the term ‘multilingual’ in relation to cinema refers to those films which depict an intercultural encounter, in which at least two different languages are spoken. Furthermore, I will introduce a

multiplicity of translation modes as regards the cinematic genre of multilingual films and the difference between subtitling and dubbing in this specific genre. Finally, I will discuss the translation of music and its strategies since *West Side Story* consists mostly of songs.

The second chapter is entirely devoted to *West Side Story*. In particular, it deals with the plot and introduction to the film, with a special reference to colours and choreographies, and the Italian subtitling and dubbing of the movie, which is very faithful to the original English version. The protagonists of the movie are the Puerto Rican Sharks and the white ethnic Jets, who engage in a war that will lead the secret lovers, Tony and Maria, to a tragic faith. Moreover, I will present in detail the translation software used to create my subtitles, which is Aegisub. Finally, I will conduct a pre-translation analysis based on the model proposed by Christiane Nord (1992), also referring to the “scopos theory” that inspired it.

The whole third chapter is dedicated to the source and target text, in other words the original script with the addition of the missing Spanish parts and the translation of subtitles from English/Spanish into Italian. An English gloss is also provided for the Spanish sentences, together with timecodes.

The last and fourth chapter consists of a post-translation commentary. Specifically, I will analyse some parts of the script and I will associate them to a specific subtitling technique, mostly following the model defined by Gottlieb (1992). To conclude my dissertation, the chapter also presents some final observations on the outcome of my work.

Chapter 1

Audiovisual Translation and Musicals

The aim of this first chapter is to explain what audiovisual translation (AVT) is and how it is related to the film genre of musical, which is the main topic I based my dissertation on. Specifically, I will investigate some aspects of audiovisual translation, such as the translation techniques used in this field, the two film translation types, which are subtitling and dubbing, and a comparison between the two. In addition, I will explore some aspects of audiovisual translation regarding pragmatics, intercultural mediation, linguistic and cultural representation, and audiovisual translation at the crossroads of discipline. As regards the film genre of musical, I will focus on the American Film Musical in Italy, multilingualism in the movies and translation on screen, and, finally, how translation works for music and popular songs.

1.1 What is Audiovisual Translation?

“Audiovisual Translation (from now on AVT) is a vast and multidisciplinary study area, which includes dubbing, subtitling, subtitling for the deaf and hard of hearing, voice-over, live subtitling, audio description and surtitling” (Gambier and Ramos Pinto 2018:1). Perego (2005:7) defines it as an expression that refers to all modes of language transfer that aim to translate the original dialogues of audiovisual products, in other words, products that communicate simultaneously through the acoustic and visual channel, in order to make them accessible to a wider audience. The place of AVT as an area of study within Translation Studies (TS) is now fully acknowledged; as a matter of fact, for the past two to three decades a lot of information has been collected on different types of AVT “(dubbing, subtitling, audio description, voiceover, etc.), the specificities of each medium, the practices and strategies implemented by translators to address specific issues (swear words, dialects, discourse markers, expressions of politeness, humour and cultural references, among others) and the impact and mediation of elements of different natures (technical, sociocultural and psychological)”. However, this is still a very young domain of research, which is currently exploring an incredible number of different topics without a specific methodological and theoretical framework (Gambier and Ramos Pinto 2018:1).

According to Zanotti (2022:451) cited in Valdeón (2022:369), initially, “research into this type of translation focused on technical aspects, with particular emphasis on its constrained nature, but AVT stresses also the creative possibilities of each transfer mode”, which go beyond its technical constraints. This has led the AVT publications to grow exponentially since the 1980s. Afterwards, it became a field of research as a result of the audiovisual content’s boom and the proliferation of television channels, streaming platforms, and social media. As regards television channels, Díaz Cintas, and Anderman (2009:1) claim that “a larger number of them at all levels, international, national, regional, and local, meant a sharp increase in the quantity and range of programs required to meet the needs of broadcasting schedules”. With the decline of analogue technology, the arrival of the digital era has also contributed to the diversification of products provided by television. This can also explain the growing need for AVT. In addition, the move from analogue to digital technology and the potential afforded by the digitisation of images, radically changed the industry. Together with the computer and the Internet, the arrival of the DVD can be considered as one of the most revolutionary developments in recent decades. In just a few years, the DVD has become the preferred mode for distribution and consumption of audiovisual programmes. “Its increased memory capacity, when compared to the CD; its superior image definition compared to the traditional VHS tape; and its greater flexibility, allowing the viewer to watch the programme on TV, the computer screen, or a portable DVD player, constitute some of the main features that make it a favourite with producers as well as distributors and viewers” (Díaz Cintas and Anderman 2009:3).

Furthermore, according to Fois (2012:4-5), audiovisual translation consists of intervening in the linguistic aspect of an audiovisual product, for it to be released in a different country than the original one. There are many forms of audiovisual translation: the most immediate and best known are subtitling and the adaptation of dialogues for dubbing purposes, but there are also voice-overs, which superimpose a translated and recited dialogue over the original audio track, kept in the background at a minimum volume; narration, which formally takes up the voice-over technique without excessive attention to lip movement, but preserving the rhythm; the commentary, which, mid-way between translation and adaptation, allows great flexibility in the distribution of information; the audiovisual description, designed for the blind, which raises the problem of the heterogeneity of the audience and the level of specification of the descriptions. Marriott and Vale (2002) cited in Díaz Cintas and Anderman (2009:6), assert that in the field of accessibility, a recent development has been audio description for the blind and the partially sighted (AD), a service which is rapidly gaining popularity. It can be defined as a narration added in the silences between dialogue and “describes action, body language, facial expressions and anything that will help people with visual impairment follow what

is happening on screen or on stage”. Audio describing television programs, films, plays, and other events, are now technically relatively easy, especially with digital technology. If we take into consideration subtitling for the deaf and hard-of-hearing (SDH), we can say that the oral content of the actors’ dialogue is converted into written speech, which is presented in subtitles of three, or occasionally four lines. In the case of television programmes, generally subtitles change colour, depending on the person who is talking, or the emphasis given to certain words. Besides the dialogue, they also include all paralinguistic information that provides the development of the plot or the creation of atmosphere, which a deaf person cannot understand from the soundtrack, e.g., a telephone ringing, laughter, applause, a knock on the door. According to Díaz Cintas and Anderman (2009:5), “for several years full access to audiovisual media for minority social groups such as the deaf and the blind has been an issue”. Recent studies show that the needs of these groups are increasing and now it is important to consider them within audiovisual translation. Accessibility is now an essential concept and an umbrella term that includes all new modes of translation.

More recently, audiovisual translation has become, as a discipline, one of the most vigorous fields within Translation Studies. As a matter of fact, research in the field has gained visibility in a short period of time thanks to several international specialised conferences and the publication of edited volumes and monographs on topics in AVT. Although audiovisual translation is experiencing an increasing boom of interest and activity at all levels, several issues remain to be discussed. The changes in the profession are happening quickly, not always allowing sufficient time for adjusting. Old methods now compete with new techniques, and homogeneity is not always maintained. In addition, subtitle styles tend to vary from the country and even from the place of production (Díaz Cintas and Anderman 2009:8).

1.2 Film Translation Types

The term can also be “translation mode”, which refers to the varieties of translation differentiated by “the technical means used to perform the linguistic transfer of [a] text from one language to another” (Hernández Bartolomé & Mendiluce Cabrera, 2005). As already mentioned, there are many translation strategies used in the field of AVT; however, the two major modes in cinema translation, according to Szarkowska (2005), are subtitling and dubbing. I will focus on these two, even though there is a third minor mode, voiceover, used in the case of television translation. Below the division of countries according to the type of screen translation they use.

The Routledge Encyclopaedia of Translation Studies (1997:244) cited in Szarkowska (2005) reports that, firstly, there are the source-language countries, which means English-speaking countries such as the United States or the United Kingdom, where hardly any films are imported. The foreign ones tend to be subtitled rather than dubbed. In Britain, film translation does not appear to be a significant problem since the great majority of imported films are American and require no translation. Secondly, there are the dubbing countries, and this group includes mainly French-, Italian- German- and Spanish-speaking countries (sometimes referred to as the FIGS group), both inside and outside Europe. In these countries most films undergo the process of dubbing. This is mostly due to historical reasons since "in the 1930s dubbing became the preferred mode of film translation in the world's big-market speech communities" (Gottlieb 1997:310). Thirdly, there are the subtitling countries, which are characterized by a high percentage of imported films, and therefore there is a great demand for translation. Subtitling is preferred to dubbing in countries such as the Netherlands, Norway, Sweden, Denmark, Greece, Slovenia, Croatia, Portugal, and some non-European countries. In Belgium or Finland, where there are large communities speaking two languages, films are usually provided with double subtitles. The last group, according to the Routledge Encyclopaedia, includes voice-over countries, mostly those that cannot afford dubbing, as for example Russia or Poland.

In order to understand the reasons for this division, let's look at an historical perspective introduced by Szarkowska (2005). At the time of silent movies, translation was relatively easy to manage: the so-called intertitles interrupted the course of a film every couple of minutes, so they could easily be translated and inserted as a substitute for the original ones. With the appearance of 'talkies' in the late 1920s, a new problem arose. At first, American film companies tried to solve it by producing the same film in various language versions. However, this soon turned out to be unprofitable, as the films produced were of poor artistic quality. From the early 1930s until early 1950s, American film companies reigned over the entire movie industry and after World War II, European countries needed time to recover. In the 1950s France, Italy, Germany, and Spain, introduced protective measures aimed at lessening the influence of American films in their territories. For instance, domestic production was protected through import quotas, and special taxes were imposed on imported films in some countries. Due to political reasons and patriotism, these countries used dubbing as the most important type of screen translation.

On the other hand, smaller countries like the Netherlands, Belgium, Sweden, Portugal followed a different path regarding film translation. Their decision to adopt subtitling as the major translation mode was motivated by several factors: "small size of their populations, which translated into limited receipts from box office tickets sales; low cost of subtitling in comparison with dubbing; presence of

more than one language in a country (e.g., Belgium) where double subtitles in two languages are screened; significant number of imported films, etc.” The film industry, nevertheless, is not only limited to Europe. The entire contemporary world is filled with American productions. It all started at the beginning of the 20th century when the United States began to establish its position in the world. As a matter of fact, it is possibly through films that American values spread all over the world. This can be considered as a form of colonization (Szarkowska 2005).

1.2.1 Subtitling and Translation Techniques

Subtitling is a translation practice that consists of a written text, generally on the lower part of the screen, that “endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards and the like), and the information that is contained on the soundtrack (songs, voices off)” (Díaz Cintas & Remael 2007:8). In other words, subtitling allows a condensed translation of the original dialogue of the film or program through a written text placed at the bottom of the screen. The general rule is that the subtitle should consist of 36 to 40 characters and one to six seconds per line (Guillot 2020:318). Since the translation is offered simultaneously with the original language version and since the viewer has access to both at the same time, subtitling has acquired the label of 'transparent translation mode' (Perego 2005:23). Similarly, Henrik Gottlieb (1994), a subtitler and translation scholar based at the University of Copenhagen, has referred to subtitling as ‘diagonal and overt translation’. In one of the first articles to appear in *Perspectives*, almost thirty years ago, Gottlieb (1994:101) described subtitling as an “‘amphibion’ practice because it ‘flows’ with the original speech, appears on the screen at regular times (or ‘jumps’ in his words), and provides a ‘bird’s-eye’ of the scenery”. In his view, subtitling is a more honest mode than dubbing, but it is also more intrusive.

According to Chaume (2019:318) subtitling, unlike dubbing, has received far less attention in academia. Interestingly, most of the articles regarding this issue investigate different topics in the subtitling process in different geographical areas, for different purposes and using different methods (Valdeón 2022:371). According to Ian Mason (2001:20), “subtitles should not be considered as a 'summary' of the original, but as a 'selective reduction' of it in order to adapt the language to the circumstances and enable it to represent what the speaker intended to communicate”. On the other hand, Guillot (2012:480) claims that

the text of subtitles is inevitably stylised by comparison with corresponding source text, pared down to essentials, in content and form: concise, syntactically simple, paratactic in its mode of expression in stand-alone units and

the main constraints affecting language choice in the cross-over from source to target language in interlingual subtitling are time, space and synchronization constraints, intersemiotic shift from speech to writing, sharing of space with other (visual and aural) sign systems and pressure on short term memory, and the resulting need to enhance readability all combine to make a challenge of the interlingual shift and of attendant textual reductions, adaptations, and transpositions (of registers, connotations, culture specific, or phono stylistic features).

Szarkowska (2005), affirms that subtitling is a form of foreignization because it “privileges the source culture, and it evokes a sense of 'otherness,' emphasising the foreign nature of a film”. In addition, it has the least interference with the original; in other words, it is the most neutral translation method, which contributes to experiencing the flavour of the foreign language and the sense of a different culture more than any other translation mode. This is mainly because the original soundtrack and dialogues are not manipulated, as is the case in dubbing. Although during the process of subtitling there are significant cuts in the length of the dialogues, what is lost can be compensated taking into consideration the original source. Furthermore, it is much cheaper to satisfy the expanding needs of film markets by providing subtitles, which are more economical and easier to produce. For these viewers, subtitling is a more authentic translating method than dubbing. The audience is constantly reminded of the foreignness of a translated film and its authenticity, thanks to the original dialogues throughout the film.

As regards the advantages of subtitling, Fois (2012:5-6) claims that subtitling allows considerable savings both in the necessary equipment and in the personnel involved in the realisation; and also, the realisation time is halved compared to adaptation, where there is the need of the dialogist and then of dubbing. The subtitle has the particularity of proposing in a written form, with a language that wants to be as close as possible to orality; in fact, the colloquiality of certain lines is often respected in the transcription. However, Guillot (2012:482) has a different opinion; as a matter of fact, “subtitles can fully emulate neither source dialogues nor natural speech; their particularities make them a discrete mode of expression, and challenge comparability”. In addition, Fois affirms that subtitling is a versatile and very useful tool in the language learning: it allows to check both languages at the same time, as well as expand one's lexical knowledge in a diversified and much faster way. Valdeón (2022:371) adds that it can also be used for the translation of written elements in the original movie, and, in fact, is often used for this purpose in dubbing countries, as it does not interfere with the target language dialogue.

A valuable contribution towards analysing translation techniques is that by Gottlieb (1992:166), who identifies ten strategies used in subtitled movies, cited in Sepielak (2014:254). In the table below, Gottlieb's classification of translation techniques.

Type of technique	Character of translation
Expansion	Expanded expression, adequate rendering (culture-specific references)
Paraphrase	Altered expression, adequate rendering (non-visualised language-specific phenomena)
Transfer	Full expression, adequate rendering (neutral discourse, slow tempo)
Imitation	Identical expression, equivalent rendering (proper nouns, international greetings, etc.)
Transcription	Anomalous expression, adequate rendering (non-standard speech)
Dislocation	Differing expression, adjusted content (musical or visualised language-specific phenomena)
Condensation	Condensed expression, concise rendering (normal speech)
Decimation	Abridged expression, reduced content (fast speech of some importance)
Deletion	Omitted expression, no verbal content (fast speech of less importance)
Resignation	Differing expression, distorted content (untranslatable elements)

Table 1. Translation techniques in subtitling (Gottlieb 1992)

Perego (2005:101-112) explains each strategy in detail. Expansion is used when the original expression requires an explanation in order to understand references to extra-linguistic realities presumably extraneous to the viewer or to make the linguistic choices of the original explicit and clearer. Paraphrase is used when the original text is changed and adapted for the target audience to keep the message intact through situational equivalence. There is no correspondence, neither formal nor in the subject matter. Transfer is the strategy of producing a complete word-for-word translation of the original, that is to completely reflect the original in form and content, preferably respecting the original syntactic structure and especially the order of the key constituents. Imitation is the rendering into the target version of verbal segments of the original through identical segments. In other words, the subtitler does not translate certain portions of the text of the original in order to render them as they are. Proper names of persons or things (especially when they have a purely referential function),

greeting formulas, direct quotations taken from other languages. Transcription is generally used for rendering non-standard expressions of the source language, sociolinguistically connoted expressions (phonetically, lexically, and syntactically), for example in the case of dialects, idiolects, and puns. Dislocation is applied when specific communicative phenomena, visual or musical effects are to be expressed through verbal language. In other words, a different expression is used in the subtitle than the one used in the source language to reproduce specific rhythmic effects (this is often adopted in the subtitling of songs or poems, where it is important to reproduce a precise melodic pattern). Condensation consists of presenting the same message through a more concise linguistic form: the change concerns only the form of the message and not its content. On the other hand, decimation leads to a fully comprehensible translation but deprived of elements - generally additional and specific to the contents they refer to - with high information potential but not essential. Deletion allows a total omission of portions of the source text, for example irrelevant sentences to the overall understanding of the interaction between the speakers. Finally, resignation occurs in the presence of culturally specialized elements, which hardly fit conventional translations and tend to be neutralized in some way: terms related to food, brands, the historical or political context of a given country, the idiomatic meaning of certain lexical elements. These elements are considered “untranslatable”.

Lomheim (1995, 1999) proposes a model of translation strategies that has similarities with the one of Gottlieb. It consists of six strategies and the first three adopt Gottlieb's idea of effacement (also called reduction or decimation), condensation and addition (or expansion). The other three strategies are hyperonymie, hyponymie and neutralization. They involve the replacement of certain lexical units in the source text with semantically related lexical units in the target language. The semantic relationship can consist of two types: hypernymy, that is the generalization or simplification of a term, and the hyponymy, which entails the specification or explication of a term in the opposite case. Finally, neutralization occurs when any connotation intrinsic to the original term is eliminated.

1.2.2 Dubbing

Dubbing or lip-synchronization is an audiovisual translation procedure that consists of replacing by post-synchronization the original soundtrack of a film with a new soundtrack including dialogues translated into the language of the audience. This system requires great precision in the synchronization, that is the scrupulous attention in adapting the new dialogues so that the text heard in the language of the translation and the lip movements of the actors coincide as much as possible,

allowing the original voices to be replaced and to give the viewer the impression, through a game of illusions, that the actors are speaking in his or her language (Perego 2005:25-26).

Fois (2012:6-8) distinguishes the voice actor from the adapter. The voice actor is a real actor who chooses to communicate only with his or her voice, eliminating every other communicative element (body language above all) of the performance. The adapter is a dialogist who must take into consideration linguistic and extralinguistic constraints, among them the duration of the line: it is essential that the lip movement of the actor in the film and the line recited by the voice actor are in synchrony. This applies not only when the character is in the foreground, but also when we can't see the actor's face. In addition, the adapter must match the movements of the lips and the words being uttered, as well as the gestures or mimicry of the actor: the delivered line must harmonize with the actor's performance on screen.

In the *Translation Journal* written by Szarkowska (2005), it is said that dubbing is a form of domestication because "it is an approach that favours and privileges the target culture over the source culture, moving the author/creator towards the reader/audience". Audiences which are accustomed to dubbing, when hearing their own language feel reassured; therefore, this form of translation decreases the sense of alienation and is an excellent example of domestication. If we consider the case of dubbing in Italy, its government of dubbing stressed the importance of the existence of one standardised national language, often banning the use of dialects in order to strengthen the national unity. The process of country unification was completed in 1870, but there were still many regions in 1920s and 1930s in which only local dialects were spoken, while modern Italian was virtually a foreign language. Mussolini, the dictator at the time, ruled that all the imported movies had to be in standard Italian, which made the cinema a major means of imposing a national language. Concerning that point, Danan (1991:612) claims that dubbing is "an assertion of the supremacy of the national language and its unchallenged political, economic and cultural power within the nation's boundaries". On one hand, this procedure is the one that interferes the most in the structure of the original and many critics question its authenticity. In principle, dubbing is considered by some to be less authentic than subtitling because "the original performance is altered by the addition of a different voice" (Mera 1999:80). On the other hand, some affirm that "dubbing can aspire to being the 'ideal' form of film translation in terms of faithfulness, on the assumption that strictly linguistic considerations should not determine the overall value of a translation" (Szarkowska 2005). In addition, it is closer to the original in the sense that as far as the viewing process is concerned "only decoding of the moving images and sound are required" (Mera 1999:80), which seems to be more authentic.

Specifically in Italy, according to Antonini and Chiaro (2009:97), younger people, who are more proficient in English than their parents, prefer subtitling to be more widely available; however, “dubbing is bound to remain the chief form of linguistic mediation for some years”. As a matter of fact, a person who has always been used to dubbing is unlikely to be persuaded to change to a different mode of screen translation. In a survey conducted in 2001 on the language skills of European citizens, more than 70% of Italian respondents expressed support for dubbing as their preferred form of audiovisual translation (AVT) while other countries confirmed their strong support for subtitled products. In the conclusions of this survey, it is said that “they are aware that TV dubbese is unlike real Italian, on the other hand they are willing to accept it but as long as it remains on screen”. In addition, the authors suggest that the Italian dubbing industry should pay attention to these results and consider investing in human resources who are able to mediate between cultures in such a way as to render Italian ‘dubbese’ more similar to natural Italian.

1.2.3 Subtitling vs Dubbing

Tveit (2009:85) states that early in the twentieth century, with the arrival of the talkies - films with a soundtrack, as distinct from silent films - the film industry faced a translation problem since only a small percentage of the world’s population understood English. As a result, there was a growing need to find appropriate screen translation approaches. At first, films were shot in several languages instead of one; however, their linguistic quality was not good. Afterwards, countries like Italy, Spain, Germany, and France gradually developed into dubbing centers, while the Scandinavian countries and the Netherlands, on the other hand, opted for subtitling.

Summarizing what was said previously, both subtitling and dubbing have its pros and cons. Subtitling may have an important educational value when learning a second language and is also considered as a quick method of translation; however, the subtitler does not have room for complex structures: “to enhance readability, brevity is the essence”, which can cause a loss of lexical meaning. In addition, the reading speed of adult viewers is around 150 to 180 words per minute. This is, however, subject to extensive variation and depends on the complexity of the linguistic information that the subtitles contain. If lexical density is high, accessibility to the information tends to be low, which implies an added subtitle exposure time. Another negative aspect of subtitling is that viewers are often unable to concentrate adequately on important visual information and sometimes also on oral information. This is pitiful since audiovisual programs combine words and images; therefore, subtitles should synchronise not only with speech, but also with image. When it comes to keeping the register of the

source language version, dubbing can undoubtedly be favoured because it is difficult to retain the flavour of the spoken mode in subtitles. As regards dubbing, it is the preferred screen translation approach in large parts of the world. However, the constraining factors of this approach are obvious. As a matter of fact, a limiting factor is the long time spent in the process. Authenticity is sacrificed when a character is deprived of their voice and instead the audience hears the voice of somebody else. Credibility is also sacrificed in the case of news and current-affairs programs when voice-over is used. What's more, dubbing is a lot more expensive than subtitling because, for example, smaller countries have less trained voice actors and therefore, the cost of their services is higher. Nevertheless, one could say that costs do not matter too much if incomes are big enough. In conclusion, I agree with the author on the fact that subtitling is normally a better approach to screen translation than is dubbing. Its biggest problem is the loss of authenticity, since important aspects of a character's personality are revealed by their voice. Yet, the process of lip synchronization can be used in specific cases, such as in documentaries or programs aimed at small children (Tveit 2009:85-96).

1.3 The Pragmatics of AVT

According to Guillot (2016:288-9),

[c]ross-cultural pragmatics in Audiovisual Translation is the branch of pragmatics that considers language use across languages and cultures from a comparative or contrastive point of view. A fundamental issue is how interpersonal meaning and narrative texture are conveyed interlingually through AVT practices, specifically in subtitling and dubbing. Determining factors are linguistic and pragmatic specificities of source and target languages, the standard constraints affecting language choice in these modalities – space and time, synchrony, the intersemiotic shift from speech to writing and legibility for subtitling, and questions of audience design.

Research into these various aspects has been limited, perhaps because of the challenges it raises in terms of description and empirical testing (Guillot 2016:288-9).

Pragmatics is concerned with how language is used in social contexts and how participants in communicative situations generate meaning and includes four main areas of study: “the study of speaker meaning (what speakers convey), of contextual meaning (what the context conveys), of how more gets communicated than is said, and of the expression of relative distance” (Yule 1996:3). In AVT, there are two main types of studies involving pragmatics, cross-culturally when transfer is interlingual:

- Studies that explicitly identify themselves by reference to pragmatics concerns and frameworks.
- Studies that integrate a pragmatics dimension incidentally, explicitly, or implicitly, like the many devoted to dialects and non-standard language varieties – where sociocultural factors inevitably link to language in use in specified contexts, thus involving pragmatics – or to humour or to orality features in subtitles.

The first debate in the pragmatics for AV texts is captured in the challenges of cultural a-synchrony, which is a term that refers to the cultural incompatibility between the source languages and cultures on screen in films and representations in target languages. One of the most important issues is the extent to which target texts reflect source text practices, or are adapted to target communicative preferences and expectations, in other words, are ‘domesticated’ for target audiences. This is considered as a basic dilemma in Translation Studies. The second main debate sets a question of loss against linguistic creativity. Guillot (2016:291-8), in this regard, claims that “loss in AVT is inevitable, since it is a product of technical and multimodal synchrony constraints, cross-linguistic and cross-cultural difference”. In addition, subtitling and dubbing language has a life of its own, like film language. Their goal is to achieve narrative efficiency in highly constrained contexts, which entails producing effective spoken-aloud fictional written exchanges with extradiegetic functions for audiences; the shift back to writing for subtitling and of lip-synchrony for dubbing; and the need to be adapted to what is otherwise conveyed visually and aurally in the multimodal context of films (Guillot 2016:291-8). According to the same author, “subtitling and dubbing have a capacity to generate internal systems of pragmatic representation and modes of interpretation, to work as a code in their own right. This capacity can be harnessed to contend with the conundrum of cultural a-synchrony and modality constraints, in research and practice. It is possibly also a means of capturing otherness in communicative practices, not literally, but at least in their ‘pragmatic essence’”.

Valdeón (2022:377) supports the importance of research that considers the interaction between pragmatics and AVT, as shown by some of the contributions to journals such as *Journal of Pragmatics and Multilingua*, which have recently devoted special issues to the ‘Pragmatics of translation’ and ‘Audiovisual translation and intercultural mediation’ respectively.

1.4 AVT as Intercultural Mediation

In this paragraph I will refer to an article written by Guillot and Pavesi in the Journal called *Multilingua of Cross-Cultural and Interlanguage Communication* (2019:495-500). The main topic is the relationship between the cross-cultural and the intercultural in audiovisual translation and the focus will be on subtitling and dubbing, which are the two main interlingual modes considered from an interdisciplinary perspective embracing translation and audiovisual translation studies, pragmatics and cross-cultural pragmatics and film studies.

Audiovisual translation research began to emerge in the late 1990s and is a relatively new discipline. Recently, work has been devoted to “typologizing language issues and aspects of cultural transfer in interlingual subtitling and dubbing, and strategies for dealing with them in view of the practical and technical constraints that inevitably affect choices (display space and time and shift from speech to writing for subtitling, synchrony for both modes, lip synchrony for dubbing)” (Guillot, Pavesi 2019:497). In the same page, two types of research have been considered for AVT and cross-cultural representation:

- specialised research drawing on accredited methodologies to analyse communicative practices cross-culturally, i.e., with an overtly identified pragmatics and sociopragmatic stance and methodological framework, on politeness, speech acts like greetings, compliments, and advice, swearing and insults, interpersonal address, implicature, conversational moves.
- ‘incidental’ research, i.e., generated as a by-product of investigations on translation issues and strategies pertaining to recurrent concerns in AVT, such as culture specific reference, humour, depiction of language variation, such as geolects, sociolects, idiolects, so with only implicit interest in how language is used in social contexts and meaning, in this sense pragmatically.

According to the authors, in order to deal with cross- and intercultural mediation in AVT, we need to “highlight the double-layers of telecinematic communication”. It involves several levels in the overall architecture of the multimodal product. Specifically, Guillot and Pavesi (2019:499-500) explain in detail the above-mentioned different levels.

A first level brings in the original text in the source language and culture and overlaps with the diegetic layer of communication between characters: here the original story is narrated and characters converse on screen staging practices rooted in the source culture. Both intercultural and cross-cultural communication can occur at this level, either when non-native speakers interact with native speakers and other non-native speakers in the same fictional language, or each time diverse languages and dialects are represented on screen. [...] At the next level, the text gets into the stage of audiovisual

translation. Level two centres on “the translator”, who activates his or her own interpretative frames and carries out cross-cultural comparisons to understand the source text as a cultural product and rearticulate it in a different language. Communication between level one and level two is monodirectional and cross-linguistic mediation at this stage can be both an intra-personal activity, inside the individual translator, and an interpersonal process, being shared by a group of translation agents. [...] Finally, with level three, which corresponds to the extradiegetic layer, the focus shifts onto the foreign audience. Viewers watch scenes and actions that take place within the source culture but in the target language. They are involved simultaneously and monodirectionally in intercultural and cross-cultural communication, differentially depending on the translation mode, subtitling, or dubbing. In dubbing, the dialogue is revoiced in the target language as characters are made to speak the foreign audience’s language, and communication between characters and viewers is intercultural. Viewers’ access to the source culture will vary depending on the degree of acculturation, foreignization or hybridization performed by the translator. [...] In the case of subtitling, the source dialogue is preserved in the target version, although variably available based on their competence in the source language, familiarity with the source culture, previous experience with subtitles, etc. In the matter of totally unknown languages, subtitling is not dissimilar from dubbing, where communication is intercultural to a large extent and the cross-cultural understanding is mediated by the translator (Guillot and Pavesi 2019:499-500).

1.5 AVT at the Crossroads of Discipline

“Operating at the crossroads between language, cultural norms and medium-specific factors, audiovisual translation is quintessentially interdisciplinary”. This is a quotation from the article *Intersections: audiovisual translation at the crossroads of disciplines*, written by Zanotti and Ranzato in 2019. They affirm that we need to apply the notion of intersectionality to AVT in the full spectrum of its most modern connotations, because, in addition to disciplines traditionally close to AVT, such as linguistics, film and television studies, media and cultural studies, there are other ideologically charged disciplines connected to it, such as religion, race, gender, feminism, gay and queer studies, as well as politics. This is to say that it is impossible to understand audiovisual translation without considering the influence of social, political, industrial factors.

A mission for interdisciplinarity or multidisciplinary is in the nature of Translation Studies, “an area which, because of its interdisciplinary nature, can present the inexperienced researcher with a bewildering array of topics and methodologies” (Williams & Chesterman 2002:1) and into which specialists frequently move after being trained in some other field (Marco 2009:77). As van Doorslaer (2009:38) argues, if having a different perspective on a given topic can be a sign of a multidisciplinary approach, “interdisciplinarity flourishes when concepts, tools and methods are shared or contrasted with each other”. These authors were quoted in Zanotti, Ranzato (2019:174).

Interdisciplinarity and independence are perfectly compatible terms when it comes to AVT, as has been extensively discussed by Díaz Cintas (2009:5), who quotes Romero Fresco (2006): “looking back at what has been written so far, it seems that the most fruitful studies on AVT include or assume to some extent two basic notions: the independence of AVT as an autonomous discipline and its dependence on other related disciplines”.

1.6 The American Film Musical in Italy

As a general introduction to the topic, in the article of the same name written by Di Giovanni in 2008, it is said that the American film musical emerged at the end of the 1920s and rapidly became one of the most popular cinematic genres. It originated in the vaudeville, theatre and music halls which were particularly widespread in the USA in the first decades of the 20th century. The appearance of this genre coincided with Hollywood’s first ‘talkie’ and first film musical: *The Jazz Singer*. It found “its artistic and cultural expression” (Schatz 1981:186, cited in the article by Di Giovanni 2008:297) between the late 1930s and early 1940s, which is a period often referred to as the classical stage of the genre. During and after World War II, the Hollywood film musical continued to be an important source of entertainment for the American people, providing relief and occasionally supporting patriotism. “The genre’s maturity in terms of creativity, structural and narrative integrity came after the war [...] with an increasingly complex interplay between music, dance, song and dialogue, and a view to creating an illusion of spontaneity” (Di Giovanni 2008:297). From the second half of the 1940s to the first half of the 1950s, the so-called Golden Age of American musicals became worldwide successful. Throughout the 1960s and beyond, however, the film musical suffered competition from other genres as well as from television, and “it also lost its innovative power of expression”. During the 1970s, film musicals were made to express the needs and feelings of young people and to represent strong ideologies, with titles such as *Jesus Christ Superstar* (1973) and *Hair* (1979). From the late 1970s onwards, film musicals became more rare; the genre lost its particularity and changed into other forms of cinematic expression.

As regards the ‘language’ of these films, its peculiarities influenced the genre’s reception in their original versions and in translations. As a matter of fact, “musicals are made of complex expressive components. The verbal component is very difficult to isolate from the non-verbal ones and, therefore, is only translatable in relation to the other complex components” (Di Giovanni 2008:298). These components are musical number, star persona and duality. The first one refers to dance numbers, duets, songs, etc. and it can take many forms in the film narrative: when it implies singing, therefore

also the presence of verbal elements (lyrics), “it can be fully integrated into the dialogues and evolve naturally from the verbal exchanges between characters; it can function as the voiced representation of a character’s thoughts and reflections; or it can be used to highlight the climax of the story”. The star persona role is to ensure adequate perception of the film language as well as the meaning of each unit. Finally, the duality affects the structure of all musical numbers, the perception of star personas, and the function and meaning of all other elements. “Narratives focused on duality have been at the core of most films, with two characters, two different worlds, and two sets of interests”.

As far as the translation strategies in musicals are concerned, in the Italian production and distribution of these films, four main translation strategies were used at macro-level: dubbing, subtitling, mixed translation, partial translation, and full translation. Partial translation implies dubbed dialogues and left untranslated songs; this is the most common strategy in the distribution of film musicals in Italy. However, leaving the lyrics untranslated created certain gaps and interruptions in the films’ narratives. Later, some distributors realized that such partial translation does not do justice to the original films or the Italian audiences’ expectations. Therefore, Italy decided to opt for mixed translation, which implies dubbed dialogues and subtitled songs. At first, subtitles on Italian television were rare and confined to satellite channels and to certain art films which were occasionally broadcast late at night; however, the innovative and cheap strategy of using dubbing and subtitling together became particularly successful from the 1970s onwards. Two important factors contributing to this decision were the additional revenues gained through soundtrack sales and the fact that Italian audiences were more familiar with English at the time.

Finally, there are two types of full translation, which are dubbed dialogues with songs performed with translated lyrics and both dialogues and songs are subtitled. In the first case, films were completely dubbed, with all the songs translated into Italian and performed by the actors/singers who dubbed each character. An example is the musical *Tutti insieme appassionatamente (The Sound of Magic)*. This expensive solution was soon abandoned, as the product of film musicals from Hollywood declined in terms of quality and quantity, and was confined to animated films for children, i.e., Disney productions. The 1970s witnessed the decline of the musical genre in the USA and, consequently, in Europe. This naturally reduced the investments in this genre and, therefore, it was adopted the full subtitling, which had hardly ever been employed in Italy for film musicals before. *Jesus Christ Superstar* is an example of this strategy.

1.7 Multilingualism in the Movies & Translation on Screen

Defined as “the co-presence of two or more languages (in a society, text or individual)” (Grutman 2009:182), “multilingualism is an inherent part of our actual life experience. Large migration waves after 1945, multinational companies, postcolonial literary texts and today’s nomadic, polyglot citizens are just a few examples of multilingual environments, texts, and people” Meylaerts & Şerban (2014:1) Multilingualism and translation remain inextricably linked. In fact, at the heart of multilingualism we find translation. In the real world, “translation does not take place *in between monolingual* cultures, messages, and people but, rather, *within* and *in between multilingual* entities” (Meylaerts 2013, cited in Meylaerts & Şerban (2014:1). As a matter of fact, according to Meylaerts (2006:5), translation can no longer be understood as “the full transposition of one (monolingual) source code into another (monolingual) target code for the benefit of a monolingual target public”. In addition, the term “multilingual” can be used to describe texts incorporating official languages, dialects, sociolects, slang, pidgin, and invented languages (Delabastita 2009), but for the purpose of my dissertation a film is considered as being multilingual only when two or more official languages are spoken (de Higes-Andino 2014:211-231). De Bonis (2015:52), in a similar way, claims that “the term ‘multilingual’ in relation to cinema refers to those films which depict an intercultural encounter, in which at least two different languages are spoken”. Moreover, “multilingualism is a phenomenon that has happened in every and any of the traditional cinematic genres since the arrival of the sound cinema and can be considered as a meta-genre: a second-level genre which encompasses and characterizes different cinematic genres at the same time”. Similarly, scholars such as Dwyer (2005) and Wahl (2005, 2008) consider multilingual films as a cinematic genre on its own: “the polyglot genre”, as cited in De Bonis (2015:52).

According to Sepielak (2014:252), “multilingualism in films can reveal the characters’ mother tongue and contributes to creating a credible reality by portraying the identity of a group with the associated emotional and connotative baggage”. This function becomes active by providing general, and often stereotypical, assumptions about a particular group. The viewer remembers this knowledge to understand better some of the actions or ways of thinking of the characters in the group. In this case the multilingual elements have a very significant role that complements the psychological dimension of characters. De Bonis (2015:54) adds that “employing different languages on screen always aims at a more realistic rendering of linguistic diversity, even on those occasions in which multilingualism works as a vehicle for either conflict or confusion”. In addition, these two elements operate on two different levels, which De Bonis calls “diegetic level” and “extra-diegetic level”. The first one refers to the interactions between the film’s characters and the second one to the viewers’ perception of the

reality shown on screen. The author explains that “they function both on the horizontal and on the vertical level of communication”. Moreover, linguistic diversity in multilingual films enables the audience to experience the globalization of our world, even though the plots of these films portray different opinions about it. The number of this type of films has increased since the 1980s and 1990s (Heiss 2004) and according to Mingant (2010), this is mainly due to economic reasons: “In order to please and attract foreign audiences, Hollywood films increasingly star foreign actors, and take place in foreign locations. Multilingualism is fuelled by a new desire to give a larger and more authentic representation of the non-American world” (p. 713).

As regards the translation of multilingual films, Christine Heiss (2004), a pioneer in the field, suggests using a multiplicity of modes (subtitling and dubbing). According to her, the co-existence of dubbing (used to translate the main language of communication) and subtitles (for the other languages) could generate a satisfying result. Heiss (2004:216) concludes that introducing subtitles in a dubbed version “would place greater demands on the audience but would correspond more closely to the cultural diversity presented in the film”. This assumption is supported by Baldo (2009), who states that “subtitling alters the source text to the least possible extent and enables the target audience to experience its foreignness”, whereas O’Sullivan (2011:198) points out a recent trend that consists of “both dubbing and subtitling in the translation of the same film”. According to Díaz Cintas and Remael (2007:49), “the final aim of translating multilingual films is to achieve intersemiotic cohesion, where meaning is conveyed through the interplay of semiotic modalities: extradiegetic visual information (camera movement), diegetic information (gestures, expressions, body language) and linguistic information (speech, subtitles)”. This is what De Bonis (following Baldo, 2009) calls “contextual translation”: the general context of the scene and the non-verbal information (images, sounds, etc.) help viewers understand what they see on screen (Meylaerts, R., & Şerban, A. 2014:1-13). This is to say that “contextual translation simply exploits the polysemiotic nature of audiovisual texts” (Chiaro and De Bonis 2020:693). Baldo (2009), quoted in Chiaro and De Bonis (2020:695), divides contextual translation into “embedded translation” and “cushioning translation”. The first one occurs when during a conversation the meaning of a question is obtained from its answer; in the case of cushioning translation, a single foreign word is included into a conversation and then explained using the dominant language.

“Multilingualism is negotiated through complex and diverse translation strategies: dubbing, subtitling, voice-over, surtitling, audio description, non-translation, standardization, condensation, deletion, reformulation, normalization, and many more. In other words, translating multilingual films, theatre performances and operas is a considerable challenge” (Meylaerts, R., & Şerban, A. 2014:10).

Sometimes, in multilingual films there is the presence of some characters who translate for others, and they use professional interpreting and natural translation modes. These are called “accidental interpreters” (Chiaro 2016, 2019). “What happens is that one of the characters takes charge of linguistic mediation, so that the content of the dialogue in the secondary language is translated into the film’s primary language” (Chiaro and De Bonis 2020:692). The professional interpreting, according to de Higes-Andino (2014:219) is divided into:

- “Consecutive interpreting: the translation of an oral monologue which takes place when the speaker pauses in his or her speech”.
- “Liaison interpreting: the translation of a dialogue in which the interpreter translates from one language to the other after each conversational turn”.
- “Simultaneous interpreting: the translation of uninterrupted speech at the same time as it is uttered”.
- “Intercultural mediation: similar to liaison interpreting; in contexts of migration and diaspora, the mediator does not only transfer verbal language, but also explains administrative conventions, communicative patterns and aspects of culture, habits, and beliefs”.

The natural translation is the translation done by bilinguals in everyday life and without special training for it, and it is divided into:

- “Autotranslation: the oral translation a person does to translate his or her own words to other people or to him- or herself”.
- “Transduction: similar to liaison interpreting; a non-professional translator facilitates communication between two other people”.

“Other possibilities are non-translation, in which the dialogue is left untranslated and the double translation, which is a combination of translation modes” (de Higes-Andino 2014:220). Here, in the study by de Higes-Andino (2014:211-231), it is said that, in the dubbed version of a multilingual film, the main translation strategy chosen is not to mark multilingualism. On the contrary, in the subtitled version the foreign languages are mostly marked.

1.7.1 Multilingualism and Dubbing

Considering that the number of multilingual films has considerably increased from the 1990s onwards, Heiss (2004), cited in De Bonis (2015:55), affirms that “dubbing multilingual films represents a new challenge for audiovisual translators”. This event is more common in dubbing countries such as Austria, Germany, France, Italy, and Spain. On one hand, according to De Bonis (2015:55), the professionals in this field usually translate only the language (or languages) that is (or are) remarkable in terms of its or their presence throughout the film. This so-called “primary language” by the author, is the film’s main language of communication. In European multilingual films, the primary language is generally the language of the country in which the film is shot. On the other hand, dubbing practitioners choose to use subtitling or no translation at all, if they have to deal with the other languages present in the film. These so-called “secondary languages” by De Bonis are those languages which are less present throughout the film in terms of quantity and quality. However, there are cases in which the languages in a film are so well threaded together that is almost impossible for audiovisual translators to combine dubbing with other screen translation modes such as subtitling. In other cases, a film may contain different languages that have the same importance in the general narrative design, and therefore, there is no primary or secondary language.

Furthermore, according to De Bonis, “the combination of both dubbing and subtitling is not always possible in the translation of multilingual films, but rather depends on the role played by multilingualism and on the number of multilingual situations represented in the film” (De Bonis 2015:56-7). As a result, “nowadays dubbing still appears to be the prevalent screen translation modality adopted in so-called dubbing countries in most cases of multilingual products” (De Bonis 2015:54-57). In addition, if in a multilingual film there is the dubbing of different languages into one single language, it “inevitably leads to some kind of flattening, in the sense that different cultural identities present on screen turn out to be deprived of their linguistic component” (Chiaro and De Bonis 2020:700). This neutralization implies the adaptation of the dialogues in those scenes in which the film shows communicative problems due to linguistic misunderstandings. This may lead the dubbed dialogues to suffer from “linguistic inconsistency, narrative implausibility, and several oddities”. The decision to entirely dub a multilingual film, however, depends on the distributor of the film in each country. This distributor may not know the complex audiovisual translation process and the problems that may occur. Therefore, a solution to this matter may be “using different colours and/or fonts to match the presence of different languages in subtitling” (Chiaro and De Bonis 2020:700-5).

1.7.2 Multilingualism and Subtitling

As De Bonis (2015:57) rightly points out, “if dubbing multilingual films undoubtedly represents a challenge, subtitling them may be equally problematic. As opposed to dubbing, subtitling appears to be more effective in maintaining the lingua-cultural diversities on a diegetic level, because whatever happens on screen is comprehensible only to the film’s audience”. As a matter of fact, viewers can only rely on the sound and the general context to understand the difference between two or more different languages in the film (unless they can speak or understand either or both languages). Therefore, if the audience is familiar with those particular languages, it will be easier for them to understand the film. If the audience has no familiarity with them, O’Sullivan (2011:192) suggests the “use of different fonts (bold, italics) or different colours in subtitles, an already common practice in TV accessibility with teletext subtitles for the deaf and hard-of-hearing”. It may be a useful way of indicating the different languages and cultures present on screen (De Bonis 2015:57-8).

1.8 Translation of music

According to Desblache (2018:309-332), “music is transcultural by nature”. Music translation is much broader than the translation of songs’ lyrics; as a matter of fact, “music plays a vital role in the construction of meaning in cultural products, their translation and dissemination. Conversely, translation in its broadest sense is crucial in the making of musical processes and products”. The notion of music is something broad, that “varies depending on whether it refers to acts of composition, performance, listeners’ experience, genre (pop song, symphony...) or style (classical, baroque, jazz...)”. Historically, the universals of music have not been easy to understand. In this dissertation, music will be understood as a combination of organized sounds—primarily non-semantic—meant to be listened to. If we consider the combined notion of “music translation”, it involves the transfer of some elements of a musical text to intensify its meaning for its target audience. This may concern sung vocal music, but also instrumental music and texts about music. This translation process may be done because the audience is not familiar with what they are listening to. Desblache (2018:310) specifically explains that it can “involve the transfer of semantic texts belonging to a multimodal context, but it can also require mediation at a musical level, primarily or exclusively. In this case, instead of making music familiar as mentioned, it is generally used familiar content to give music a new meaning”. In this regard, Simon (2011:50) states that music is “a translation deliberately

unfinished. This is because for a piece to be recognized, some elements need to stay unchanged. Music translation is therefore essentially incomplete”.

In addition, Desblache claims that “translation and music are interdependent” (Desblache 2018:311). According to her, there are three reasons why. Firstly, “music’s evolution depends on exchanges, interactions, and transformations, which include translations in the linguistic and/or cultural sense of the word”. Secondly, “music responds to extra-musical stimulation and interacts meaningfully with all other art forms”. Desblache gives the example of an art form, dance, which can also exist independently, but it is nearly unthinkable without music. In pop music video clips, for example, the choreography of a song is often used to translate its narrative. In some cultures, music is dependent on another art: music and poetry are inseparable in ancient and traditional Persian music. Thirdly, “the very act of hearing or listening to music and making it meaningful implies, like any act of communication, a form of translation. In the West, the notion of composing, recording and interpreting music is essential to the musical act of creation: a composer hears music internally, he or she encodes it in ways that will be decipherable by performers” (Desblache 2018:314).

Susam-Sarajeva (2008:190) claims that

[a]udiovisual translation (AVT) may appear as the obvious branch of translation studies where translation and music should be researched. After all, music is associated with evocative settings and visual imagery, not to mention dance and video-clips. Furthermore, film musicals and stage musicals offer fertile ground for studying the relationships between spoken and sung words, between sung words and music, [and] between spoken words and music, dance, and spectacle.

However, there has been a limited interest in translation and music so far and that is why musical material has mostly not been considered as a part of translation studies, “despite the ‘cultural turn’, the increased interest in audiovisual translation and the expansion of the discipline to include research on non-canonized genres and media” (Desblache 2018:190).

Moreover, the same author mentions that “research in translation and music requires a background in media studies, cultural studies and/or semiotics. There is also the need to deal with meanings derived not only from text, but also from melody, pitch, duration, loudness, timbre, dynamics, rhythm, tempo, expression, harmony, pause, stress, or articulation in music”. According to Low (2005:194), it does not mean that a translator should take a foreign song and put some translated words which match the music, without considering the semantic relation with the ST. Sometimes it may be good and appropriate, however this is not translating, because none of the original verbal meaning is transmitted. Regarding such studies, Desblache (2018:189) adds that “they call for a multidisciplinary

approach; otherwise, the immediate disciplinary background of the researcher would inevitably determine and even limit the perspective adopted and arguably the value of the study". In addition, in this area of study, there is a wide range of topics available for research. As Susam-Sarajeva (2008:191-2) points out,

[Other than] translating, subtitling and surtitling for canonized genres such as opera, operetta or *lieder*, there are other genres where translation and music might come together: translation and appropriation of folk songs; translating for the local productions of international stage musicals; translating/subtitling/dubbing/voiceover for musical films (Hollywood, Bollywood, etc.); translating contemporary popular songs (for singable versions, for fan web sites, etc.); translating/subtitling/dubbing/voiceover for musical (mainly Disney) cartoons; multilingualism and translation in rap songs; translations for J-cards (album inserts), liner notes, track listings and program notes; translation of children's songs, lullabies and nursery rhymes; translations carried out as part of research in ethnomusicology; interpreting music and sign-singing by and for the deaf and hard of hearing; and last but not least, the way in which music travels without being accompanied by translation.

One could say that, in order to appreciate a piece of music, understanding the intended meaning of the lyrics is not vital and that people equally enjoy music with foreign lyrics and music (Susam-Sarajeva 2008:192). Davies and Bentahila (2008:250) claim that it is after all quite possible to enjoy a sung performance without any knowledge of the language being used; an example is the Italian opera, which is liked by many people even though they do not understand a word of Italian. Furthermore, even those perfectly familiar with the language used may have difficulty in understanding the lyrics of certain songs, because the delivery style conceals the articulation. Yet such songs can still be among people's personal favourites. Moreover, non-translation in the case of music may allow the imagination to go more freely. Foreign sounds might make the experience of singing more pleasurable, even if one only manages to understand and sing a couple of lines. It is not uncommon for people to be disappointed from 'the song as they had known it' once they find out the real meaning of the song's lyrics. Nonetheless, "music-related texts do get translated: in order to make their content accessible, to enrich the listening experience, to make the audience feel included, and to boost album sales" (Susam-Sarajeva 2008:191-2). According to Franzon (2008:373-374), "a song has three properties (music, lyrics, and prospective performance) and music has three (melody, harmony, and musical sense)". As regards song translation, it may be part of an occasional project for the theatre, of a subtitling/surtitling assignment for a film, or of a special publication where there are lyrics cited. Instead of professional translators, other professionals address song translation on a more regular basis: songwriters, singers, opera specialists and playwrights. One should also not forget the amateur fans: wanting to share the meaning of foreign popular song lyrics, they use the internet to present and share their own translations.

The translator, during the process, can choose between five methods (Franzon 2008:376-386):

1. Leaving the song untranslated and only subtitling the spoken dialogue; the reasons could be the assumption that the lyrics are not that relevant to the rest of the narrative or that maintaining the original lyrics shows authenticity.
2. Translating the lyrics but not taking the music into account; the lyrics are translated as if they were just like the source text, especially when the readers/listeners are thought to be aware of the original song and its musical form.
3. Writing new lyrics to the original music with no overt relation to the original lyrics; a rewriter in a target language takes the music into consideration much more than the lyrics, because it is the most important part of the package.
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand-new composition is found necessary; if the lyrics are considered to be more important than the music, and the song is still to be sung, the melody of the song may be changed.
5. Adapting the translation to the original music; if the music must be performed as originally produced, as in stage musicals or operas, it must be the translator who modifies the lyrics, by approximating to the original meaning, by paraphrasing or by deleting from and adding to the content of the source lyrics.

Davies and Bentahila (2008:251) differentiate between bilingual song lyrics and code switching in conversation, and they affirm that this difference concerns the contexts from which they originate. “Code switching between two languages generally presupposes bilingualism on the part of its users and of the speech community they belong to, and it is typically a feature of informal conversation between members of the same group”. In the case of songs involving two languages, they do not necessarily require a bilingual performer, since the song in the two languages may be performed by different individuals, as in a duet or a song arranged for a soloist and a chorus. In other cases, monolingual artists may incorporate elements from another language, or indeed may choose to perform entire songs in a language they do not speak or understand. What’s more, lyrics may be composed in two languages by different writers, or via translation of an originally monolingual text. As already previously mentioned, lyrics incorporating more than one language may be composed via several methods, whether they are produced directly out of two or more languages or derived from a pre-existing monolingual text. There are five methods in which translation and/or code switching can be used to produce bilingual songs (Davies and Bentahila 2008:252-259):

- *Translation as reiteration*: some bilingual lyrics feature a repetition of the same message in two languages, so that for those who know both languages, it is quite clear that a source text

and its translation are presented side by side. In some other cases, there is a more complex fusion of the two languages, where the translation is a summary and does not immediately follow the original statement.

- *Translation as replacement*: an originally monolingual text can be converted into a bilingual one by translating some parts. Audiences unfamiliar with the original version will not necessarily be able to detect that a translation has been used in the bilingual one.
- *Translation and transformation*: it happens when the new elements in the translation have a different semantic content and a divergence of meaning from their original counterparts, but they still convey the same theme and preserve the general tone.
- *Code switching in the creation of lyrics*: it has been composed combining the original lyrics and the two languages, which have quite different roles. As a matter of fact, the lyrics appear to have been composed directly in the code-switching variety associated with a particular community.
- *Combination of strategies*: it is of course possible for a bilingual song to be constructed out of a combination of the previous strategies. The distribution of the languages may follow a regular pattern in some places and not in others.

The same authors add that “in songs belonging to bilingual communities where code switching is a feature of everyday interactions, mixed language lyrics may be perceived as common and unremarkable”. For the members of a community, this style clearly makes the performers themselves members of a specific group, in the same way as a distinctive local dialect might do. The style may also be an affirmation of the validity of their criticized local variety. In addition, lyrics may be fully accessible only to members of the same community and therefore, the others would be excluded.

After concluding this theoretical first chapter, I would like to continue in the second and third chapter of my dissertation with, firstly, an introduction to the movie, and then a practical analysis and translation into Italian of some songs and dialogues of the newest movie remake of a classic in the musicals’ cinematic genre, which is *West Side Story*.

Chapter 2

West Side Story

In this second chapter, I will give a brief introduction to the original Broadway production of 1957, the 1961 movie adaptation and the 2021 movie remake *West Side Story* and its plot. Moreover, I will describe technically which translation software I used during my subtitling work. In addition, I am going to begin my practical analysis with a pre-translation analysis, proposed by Christiane Nord in 1992.

Regarding my choice to propose a new translation to this specific musical, I can say that, when I saw the movie for the first time, I was surprised by the fact that it was bilingual and that there was not a proper translation for the Spanish language in any of the target languages, even in the original language of the movie. I was wondering how people watching *West Side Story* would understand a second language in case they did not speak Spanish. Therefore, my intention is to give a proper translation of all the bilingual parts in the movie *West Side Story* and it will be addressed to an Italian audience. My proposal is to give an alternative Italian translation to a streaming platform, such as Amazon Prime Video, where the movie is available at the moment. My translation should be read on screen, while listening to the original soundtrack, so that the audience could still tell the differences in the bilingual scenes.

2.1 Plot and introduction to *West Side Story*

The dance musical *West Side Story*, conceived and choreographed by Jerome Robbins, is a classic of American musical theater. Its 1961 film version is even more famous than the original Broadway production of 1957 (Zhu and Belgrad 2017:67). For a 1957 Broadway musical that was about juvenile delinquents, racial prejudice, gangs and homicide, *West Side Story* did exceptionally well. It ran for 732 New York performances and had a national tour and a two-year run in London before returning to Broadway for another 249 shows. The 1961 *West Side Story*, adapted from the Broadway musical of the same title, was directed by Robert Wise and Jerome Robbins, with a screenplay by Ernest Lehman. The second film adaptation of this production was directed and co-produced by Steven Spielberg from a screenplay by Tony Kushner in 2021.

The movie presents a twentieth-century variation on the story of *Romeo and Juliet*, in which the Puerto Rican Sharks and the white ethnic Jets engage in a war that will lead the secret lovers, Tony and Maria, to a tragic faith (Zhu and Belgrad 2017:67). The protagonists of the story are Tony, played by Ansel Elgort and Maria, played by Rachel Zegler, in the latest remake of the film. As a Hollywood musical it was unusual its focus on topical issues, but as a Shakespeare adaptation, with symphonic music and balletic choreography, its ambitions were both sociological and artistic. As a matter of fact, it attempted to integrate fully the various artistic components of a musical and the topics of “gang violence, juvenile delinquency, slum living, ethnic tension” (Shearer 2015:450). The musical is set in a densely populated urban neighbourhood in early 1960s New York.

According to Zhu and Belgrad (2017:67), the musical’s main conflict is not between the two gangs, but rather that of youth versus adult authority. In addition, the dances are an element of racial differentiation because they “reinforce its already problematic portrayal of Puerto Ricans, marking their ethnicity through Spanish-inflected body stylings coupled with Cuban-inspired mambo moves”. In the article, Anna B. Scott points out how the Sharks’ dancing with “emphasis on the hips,” as opposed to the Jets’ emphasis on height and acrobatics, is used as a marker of cultural difference between the two groups. Besides that, the colour element is important for this matter, too. As a matter of fact, according to Davine (2016:141), “the conflict between the two rival gangs is played out through the film’s color, which disrupts its organic unity. This disunity expresses a fear of miscegenation, an anxiety that insidiously permeates the entire film”. The Jets wear “washed-out colors, such as variations and gradations of muted browns, mauves, yellows, beiges, blues, and grays”. On the other hand, the Sharks are “made of dark powder, bright-colored ruffled costumes (women), black and dark colors (men), accents, and unlimited movement” (Davine 2016:142). In addition, Puerto Ricans are vigorous, exuberant and use exaggerated hand and body gestures. This proves that Americans are afraid of colours, “a fear of contamination and corruption by something that is unknown or appears unknowable” (Batchelor, cited in Davine 2016:142). Moreover, another important element in the film is the language barrier that causes misunderstandings between the two gangs. In the 2021 remake of the film, the choice of the director Steven Spielberg to keep the Spanish songs and dialogues untranslated was motivated by a desire to realistically portray the tensions between the Sharks and the Jets, the two gangs facing each other on the streets of the West Side. Much of the drama in *West Side Story* is caused by the inability of the two sides to communicate with each other and see beyond their differences, also considering their shared situation of profound social injustice.

2.2 Italian Dubbing and Subtitles in *West Side Story*

While watching the dubbed and subtitled film in Italian, I noticed that this adaptation followed the original English version very faithfully. As a matter of fact, the dubbing maintained the Spanish words even in the Italian dialogues; however, the problem is that the Spanish accent, which is present in the original language dialogues, does not exist in the Italian dubbing¹. Therefore, it loses this important feature in the film's multilingualism. In addition, as regards subtitles, they are also faithful to the original ones, keeping the Spanish terms untranslated.

As mentioned before, there are many cases in which the Spanish dialogues or even a song at the beginning of the movie, are left untranslated both in English and Italian. In my opinion, if we consider that Spanish is a Romance language like Italian, it is much easier for an Italian audience to understand the untranslated Spanish sentences rather than an English or American audience. Nevertheless, it is necessary to have a good knowledge of the Spanish language, in order to understand every sentence without effort. The purpose of this dissertation is to simplify the viewing of the movie to as many people as possible.

2.3 Translation Software

The software used for translation is Aegisub, which is a subtitle editing application. It is the main tool of fansubbing, the practice of creating or translating unofficial subtitles for visual media by fans. It is also used for translating, timing, editing, typesetting, quality checking, karaoke timing and karaoke effecting. According to the original website, “Aegisub is a free, cross-platform open-source tool for creating and modifying subtitles. Aegisub makes it quick and easy to time subtitles to audio, and features many powerful tools for styling them, including a built-in real-time video preview”. I am familiar with this application because I practiced using it in my English Audiovisual Translation classes with Dr Fina.

2.4 Pre-Translation Analysis

Christiane Nord (1992) takes into consideration the well-known ‘scopos theory’. It claims that “the overall frame of reference for the translator should not be the original and its function, [...] but the function (or set of functions) the target text is to achieve in the target culture” (Nord 1992:39). In detail, the initiator of the translation process wishes the target text to present a particular purpose or

function when it is received by a specific recipient or group of recipients who belong to a culture different from that of the original. This purpose or function is the 'scopos' of the translation process and the initiator expects the translator to produce a “functional target text” which meets the requirements of the translation scopos. In addition, the translator should at the same time take into consideration the interests of both the author of the original and the readers of the translation. Regarding the concept of “functionality + loyalty” by Christiane Nord, in view of his loyalty towards the sender, the translator must specify exactly which aspects of the original have been considered and which have been deleted.

“In the traditional equivalence-based approach to translation, the analysis of the original is the crucial first phase of the translation process which has to provide the foundations for any one of the translator's decisions in the translation process because it is the specific (communicative) 'value' of the source text that has to be 'equalled' in the target text” (Nord 1992:40). Specifically, Nord suggests the “functionality + loyalty” model in which the translator must consider both the source text and the translation scopos. Analysing the source text, it should provide basic information, such as:

- a) The decision on the feasibility of the translation task, and
- b) The decision on which source-text elements are relevant to a functional and loyal translation.

(Nord 1992:42)

The already mentioned analysis should also “be based on a pragmatic model which takes account of both the intratextual and the extratextual, i.e. situational, factors of communication” (Nord 1992:42). That is because translation is considered as a communicative interaction between different cultures.

Now let us consider the film *West Side Story*, the main subject of this dissertation, and the pre-translation analysis provided by Nord. Firstly, the difference between the intratextual and extratextual factors of analysis is that the intratextual factors relate to the text itself and its non-verbal elements; on the other hand, the extratextual factors refer to the different communicative situation in which they are used. Depending on the factors we are trying to analyse, different questions can be assigned to them. In the case of extratextual factors, Nord (1992:43) asks a series of questions:

- Who is the author or the sender of the text?

The translation text is taken from the script of a movie, and I am the one and only author and translator in this dissertation.

- What is the sender's intention?

I am going to translate into Italian the bilingual dialogues and songs of *West Side Story*.

- Who is the addressee or the recipient of the text?

This translation is addressed to an Italian audience, who cannot speak English or Spanish. Therefore, my strategy is to use domestication, considering my target audience.

- Which is the medium or channel the text is communicated by?

My intention is to transcribe the whole translation in written form, but also, I will produce an audiovisual Italian translation using a translation software, which has the function of subtitle editing.

- Where is the place and when is the time of text production or reception?

My purpose is to suggest my translation to a streaming platform, which is Amazon Prime Video. The time of reception is still indefinable.

- What is the motive of communication?

The reason that prompted me to make this translation comes out of curiosity. When I saw the 2021 movie *West Side Story* for the first time, I noticed that a proper translation for the bilingual characters speaking Spanish was not present in the subtitles or in the Italian dubbing. Therefore, my intention is to give a complete translation for an Italian audience, who is not bilingual or does not speak or understand Spanish.

- What function can the text achieve?

In my opinion, this translation has the function to reach as many people as possible and, therefore, eliminate all diversity in the audience that might prevent the complete enjoyment of a beautiful musical such as *West Side Story*.

The questions about the intratextual factors are:

- What is the subject matter the text deals with?

The subject matter in this movie is the conflict between two gangs with different origins and the tragic love story between a Puerto Rican girl, Maria and an American boy, Tony. In addition, there is also the matter of discrimination towards the Puerto Rican immigrants and the young people's conflict towards authority, as well as violence and murders.

- What are the knowledge presuppositions made by the author?

What I expect to find in this translation are difficulties regarding the slang words both in English and Spanish and the terms that directly refer to something specific in that culture, because I need to find an equivalent term in Italian, which domesticates the source text into the Italian culture.

- In what order is the text composed?

The translation text is composed by a series of dialogues that takes place in chronological order, following the characters' stories in the movie.

- What are the non-linguistic or paralinguistic elements accompanying the text?

Since the movie is a musical, the dialogues between the characters are accompanied by songs that form part of the plot and explain the story of the singing people more.

- What are the lexical and syntactic characteristics found in the text?

The main characters of *West Side Story* are all youngsters; therefore, the majority of the language used is composed by slang words, swear words, idioms, and in general an informal register throughout the movie. The length of the sentences is also very short.

According to Nord (1992:45-47), the already explained pre-translation analysis model is useful to identify and, therefore, to possibly avoid four categories of translation problems. Firstly, pragmatic translation problems are "those arising from the particular transfer situation with its specific contrast of source language vs. target language recipients, source language vs. target language medium, source language vs. target language function etc." (Nord 1992:45). They are very common in the translation process, and they can be identified with the extratextual factors. Secondly, cultural translation problems are "a result of the differences in culture-specific (verbal) habits, expectations, norms and conventions concerning verbal and other behaviours, such as text-type conventions, general norms of style, norms of measuring, formal conventions of marking certain elements in a text, etc." (Nord 1992:45). Thirdly, linguistic translation problems, mostly caused by 'false friends', are based on

differences between two languages in lexis, sentence structure and suprasegmental features. Finally, the last category consists of text-specific translation problems, which are mostly caused by figures of speech, metaphors, individual word creations or puns.

In the following chapters, I will transcribe some parts of the source text, which is the original English script of the movie and then, I will translate these specific bilingual parts in English and Spanish into Italian. Afterwards, I will write a post-translation commentary with the strategies I employed in the translation process.

Chapter 3

Source Text and Target Text

I will continue my practical analysis with the translation into Italian of a song and bilingual dialogues of the movie. Firstly, I will transcribe the dialogues and songs in English, with the addition of the Spanish words or sentences for which an English gloss is also provided in brackets. I will then translate the dialogue list into Italian. In one of the first scenes of the movie, there is the untranslated official anthem of Puerto Rico, which I will transcribe and translate into Italian.

3.1 Italian Translation of the Dialogue List

OPENING FIGHT BETWEEN THE SHARKS AND JETS

SUB [00:05:01:03>00:05:03:00]

MAN 1: *¡Oye, deja la mierda!*

Ehi, smettetela con le stronzate!

[EG: Hey, stop the crap!]

SUB [00:05:12:00>00:05:15:00]

MAN 2: *¡Por muchachitos como ustedes, es que este mundo está lousy!*

Per ragazzini come voi, questo mondo fa schifo!

[EG: For little boys like you, this world is lousy!]

SUB [00:05:18:07>00:05:19:14]

¡Déjennos en paz!

Lasciateci in pace!

[EG: Leave us alone!]

SUB [00:05:59:00>00:06:02:02]

MAN 3: *Vámonos, chicos, ¡vamos! ¡Por acá, por acá!*

Andiamo, ragazzi! Per di là, per di là!

[EG: Come on, guys, come on! Over here, over here!]

[...]

SUB [00:07:59:00>00:08:00:04]

POLICE OFFICER: you're in New York now. Ora siete a New York.

SUB [00:08:00:05>00:08:02:02]

You got a problem, you call the cops. Se avete un problema, chiamate la polizia.

SUB [00:08:02:03>00:08:03:13]

Youse can't play at being cops yourselves. Non potete farvi giustizia da soli.

SUB [00:08:04:00>00:08:06:10]

BERNARDO: *Pero* we call the cops, Ma se chiamiamo gli sbirri, voi arrestate noi!
you show up and arrest us!

[EG: But]

SUB [00:08:06:11>00:08:08:10]

You're never around when these *hijueputas* Non ci siete mai quando questi figli di puttana ci
[EG: Sons of a bitch] distruggono i negozi e le nostre strade.

SUB [00:08:08:11>00:08:10:11]

mess up our stores and our streets.

SUB [00:08:10:12>00:08:12:13]

RIFF: See, I get confused when you say "our Sono confuso da quel "le nostre strade",
streets",

SUB[0 N 00:08:13:00>00:08:15:13]

seeing how these streets are ours by right of visto che sono nostre per diritto di nascita,
being born here, *amigo*. amico.

[EG: Man]

SUB [00:08:15:14>00:08:16:06]

- The Jets! I Jets!

SUB [00:08:16:07>00:08:18:07]

BERNARDO: *¿Tu crees que tu mandas aquí?*
¡Ven acá canto 'e mama' o, pa' decirte quién es
jefe!

Credi di comandare qui?

Vieni qui che ti mostro chi è il capo!

[EG: Do you think you're in charge here? Come
here I'll show you who's boss!]

SUB [00:08:18:09>00:08:20:09]

RIFF: How many times do I gotta tell you,
Bernardo?

Quante volte te lo devo dire, Bernardo?

SUB [00:08:20:11>00:08:22:00]

I don't speak spic.

Non parlo ispanico.

SUB [00:08:22:02>00:08:23:11]

POLICE OFFICERS: Hey, hey!

Ehi, ehi!

SUB [00:08:23:13>00:08:24:13]

That's enough! That's enough!

Adesso basta!

SUB [00:08:26:00>00:08:27:11]

Come on! Break it up!

Smettetela subito!

SUB [00:08:32:00>00:08:35:00]

LIEUTENANT SCHRANK: Jesus wept, Baby
John.

Per la miseria, Baby John.

SUB [00:08:35:12>00:08:37:06]

Who did that to your ear?

Chi ti ha ridotto così l'orecchio?

SUB [00:08:41:10>00:08:43:10]

Chi di loro ti ha inchiodato?

LIEUTENANT SCHRANK: Which one of
them nailed you?

SUB [00:08:50:09>00:08:52:08]

Who cracked your head open, *hombre*? [EG:
Man]

Chi ti ha spaccato la testa, ragazzo?

SUB [00:08:50:09>00:08:52:08]

MAN: *A mí no me preguntés nada.* – Non rispondo.

[EG: Don't ask me anything.]

LIEUTENANT SCHRANK: In English. – Nella mia lingua.

SUB [00:08:56:04>00:08:58:12]

MAN: Same guy who nailed your ear, maybe? Lo stesso che ti ha inchiodato, forse?

SUB [00:09:01:03>00:09:03:04]

BABY JOHN: Maybe. I don't remember. Può darsi. Non mi ricordo.

SUB [00:09:03:06>00:09:06:01]

LIEUTENANT SCHRANK: I realise if any of you helps me out, you might spoil your chance
Capisco che se mi aiutaste, perdereste l'occasione...

SUB [00:09:06:04>00:09:09:12]

to murder each other over control of this earthly paradise.
di uccidervi per il controllo di questo paradiso.

SUB [00:09:10:00>00:09:12:01]

RIFF: The Jets control it and you know it. I Jest lo controllano e lei lo sa.

SUB [00:09:12:13>00:09:14:10]

LIEUTENANT SCHRANK: Uh-huh, yeah but, golly gee, Balkan, Ah sì. Accidenti, Balkan

SUB [00:09:14:13>00:09:17:12]

not according to the New York City Committee for Slum Clearance,
non per il Comitato di Sgombero dei Bassifondi di New York,

SUB [00:09:18:00>00:09:21:07]

which has decided to pull this whole hellmouth down to the bedrock,
il quale ha deciso di radere al suolo questo girone infernale,

SUB [00:09:21:10>00:09:23:05]

and you're in the way. e voi siete d'intralcio.

SUB [00:09:31:12>00:09:33:14]

LIEUTENANT SCHRANK: Nice reflexes, Bei riflessi, ragazzo.
muchacho [EG: Boy].

SUB [00:09:34:01>00:09:37:06]

So, any day now, all of you are gonna be evicted. Perciò, da un giorno all'altro, sarete tutti
SUB [00:09:37:07>00:09:39:13] sfrattati.

You'll have to "vamoose" as we say in Spanish. Dovrete smammare.

SUB [00:09:40:01>00:09:41:04]

BERNARDO: We're not relocating. Noi non ci trasferiremo.

SUB[0 N 00:09:41:05>00:09:43:13]

MEN: *Nosotros vivimos aquí.* Noi qui ci viviamo.

[EG: We live here.]

We have rights. Abbiamo dei diritti.

SUB [00:09:44:05>00:09:47:06]

LIEUTENANT SCHRANK: Rights, huh? Diritti? E dove sono?
Where are they?

SUB [00:09:48:08>00:09:51:02]

MEN: You back down, Bernardo. – Fermo, Bernardo. Non fare lo stupido.
Don't be stupid.

MAN: *No vale la pena.*

– Non ne vale la pena.

[EG: It's not worth it.]

SUB [00:09:54:07>00:09:57:01]

Una di queste sere, ragazzo...

BERNARDO: Some night, *muchacho*,

SUB[0 N 00:09:58:01>00:09:59:10]

maybe you'll get to see me fight. forse mi vedrà combattere.

SUB [00:09:59:13>00:10:02:10]

RIFF: 'Course, you'll have to leave your gun at home, Lieutenant. Dovrà lasciare a casa la pistola, Tenente.

SUB [00:10:04:08>00:10:07:09]

LIEUTENANT SCHRANK: Evict yourself off my crime scene, Bernardo. Sparisci dalla mia scena del crimine, Bernardo.

SUB [00:10:09:07>00:10:10:02]

BERNARDO: *Vamos.* Andiamo.
[EG: Let's go.]

SUB [00:10:18:03>00:10:20:09]

JETS: Chick, chick, chick. Conigli, conigli, conigli.
Chickie, chickie, chickie. Conigli, conigli, conigli.

SUB [00:10:31:08>00:10:33:01]

LIEUTENANT SCHRANK: A boxer and a singer. Pugile e cantante.

SUB [00:10:47:02>00:10:50:06]

LIEUTENANT SCHRANK: You want me to book the whole bunch of you? Volete che vi sbatta tutti dentro?

SUB [00:10:50:07>00:10:53:02]

Keep up the serenade and see what... Continuate la serenata e vedrete...

SUB [00:10:57:10>00:11:00:11]

SHARKS: *¡Viva Puerto Rico libre!* Viva Porto Rico libero!
[EG: Long live free Puerto Rico!]

SONG “LA BORINQUEÑA” (OFFICIAL ANTHEM OF PUERTO RICO)

Spanish	English	Italian
¡Despierta, Borinqueño!	Arise, Puerto Rican!	Svegliati, portoricano!
¡Que han dado la señal!	the call to arms has sounded!	Hanno dato il segnale!
¡Despierta de ese sueño	Awake from this dream,	Svegliati da questo sogno
¡Que es hora de luchar!	it is time to fight!	È ora di combattere!
A ese llamar patriótico	Doesn't this patriotic call	Al richiamo patriottico
¿No arde tu corazón?	set your heart alight?	Il tuo cuore non brucia?
¡Ven! Nos será simpático	Come! We are in tune	Vieni! Non ci daranno fastidio
El ruido del cañón	with the roar of the cannon.	I colpi di cannone
Nosotros queremos la libertad	We want liberty	Noi vogliamo la libertà
Nuestros machetes nos la darán	and our machetes	Ce la daranno i nostri machete
	will give it to us	
¡Viva Puerto Rico libre!	Long live free Puerto Rico!	Viva Porto Rico libero!
Oh, vámonos, Borinqueños	Come, Puerto Ricans	Forza, portoricani
Vámonos ya	Come now	Andiamo ora
Que nos espera ansiosa	since freedom awaits us	Che ci aspetta con ansia
	anxiously	
Ansiosa la libertad	Anxiously freedom	Con ansia la libertà
La libertad	Freedom	La libertà
La libertad	Freedom	La libertà
La libertad	Freedom	La libertà
¡La libertad!	Freedom!	La libertà!

MARIA, ANITA, BERNARDO, AND CHINO BEFORE THE DANCE

SUB [00:25:10:01>00:25:11:05]

ANITA: María!

María!

SUB [00:25:19:13>00:25:21:13]

María!

María!

¡Ya vienen por ahí!

[EG: They're coming this way!]

SUB [00:25:22:04>00:25:24:09]

They're gonna be here in five minutes.

SUB [00:25:50:03>00:25:53:08]

Mamita.

[EG: Wonderful.]

Didn't you hear me...?

SUB [00:25:53:10>00:25:55:03]

What are you doing? *Ay, nena...*

[EG: Come on, baby...]

SUB [00:25:56:05>00:25:57:11]

MARIA: No, no, no, no.

SUB [00:25:57:12>00:25:59:14]

It look like a shroud,
it's so big and so white.

SUB [00:26:00:00>00:26:02:10]

ANITA: *No digas esas cosas, niña.*

¿Que te pasa?

[EG: Don't say those things, girl.]

What's wrong with you?

MARIA: It wouldn't look like a shroud
if it was red.

SUB [00:26:02:11>00:26:04:11]

ANITA: *Con los muertos no se juega.*

[EG: You don't play with the dead.]

SUB [00:26:06:09>00:26:09:10]

MARIA: *Este es el traje más ancho y más feo
que he visto en mi vida.*

Stanno arrivando!

Saranno qui tra cinque minuti.

Tesoro.

Non mi hai sentito?

Cosa fai? Dai, piccola...

No, no, no, no.

Sembra un lenzuolo,
è così grande e bianco.

– Non dire così.

– Non sembrerebbe un lenzuolo se fosse rosso.

Non dire sciocchezze.

È il vestito più largo e brutto che abbia mai visto.

[EG: This is the biggest and ugliest dress I've ever seen in my life!]

SUB [00:26:09:13>00:26:12:10]

ANITA: Speak English.

Niente spagnolo.

SUB [00:26:12:12>00:26:15:00]

MARIA: In Gimbels, there are lots of dresses that fit me.

Da Gimbels ci sono molti bei vestiti.

SUB [00:26:15:01>00:26:18:08]

ANITA: And you don't shop in Gimbels. You clean in Gimbels.

E tu non fai spese da Gimbels.

Tu fai le pulizie da Gimbels.

SUB [00:26:20:01>00:26:23:04]

Ahorrar tus chavitos, fancy pants.

[EG: Save your pennies.]

Risparmi il suo denaro, signorina.

SUB [00:26:30:03>00:26:31:09]

ANITA: *Ay*, turn around.

Dai, girati.

SUB [00:26:47:02>00:26:48:07]

Hmm. *Mira que bella.*

Guardati quanto sei bella.

[EG: Look how pretty.]

SUB [00:26:53:08>00:27:01:01]

MARIA: *Ay*, Anita. *Me has salvado la vida.*

Mi hai salvato la vita, Anita.

Eres una santa.

Sei una santa.

[EG: You have saved my life! You are a saint!]

SUB [00:27:01:02>00:27:04:11]

Ay, don't mess up my hair.

Dai, non spettinarmi.

I just got it to act right.

Li ho appena sistemati.

SUB [00:27:05:05>00:27:06:06]

MARIA: Ugh. OK.

Va bene.

SUB [00:27:10:11>00:27:12:03]

ANITA: Get your shoes on.

Mettiti le scarpe.

SUB [00:27:12:09>00:27:15:13]

Bernardo will be so mad
if we make him late.

Bernardo si arrabbia se facciamo tardi.

SUB [00:27:16:00>00:27:18:13]

And I want to dance.

Io voglio ballare.

SUB [00:27:23:09>00:27:25:07]

MARIA: Bernardo's always mad.

Bernardo è sempre arrabbiato.

SUB [00:27:26:03>00:27:28:02]

Necesito lipstick.

Ho bisogno di un po' di rossetto.

[EG: I need lipstick.]

SUB [00:27:29:00>00:27:31:02]

I'm too short. I need, please.

Sono troppo bassa. Mi serve, per favore.

SUB [00:27:31:05>00:27:35:02]

Please, some lipstick,
and maybe some eyeliner.

Per favore, un po' di rossetto,
e anche un po' di eyeliner.

SUB [00:27:35:04>00:27:36:08]

MARIA: - The boys think I'm a kid.

I ragazzi mi vedono piccola.

SUB [00:27:36:09>00:27:37:11]

ANITA: You are a kid, kiddo.

Tu sei piccola, piccola.

SUB [00:27:37:14>00:27:39:03]

MARIA: I'm 18. I have a job.

Ho diciott'anni e un lavoro.

SUB [00:27:39:05>00:27:41:04]

I've been taking care of *Papi* [EG: Dad]
since I was six.

Mi prendo cura di Papi da quando avevo 6
anni.

SUB [00:27:41:06>00:27:44:11]

Bernardo thinks I'm a baby.

– Bernardo mi crede una bambina.

ANITA: Who cares what Bernardo thinks?

– Che ti importa cosa pensa Bernardo?

SUB [00:27:44:14>00:27:48:01]

Chino is the only boy who counts.

Chino è l'unico ragazzo che conta.

SUB [00:27:48:03>00:27:49:10]

MARIA: Oh, Chino. *Mi primer baile en Nueva York*

Il mio primo ballo

a New York

SUB [00:27:49:13>00:27:52:02]

and I have to go with the *zángano* I don't want to.

e devo andarci con quello scemo che non mi piace.

[EG: My first dance in New York and I have to go with that stupid boy I don't want to.]

SUB [00:27:52:04>00:27:54:06]

ANITA: *Ay*, be nice. Chino is a very sweet boy.

Sii gentile. Chino è un bravo ragazzo.

SUB [00:27:54:07>00:27:56:07]

MARIA: Y Bernardo es un *dictador*.

E Bernardo un dittatore.

[EG: And Bernardo is a dictator.]

SUB [00:27:56:09>00:27:58:10]

ANITA: You can't take that personally.

Non prenderla sul personale.

SUB [00:27:58:13>00:28:00:08]

He's got to be like that.

Deve comportarsi così.

SUB [00:28:00:11>00:28:03:06]

It's how he got to be a great boxer.

È così che è diventato un grande pugile.

SUB [00:28:03:08>00:28:04:13]

Everyone's afraid of him.

Tutti hanno paura di lui.

SUB [00:28:05:01>00:28:06:03]

MARIA: Mm, but I'm not.

Io no.

SUB [00:28:06:06>00:28:08:03]

BERNARDO: Anita, we're home.

Anita, siamo a casa.

SUB [00:28:14:14>00:28:17:00]

Are you ready? Chino's here.

Siete pronte? Chino è qui.

SUB [00:28:19:13>00:28:20:12]

Dale, entra.

Dai, entra.

[EG: Come in.]

SUB [00:28:23:00>00:28:24:04]

You gotta dance with her.

Devi ballare con lei.

SUB [00:28:24:05>00:28:27:08]

Júralo. Pero no te vayas a echar pa'trás como-

– Giuralo. Ma non ti spaventare...

[EG: Swear it to me. But don't go back like-]

CHINO: - I don't know how to dance.

– Io non so ballare.

SUB [00:28:28:08>00:28:31:10]

She's bossy. She gonna show you how.

È una capetta. Te lo insegnerà lei.

SUB [00:28:31:11>00:28:36:11]

Pero tú tienes que...

Però tu devi...Cazzo, amico, ti sei abbottonato male.

Coño, buddy boy, lo abotonaste mal.

[EG: But you have to - shit... you buttoned it wrong.]

SUB [00:28:37:08>00:28:38:08]

Don't move.

Fermo lì.

SUB [00:28:40:03>00:28:44:02]

CHINO: You always look out for me.

Ti prendi sempre cura di me.

You're the best friend I ever had.

Sei il miglior amico che abbia mai avuto.

SUB [00:28:44:05>00:28:45:10]

I owe you so much.

Ti devo tanto.

But I just wish that...

Ma vorrei solo...

SUB [00:28:45:12>00:28:48:13]

BERNARDO: You're the smartest friend I ever had.

Sei l'amico più in gamba che abbia mai avuto.

SUB [00:28:49:06>00:28:51:03]

Maria needs to meet smart guys like you.

Maria deve conoscere più tipi come te.

SUB [00:28:51:04>00:28:52:06]

CHINO: Let me join the Sharks.

Voglio far parte degli Sharks.

SUB [00:28:52:07>00:28:54:00]

BERNARDO: *Ay, muchacho*, not this again.

No, ragazzo, smettila.

SUB [00:28:54:03>00:28:56:02]

CHINO: *Por favor*, let me help you protect our people.

– (Per favore), lasciami proteggere la nostra gente.

[EG: Please]

BERNARDO: No.

– No.

SUB [00:28:56:12>00:28:58:09]

You keep out of that. It's stupid.

Tu stanne fuori. È da stupidi.

SUB [00:28:58:12>00:29:00:06]

We gotta do it, but it's stupid.

Dobbiamo farlo, ma è da stupidi.

SUB [00:29:00:08>00:29:04:11]

CHINO: María can't like a *lambeojo* who just works day and night.

A Maria non può piacere un leccapiedi che lavora sempre.

SUB [00:29:04:12>00:29:06:11]

Never stands up like her brother does.

Che non si fa rispettare, come suo fratello.

SUB [00:29:06:12>00:29:09:10]

BERNARDO: She says all the time she doesn't want anyone like me.

Lei dice sempre che non vuole uno come me.

SUB [00:29:10:10>00:29:15:03]

Just be Chino.

Devi essere Chino.

But be a Chino who dances.

Un Chino che balla, però.

SUB [00:29:20:14>00:29:22:10]

ANITA: *Preciosa.*

[EG: Lovely.]

Bellissima.

SUB [00:29:22:11>00:29:25:07]

BERNARDO: *Sí, bien linda.*

[EG: Yes, very pretty.]

You look like *Mami*.

[EG: Mum]

Sì, molto carina.

Assomigli alla mamma.

SUB [00:29:25:09>00:29:27:11]

ANITA: And, Chino, *qué guapo*.

[EG: How handsome.]

E, Chino, molto affascinante.

SUB [00:29:27:12>00:29:30:06]

BERNARDO: He took off from night school
just so he could take you to the dance.

Ha perso la scuola serale
per accompagnarti al ballo.

SUB [00:29:30.43>00:29:31.31]

MARIA: *Gracias, Chino.*

[EG: Thank you, Chino.]

Grazie, Chino.

SUB [00:29:31:04>00:29:34:05]

ANITA: Night school, accounting, and...

SUB [00:29:35:07>00:29:38:06]

And, Chino, what else
are you learning about?

Scuola serale, contabilità, e...

Chino, che altro fai?

SUB [00:29:38:08>00:29:40:02]

CHINO: Adding machine repair.

Riparo addizionatrici.

SUB [00:29:40:05>00:29:43:09]

ANITA: And just think,
how many adding machines

Prova a pensare
a quante addizionatrici ci sono a

in New York City.

SUB [00:29:43:11>00:29:45:03]

Chino is gonna be rich.

New York.

Chino diventerà ricco.

SUB [00:29:45:05>00:29:47:10]

CHINO: Well, not exactly, *pero...*

– Beh, non esattamente, (però)...

BERNARDO: Boxers get rich.

– I pugili diventano ricchi.

SUB [00:29:47:12>00:29:50:00]

MARIA: Boxers get their brains knocked out.

Ai pugili spaccano la testa.

SUB [00:29:50:06>00:29:52:06]

BERNARDO: Bossy, *como te dije,*

Un bel caratterino, come ti dicevo,

SUB [00:29:52:09>00:29:54:01]

y una wiseass.

e una saputella.

[EG: Like I told you.]

SUB [00:29:54:02>00:29:58:03]

Óyeme bien,

Ascoltami bene,

[EG: Listen to me carefully]

The *gringos* tonight,

se stasera gli americani ti fissano,

they stare because...

è perchè...

[EG: Americans]

SUB [00:29:58:06>00:29:59:05]

ANITA: Oh, like you don't stare.

Come se tu non li fissassi.

SUB [00:29:59:06>00:30:02:01]

BERNARDO: Because our girls
make their girls look lousy.

perchè le nostre ragazze
fanno sembrare brutte le loro.

SUB [00:30:02:06>00:30:07:11]

Si alguno de ellos te falta el respeto,

Se qualcuno di loro ti manca di rispetto,

[EG: If any of them disrespect you]

The first gringo boy
who smiles at you... Pow!

Il primo americano che ti sorride...

SUB [00:30:07:12>00:30:10:05]
ANITA: *Ay, Mr. Juvenile Delincuente.*
[EG: Delinquent]

Oh, Signor Delinquente Minorenne.

SUB [00:30:10:06>00:30:13:01]
BERNARDO: *Vamos.*
I told you she likes him.

Andiamo.
Ti ho detto che le piace.

THE DANCE

SUB [00:31:55:01>00:31:56:05]

MAN 1: How about you give me some room? Lasciami un po' di spazio.

SUB [00:31:56:06>00:31:57:09]

MAN 2: *Tú estás metido en el medio, ¿qué te pasa?* [EG: You're stuck in the middle, what's wrong with you?] Che c'è? Tu sei in mezzo.

SUB [00:32:39:05>00:32:41:06]

BERNARDO *¿Pero qué carajo quieres, gringo estúpido?* [EG: But what the hell do you want, stupid gringo?] – Ma che cazzo vuoi, (stupido americano)?

RIFF: You wanna dance, buddy?

– Vuoi ballare, amico?

SUB [00:32:45:10>00:32:46:12]

POLICE OFFICER: Get back!

State indietro!

SUB [00:32:47:11>00:32:49:09]

Let's back up! Back up!

Indietro! State indietro!

SUB [00:32:55:05>00:32:57:13]

HOST: Everyone, keep calm now!

SUB [00:32:58:00>00:33:00:08]

Contain the aggression, OK?

SUB [00:33:00:10>00:33:02:08]

POLICE OFFICER: What's the matter with you
guys?

SUB [00:33:02:09>00:33:06:02]

Pretty girls wanting to dance
and all youse can think of
is to beat up on each other.

SUB [00:33:06:03>00:33:07:09]

HOST: Thank you, Officer.

SUB [00:33:08:06>00:33:10:02]

Alright! Alright!

SUB [00:33:10:04>00:33:13:12]

So, tonight is a social experiment,
boys and girls,

SUB [00:33:14:00>00:33:16:13]

brotherhood and all that,
and you're the guinea pigs.

SUB [00:33:21:03>00:33:23:04]

Thank you, right on cue.

SUB [00:33:23:10>00:33:26:01]

Be nice to each other!

Give us some hope!

SUB [00:33:26:04>00:33:29:08]

Just for a little bit,
then you can revert back
to your true feral selves.

Calmatevi tutti subito!

Contenete l'aggressività, d'accordo?

Che vi prende, ragazzi?

Delle belle ragazze vogliono ballare
e voi pensate solo a picchiarvi.

Grazie, agente.

Va bene! Va bene!

Allora stasera faremo un esperimento sociale,
ragazzi e ragazze...

fratellanza e via dicendo...

e voi siete le cavie.

Grazie, tempismo perfetto.

Siate gentili l'uno con l'altro!

Dateci una speranza!

Solo per un po',
poi potete tornare
alla vostra natura selvatica.

SUB [00:33:29:11>00:33:33:08]

Now, boys,
get into a big circle facing in.

Ora, ragazzi, formate un grande cerchio rivolto
all'interno.

SUB [00:33:33:10>00:33:37:02]

And, girls, make a small circle
on the inside, facing out.

e voi ragazze, formate un piccolo cerchio
all'interno, rivolto all'esterno.

SUB [00:33:37:03>00:33:39:11]

MAN: *¡Pérate, pérate! ¿Y a usted dónde le
toca?* [EG: Wait, Wait! And where is your turn?]

Aspetti, aspetti! E a lei dove le tocca?

SUB [00:33:41:09>00:33:44:00]

HOST: Speak English
in school-sponsored functions!

Si parla inglese
agli eventi organizzati dalla scuola!

SUB [00:33:44:02>00:33:46:10]

Now, everyone, please!

Ragazzi, per favore!

SUB [00:33:47:13>00:33:50:00]

POLICE OFFICER: You heard the man!

Lo avete sentito! Tutti al vostro posto!

All youse fall in!

SUB [00:33:50:09>00:33:51:11]

Hey!

Ehi!

SUB [00:34:01:08>00:34:03:03]

Hey! Bernardo!

Bernardo!

SUB [00:34:08:04>00:34:09:05]

Anita! *Qué bella.*

Anita! Che bella.

[EG: How pretty.]

SUB [00:34:22:14>00:34:24:00]

Hey, buddy!

Ehi, amico!

SUB [00:34:24:10>00:34:25:09]

Yeah, Riff!

Sì, Riff!

SUB [00:34:31:04>00:34:32:03]

- OK.

- Ok.

- Sorry.

SUB [00:34:32:04>00:34:33:12]

- Excuse us.

- I'm sorry.

– Scusa.

– Chiedo scusa.

– Permesso.

SUB [00:34:46:07>00:34:48:14]

HOST: Boys, step it right. Girls, left.

SUB [00:34:49:00>00:34:52:06]

And when the music stops,
ya dance with whoever's in front of ya.

I ragazzi a destra. Le ragazze a sinistra.

Quando la musica si ferma,
ballerete con chiunque abbiate di fronte.

SUB [00:35:12.64> 00:35:16.42]

ANITA: *¡Oye Avi, Ponle fuego, vamos!*

[EG: Put fire on it, come on!]

Avanti Avi, scateniamoci!

TONY AND MARIA'S FIRST MEETING AT THE DANCE

SUB [00:40:10:13>00:40:13:13]

TONY: It's funny, I wasn't planning
on showin' up tonight.

É strano, non pensavo di venire al ballo stasera.

SUB [00:40:14:06>00:40:16:04]

MARIA: You don't like dancing?

Non ti piace ballare?

SUB [00:40:16:13>00:40:19:07]

TONY: No.

I mean, yeah.

No.

Voglio dire, sì.

SUB [00:40:20:07>00:40:21:13]

I like it.

Mi piace.

SUB [00:40:22:14>00:40:25:03]

I like it a lot, dancing with you.

Mi piace molto ballare con te.

SUB [00:40:27:03>00:40:29:00]

It's just, you're, uh...

É solo che sei...

SUB [00:40:30:09>00:40:32:07]

MARIA: You're tall.

Sei alto.

SUB [00:40:33:06>00:40:34:13]

TONY: Yeah, I know.

Sì, lo so.

SUB [00:40:36:10>00:40:38:02]

You're not.

Tu no.

SUB [00:40:39:07>00:40:41:02]

MARIA: You're not Puerto Rican?

Tu non sei portoricano?

SUB [00:40:41:12>00:40:43:00]

TONY: You're just figuring that out?

L'hai capito solo ora?

SUB [00:40:43:04>00:40:45:04]

MARIA: From down here, I wasn't sure.

Da quaggiù non ne ero certa.

SUB [00:40:47:06>00:40:50:04]

TONY: Is that OK? That I'm not?

Va bene? Se non lo sono?

SUB [00:40:51:02>00:40:52:11]

MARIA: I don't know.

Non lo so.

SUB [00:40:53:02>00:40:54:10]

Creo que sí, pero...como yo nunca.

Credo di sì, ma io non ho mai...

[EG: I think so, but...like me never.]

SUB [00:40:54:11>00:40:55:14]

Since I...

Insomma, io...

SUB [00:40:56:02>00:40:58:01]

I never seen you before.

Non ti ho mai visto prima.

SUB [00:40:58:14>00:41:03:00]

This is my first time dancing
in New York City,
so, you tell me.

É la prima volta che vado a un ballo a New York,
perciò dimmelo tu.

SUB [00:41:04:05>00:41:05:11]

Is it OK?

Va bene?

SUB [41:07:10>00:41:09:05]

TONY: There's not much I can do about it, so... Non posso farci niente, quindi...

SUB [00:41:10:08>00:41:12:08]

I'm sorry. You just...

Scusa. Mi hai solo...

SUB [00:41:13:07>00:41:15:09]

caught me by surprise, is all.

colto di sorpresa, tutto qui.

SUB [00:41:17:00>00:41:19:04]

I'm a by-the-book type. So...

Sono un tipo all'antica. Quindi...

SUB [00:41:19:07>00:41:21:01]

MARIA: By the book?

All'antica?

SUB [00:41:22:07>00:41:24:00]

TONY: Try me again.

Provaci di nuovo.

SUB [00:41:34:01>00:41:38:08]

Maria! Maria!

WOMAN: María! María!

¿Qué haces? ¡Sal de ahí ahora mismo!

[EG: What are you doing? Get out of there right now!] Cosa fai? Esci subito!

SUB [00:41:44:01>00:41:45:03]

BERNARDO: María!

Maria!

SUB [00:41:45:09>00:41:46:14]

¿Dónde está mi hermana?

Dov'è mia sorella?

[EG: Where is my sister?]

SUB [00:41:49:09>00:41:50:10]

María.

Maria.

SUB [00:41:52:09>00:41:53:11]

¿Estás bien?

Stai bene?

[EG: Are you OK?]

SUB [00:41:53:14>00:41:55:08]

MARIA: *Sí, estoy bien. ¿Y Anita?*

Sì, sto bene. E Anita?

[EG: Yes, I'm fine. And Anita?]

SUB [00:42:00:08>00:42:02:00]

TONY: I'm glad to meet you, I'm...

Piacere di conoscerti, sono...

SUB [00:42:02:02>00:42:03:08]

BERNARDO: What were you doing

Cosa facevi con mia sorella?

under there with my sister?

SUB [00:42:03:09>00:42:04:10]

MARIA: - Bernardo, no!

– Bernardo, no! Non mi ha fatto niente!

BERNARDO: - María!

– Maria!

SUB [00:42:04:11>00:42:06:10]

MARIA: *¡No me hizo nada!*

– Non mi ha fatto niente!

[EG: He didn't do anything to me!]

BERNARDO: *¿Tú conoces al pendejo ese?*

– Conosci questo stronzo?

[EG: Do you know that asshole?]

SUB [00:42:06:11>00:42:08:10]

TONY: I wasn't doing nothing.

– Non le ho fatto niente.

BERNARDO: *¿Tú no sabes lo que él quiere?*

– Non sai quello che vuole?

[EG: Don't you know what he wants?]

SUB [00:42:08:12>00:42:09:05]

POLICE OFFICER: Back up there, Bernardo. Fermo!

SUB [00:42:09:06>00:42:11:04]

You ought to know better. Dovresti saperlo.

Ain't you learned nothing? Non hai imparato niente?

SUB [00:42:11:13>00:42:14:10]

TONY: I didn't mean no disrespect. Non volevo mancarle di rispetto.

I just wanted to dance with her. Volevo solo ballare con lei.

SUB [00:42:14:12>00:42:16:11]

BERNARDO: She don't wanna dance with you, American. Non vuole ballare con te, americano.

SUB [00:42:16:13>00:42:18:05]

HOST: Come on, we're all Americans, right? Ma dai, siamo tutti americani, no?

SUB [00:42:18:07>00:42:20:04]

BERNARDO: Keep away from her, *hijo de puta!* Sta' lontano da lei, figlio di puttana!

SUB [00:42:20:06>00:42:22:10]

POLICE OFFICER: Hey, hey! Now that sounded kinda rough, Bernardo, and I ain't having it. Ora mi sembri un po' brusco, e non lo tollero.

SUB [00:42:22:10>00:42:25:03]

ANITA: *Ya, tranquilo, que no pasó nada.* – Calmati, non è successo nulla.

[EG: Calm down, nothing happened.]

POLICE OFFICER: Youse gonna fight or youse gonna dance? – Volete litigare o ballare?

SUB [00:42:25:06>00:42:27:00]

GRAZIELLA: I wanna dance,
God damn it!

SUB [00:42:28:03>00:42:30:10]

God damn it, Riff, you swore to me
you wasn't starting nothing.

SUB [00:42:30:13>00:42:34:14]

You promised me
that we could dance first
and then you was
only gonna challenge 'em...

Io voglio ballare, porca miseria!

Riff, avevi giurato

che non avresti litigato.

Avevi promesso che avremmo ballato

e poi li avresti solo sfidati...

SUB [00:42:35:01>00:42:37:10]

RIFF: I am here to dance, girly girl.
Ain't that what we been doin'?

Sono qui per ballare, bambolina.

Non stiamo ballando?

SUB [00:42:37:12>00:42:39:05]

POLICE OFFICER: Challenge who to what?

Sfidare chi a cosa?

SUB [00:42:39:08>00:42:41:14]

GRAZIELLA: Like I know.
Like he tells me anything.

Come se lo sapessi!

Come se mi dicesse mai qualcosa!

SUB [00:42:42:00>00:42:45:10]

CHINO: *María, ¿te quieres quedar
o te llevo a la casa?*

Maria, vuoi restare o ti porto a casa?

[EG: Do you want to stay or should I take you
home?]

SUB [00:42:49:12>00:42:53:02]

MARIA: *Gracias por bailar conmigo.*

Grazie per aver ballato con me.

[EG: Thank you for the dance.]

Grazie del ballo.

SUB [00:42:53:03>00:42:56:04]

TONY: Sure. No, I mean, thank you
for the dance and for the...

Di nulla. No, voglio dire,
grazie a te del ballo e del...

SUB [00:42:57:14>00:42:59:07]

RIFF: Let's say...

Diciamo...

SUB [00:42:59:10>00:43:02:00]

Let's say we visit the head

Diciamo che visitiamo il bagno...

SUB [00:43:02:03>00:43:07:01]

and we'll pow-wow friendly like.

e facciamo una piccola riunione amichevole.

You, me,

Tu, io e il mio amico combinaguai.

and my troublemaking buddy here.

SUB [00:43:18:07>00:43:20:12]

ANITA: Do you wanna start World War III?

Vuoi che scoppi la Terza Guerra Mondiale?

SUB [00:43:21:09>00:43:22:13]

Ay, María, María.

Maria, Maria.

MARIA'S BALCONY

SUB [00:48:55:01>00:48:56:04]

MARIA: *¿Quién es?*

Chi è?

[EG: Who is it?]

SUB [00:49:06:10>00:49:07:12]

TONY: It's me!

Sono io!

SUB [00:49:08:06>00:49:09:12]

MARIA: Are you crazy? You can't...

Sei pazzo? Non puoi...

SUB [00:49:10:00>00:49:12:00]

What are you doing,

Che fai, ti aggiri qui come un ratto?

spooking around *como una rata?*

[EG: like a rat?]

SUB [00:49:12:07>00:49:14:09]

TONY: Come down.

- Meet me on the corner...

– Scendi. Vediamoci all’angolo.

MARIA: - No!

SUB [00:49:14:12>00:49:15:13]

¿Cómo supiste donde vivo?

[EG: How did you know where I live?]

– No!

Come sapevi dove abito?

SUB [00:49:15:14>00:49:16:12]

TONY: Let's meet on the, uh...

Vediamoci al...

SUB [00:49:16:13>00:49:18:01]

MARIA: *No. ¡Tú no puedes estar aquí!*

[EG: No. You can't be here!]

Tu non puoi stare qui.

SUB [00:49:18:11>00:49:19:08]

TONY: What's that mean?

Che vuol dire?

SUB [00:49:20:04>00:49:22:07]

MARIA: It means "go away."

Vuol dire “va’ via”.

SUB [00:49:24:13>00:49:26:03]

TONY: Can I come up?

Posso salire?

SUB [00:49:27:02>00:49:28:02]

MARIA: No.

No.

SUB [00:49:28:05>00:49:30:05]

TONY: - But I found you.

– Ma ti ho trovata.

MARIA: - Please.

– Per favore.

SUB [00:49:30:08>00:49:33:00]

My brother's so angry now,
he might...

Mio fratello è così arrabbiato, ora,
che potrebbe...

SUB [00:49:33:02>00:49:35:01]

TONY: I'll make him like me. Everybody does. Farò in modo di piacergli. Piaccio a tutti.

SUB [00:49:35:03>00:49:36:09]

MARIA: There's nobody who everybody likes. Nessuno piace a tutti.

SUB [00:49:37:13>00:49:41:13]

TONY: Yeah, but, so long as you like me,
I'm OK with that.

Sì, ma finchè piaccio a te,
va tutto bene.

SUB [00:49:41:14>00:49:44:06]

MARIA: *¡No hables!* Please, you have to go.

Non parlare! Ti prego, devi andare.

[EG: Don't speak!]

SUB [00:49:47:05>00:49:49:04]

Ay, Dios mío. No, no, no.

Oddio, no, no, no.

[EG: Oh, my God. No, no, no.]

SUB [00:50:01:06>00:50:03:13]

BERNARDO: María! We're home.

Maria! Siamo tornati.

SUB [00:50:12:00>00:50:13:14]

ANITA: Need a little rum?
It'll help you sleep.

Vuoi un po' di rum? Ti aiuterà a dormire.

SUB [00:50:14:01>00:50:15:10]

BERNARDO: Who needs to sleep?

Chi vuole dormire?

SUB [00:50:17:04>00:50:19:07]

ANITA: Oh, not here. In the bedroom.

Non qui. In camera.

SUB [00:50:37:14>00:50:38:14]

MARIA: ¿Dónde estás?

Dove sei?

[EG: Where are you?]

Where are you? ¡Ay!

Dove sei? Ah!

SUB [00:50:40:06>00:50:41:05]

TONY: Is it locked?

É chiusa?

SUB [00:50:41:07>00:50:43:04]

MARIA: Sí, but there's no key.

Sí, ma non c'è la chiave.

SUB [00:50:43:06>00:50:45:12]

TONY: Well, that's against the law.

Beh, è contro la legge. Dovresti denunciarlo.

You ought to report that.

SUB [00:50:46:00>00:50:49:01]

MARIA: OK, I will. Now, please go,
or something bad will happen...

Ok, lo farò. Ora, ti prego, vai o finirà male...

SUB [00:50:49:06>00:50:51:00]

TONY: Run away with me.

Vieni via con me.

SUB [00:50:52:08>00:50:54:01]

I'm serious. Don't laugh.

Dico sul serio. Non ridere.

SUB [00:50:54:03>00:50:56:05]

MARIA: Sí, serious.

Sì, sul serio.

SUB [00:50:56:07>00:50:58:08]

Maybe tomorrow I'll run away with you.

Forse domani verrò via con te.

SUB [00:50:58:14>00:51:00:05]

TONY: Tomorrow?

Domani?

SUB [00:51:01:08>00:51:02:08]

Deal.

Ok.

SUB [00:51:06:00>00:51:06:12]

MARIA: Wait!

Aspetta!

SUB [00:51:08:12>00:51:11:04]

Tomorrow, where?

Domani, dove?

SUB [00:51:14:04>00:51:16:06]

TONY: I can't see ya.

Non ti vedo.

SUB [00:51:25:07>00:51:26:05]

MARIA: Careful.

Attento.

SUB [00:51:29:01>00:51:30:07]

What's your name?

Come ti chiami?

SUB [00:51:30:10>00:51:32:00]

TONY: Tony.

Tony.

SUB [00:51:32:03>00:51:33:11]

MARIA: See you tomorrow, Tony.

Ci vediamo domani, Tony.

SUB [00:51:33:14>00:51:35:12]

TONY: - You promise me?

– Me lo prometti?

MARIA: - What?

– Cosa?

SUB [00:51:36:03>00:51:39:12]

TONY: You gotta see me tomorrow. Nobody else. Domani ti vedi con me. Con nessun altro.

SUB [00:51:41:13>00:51:43:03]

Only me.

[...]

SUB [00:54:36:06>00:54:38:10]

BERNARDO: *¡María! ¡Vente pa'dentro!*

[EG: Maria! Come inside!]

Solo me.

Maria! Torna dentro!

SUB [00:54:38:12>00:54:41:06]

MARIA: *¡Sí, ya voy! ¡Me estoy vistiendo!*

[EG: Yes I'm going! I am getting dressed!]

SUB [00:54:42:08>00:54:43:09]

Tomorrow.

Sì, arrivo! Mi sto vestendo!

A domani.

SUB [00:54:43:10>00:54:45:02]

TONY: Tomorrow.

A domani.

SUB [00:54:49:01>00:54:51:13]

MARIA: *¡Sí.*

Wait! What time?

Sì. Aspetta! A che ora?

SUB [00:54:53:13>00:54:54:13]

TONY: Uh, tomorrow night?

Domani sera?

SUB [00:54:55:00>00:54:56:00]

MARIA: I work.

Io lavoro.

SUB [00:54:57:07>00:54:59:08]

TONY: 2:00? PM?

Alle due? Del pomeriggio?

SUB [00:55:00:12>00:55:04:06]

72nd Street subway station. Uptown side.

Alla stazione della metropolitana sulla
72esima. Nella parte alta della città.

SUB [00:55:04:08>00:55:06:11]

MARIA: *¡Sí. Sí, OK. Now...*

Sì. Sì, ok. Ora...

SUB [00:55:16:06>00:55:17:10]

Wait! Wait!

Aspetta! Aspetta!

SUB [00:55:28:06>00:55:30:04]

I forgot why I called you.

Non ricordo più perché ti ho chiamato.

SUB [00:55:30:07>00:55:32:07]

TONY: I'll wait till you remember.

Aspetterò finché non lo ricordi.

SUB [00:55:33:05>00:55:36:00]

MARIA: Tony is Antonio?

Tony sta per Antonio?

SUB [00:55:36:03>00:55:37:07]

TONY: Anton.

Anton.

SUB [00:55:40:07>00:55:42:00]

MARIA: *Te adoro*, Anton.

Ti adoro, Anton.

[EG: I adore you, Anton.]

SUB [00:55:43:12>00:55:45:07]

TONY: *Te adoro*, María.

Ti adoro, Maria.

BREAKFAST WITH ANITA AND BERNARDO

SUB [00:57:32:03>00:57:34:12]

ANITA: María! Breakfast, *niña*.

Maria! Tesoro, la colazione.

SUB [00:58:36:05>00:58:39:02]

BERNARDO: Last night I dreamed

Ieri notte ho sognato

I was back in Puerto Rico.

di essere tornato a Porto Rico.

SUB [00:58:39:04>00:58:40:14]

In my dream, we had six kids.

Nel mio sogno avevamo sei figli.

SUB [00:58:41:02>00:58:43:13]

ANITA: Six kids? Marry a cat.

Sei figli? Sposati una gatta.

SUB [00:58:44:01>00:58:46:00]

BERNARDO: I've been asking you for five years.

Te lo chiedo da cinque anni.

SUB [00:58:47:00>00:58:50:14]

You want to marry me,
then leave the gringos alone.

Se vuoi sposarmi,
allora lascia stare gli americani.

SUB [00:58:52:04>00:58:54:05]

BERNARDO: I'm gonna make
quick work of the Jets.

Mi libererò in fretta dei Jets.

SUB [00:58:55:02>00:58:57:14]

ANITA: You sound like the funny papers. "The Jets."
Sembri una di quelle vignette "I Jets".

SUB [00:58:58:00>00:59:00:13]

BERNARDO: – *y después - Poquito a poco*

E poi, poco a poco, ti farò tutte

te voy a hacer todo eso,

quelle cose che ti piacciono.

esas cositas que te encantan.

[EG: and then, little by little I'm going to do all
that to you, those little things that you love.]

SUB [00:59:01:00>00:59:02:09]

ANITA: English. We gotta practice.

Inglese. Dobbiamo fare pratica.

SUB [00:59:02:14>00:59:05:13]

BERNARDO: - Anita María Teresa...

Anita María Teresa...

SUB [00:59:09:02>00:59:10:10]

Josefina...

Josefina...

SUB [00:59:12:13>00:59:13:14]

MARIA: Good morning.
I'm right here.

Buongiorno.
Ci sono anch'io.

SUB [00:59:20:07>00:59:22:14]

ANITA: *Hazme feliz esta noche.*
[EG: Make me happy tonight.]

Stanotte rendimi felice.

SUB [00:59:23:09>00:59:25:11]

Stay here and don't fight?

Resta qui e non batterti.

SUB [00:59:25:13>00:59:27:03]

MARIA: What fight?

Batterti? Dove?

SUB [00:59:27:05>00:59:29:00]

BERNARDO: Don't worry about that.

Non preoccuparti.

SUB [00:59:30:08>00:59:32:09]

MARIA: You don't have a fight till next week.

Non hai incontri fino alla prossima settimana.

SUB [00:59:32:11>00:59:35:12]

The match with that Thompson guy.
What was his name?

L'incontro con quel Thompson.
Come si chiama?

SUB [00:59:36:00>00:59:38:08]

ANITA: Your brother has something
to say to you.

Tuo fratello ha qualcosa da dirti.

SUB [00:59:38:11>00:59:43:03]

BERNARDO: I apologise
for behaving last night like a...

Mi scuso per ieri sera,
mi sono comportato come un...

SUB [00:59:43:06>00:59:44:13]

ANITA: Like a gangster.

Come un criminale.

SUB [00:59:45:01>00:59:46:11]

BERNARDO: *Sí, como un gangster.*

Sì, esatto.

SUB [00:59:48:10>00:59:50:04]

MARIA: It was embarrassing.

É stato imbarazzante.

SUB [00:59:50:06>00:59:51:13]

ANITA: And he's apologising.

E lui si sta scusando.

SUB [00:59:53:04>00:59:53:14]

BERNARDO: *Perdón.*

Scusami.

[EG: Sorry.]

SUB [00:59:54:14>00:59:57:13]

MARIA: I'm a grown-up now, Bernardo.

Sono una donna ormai, Bernardo.

I can dance with anyone I like.

Posso ballare con chi voglio.

SUB [00:59:58:01>00:59:59:12]

BERNARDO: As long as he's *puertorriqueño*.

Purchè sia portoricano.

[EG: Puerto Rican]

SUB [00:59:59:14>01:00:02:00]

MARIA: But why? Tony's a nice boy.

E perchè? Tony è un bravo ragazzo.

SUB [01:00:02:02>01:00:04:05]

BERNARDO: Tony? *¿Oíste eso?*

Tony? Hai sentito?

[EG: Did you hear that?]

SUB [01:00:06:02>01:00:08:05]

Tony. Che importa se è un...

MARIA: Tony. Who cares if he's a...?

SUB [01:00:09:00>01:00:13:05]
I don't know what he is. A Yankee? – non so cosa sia. Uno Yankee americano?

BERNARDO: He's a Polack. That's what he is. – É un polacco. Ecco cos'è.
SUB [01:00:13:07>01:00:16:00]
A big, dumb Polack. Un grosso, stupido polacco.

SUB [01:00:16:02>01:00:18:06]
ANITA: "Polack," says the spic. "Polacco", dice l'ispanico.
SUB [01:00:18:09>01:00:20:08]
Now you sound like a real American. Ora sembri un vero americano.

SUB [01:00:24:10>01:00:26:07]
BERNARDO: I don't want you to marry a gringo. Non voglio che ne sposi uno.

SUB [01:00:27:08>01:00:28:14]
MARIA: Marry him? Sposarlo?

SUB [01:00:29:09>01:00:32:03]
I danced with him, Bernardo. Ho ballato con lui, Bernardo.

SUB [01:00:32:06>01:00:33:10]
For a minute, until you... Per un minuto, finché tu...

SUB [01:00:34:05>01:00:36:09]
You're crazy. Sei pazzo. Non ti parlo più.

I can't talk to you anymore.

SUB [01:00:36:10>01:00:38:11]
¡Ya no lo soporto! ¡No soy una bebé! Non ne posso più! Non sono una bambina!

[EG: I can't stand it anymore! I'm not a baby!]
SUB [01:00:38:14>01:00:43:05]
I was OK on my own. Just me and *Papi* Stavo bene da sola. Sola con papà
for five years without you, per cinque anni, senza di te...

SUB [01:00:43:07>01:00:46:13]
while you came here, e poi sei venuto qui,

where you do everything you want.	dove fai tutto ciò che vuoi.
SUB [01:00:47:10>01:00:49:10]	
You... You study, and you make money...	Studi e guadagni...
SUB [01:00:49:12>01:00:51:00]	
ANITA: And he boxes.	E fa il pugile.
SUB [01:00:51:03>01:00:52:11]	
MARIA: <i>Sí</i> . And you have your boxing.	Sì. E hai il tuo pugilato.
SUB [01:00:52:14>01:00:54:12]	
ANITA: And he fights in the streets.	E combatte per strada.
SUB [01:00:54:14>01:00:58:14]	
MARIA: Don't fight with the Jets.	Non batterti contro i Jets.
<i>¡Mami estaría avergonzada!</i>	La mamma si vergognerebbe!
[EG: Mom would be embarrassed!]	
SUB [01:00:59:00>01:01:02:08]	
BERNARDO: I want you to be happy.	Io voglio che tu sia felice.
<i>Te quiero mucho y tengo que proteger-</i>	Ti voglio bene e ti devo proteg-
[EG: I love you a lot and I have to protect you.]	
SUB [01:01:02:09>01:01:04:03]	
ANITA: Here, dead man, eat your eggs.	Tieni, uomo morto, mangia le tue uova.
SUB [01:01:04:05>01:01:07:00]	
And everyone, speak English.	– E parlate inglese.
MARIA: <i>Yo también te quiero mucho.</i>	– Anch'io ti voglio bene.
[EG: I love you a lot, too.]	
SUB [01:01:07:03>01:01:11:03]	
But I'm here, too.	Ma sono qui anch'io.
And I... I want to make a life, a home.	E voglio farmi una vita, una famiglia.
SUB [01:01:11:06>01:01:15:00]	
Maybe go to City College	Magari andare al City College

like Rosalía's cousin, Virginia.

come la cugina di Rosalia, Virginia.

SUB [01:01:15:03>01:01:16:10]

I want to be happy here.

Voglio essere felice qui.

SUB [01:01:17:03>01:01:18:12]

BERNARDO: *Pero Nueva York no te hace feliz-*

Ma New York non ti rende felice...

[EG: But New York doesn't make you happy-]

SUB [01:01:18:13>01:01:19:12]

ANITA: English.

Inglese.

SUB [01:01:20:00>01:01:21:08]

BERNARDO: Puerto Rico, *sí*.

Porto Rico, sì.

SUB [01:01:21:10>01:01:23:06]

MARIA: That is what you think.

È quello che pensi tu.

SUB [01:01:23:08>01:01:25:03]

I'm gonna think for myself.

Voglio pensare con la mia testa.

SUB [01:01:25:06>01:01:26:10]

BERNARDO: You keep away from him.

Sta' lontano da lui.

SUB [01:01:27:05>01:01:28:05]

Mientras tú vivas-

Finché vivi...

[EG: As long as you live-]

SUB [01:01:28:13>01:01:30:09]

As long as you're in my house...

Finché resti in casa mia...

SUB [01:01:30:12>01:01:32:10]

ANITA: This ain't your house.

Questa non è casa tua.

SUB [01:01:32:12>01:01:35:06]

She pays rent here

Lei paga l'affitto come me e te.

same as me and you.

SUB [01:01:35:09>01:01:37:02]

BERNARDO: This is about family.

È una questione di famiglia.

SUB [01:01:38:01>01:01:39:02]

Tú tienes que respe-

[EG: You have to respect-]

Tu devi rispe-

SUB [01:01:41:05>01:01:46:08]

ANITA: Ah! *¿Y ahora yo noy soy parte de la familia?*

¿Y por qué? ¿jPorque soy prieta!?

[EG: Oh, and now I'm not a part of the family?

And why? Because I'm black?]

Ah! E io non faccio parte della famiglia?

E perché? Perché sono scura di pelle?!

SUB [01:01:46:09>01:01:50:11]

BERNARDO: *Eso no es lo que quise decir!*

Anita, eso no. María...

SUB [01:01:53:00>01:01:55:05]

¡Te prohíbo ver a ese estúpido Polack!

[EG: That's not what I meant! Anita, not that - I

forbid you to see that stupid Polack!]

SUB [01:01:57:09>01:02:00:08]

MARIA: Maybe Chino and your friends

fall down at your feet,

SUB [01:02:00:11>01:02:04:06]

and maybe you scare the *Americanos*

when you make fists and angry faces...

SUB [01:02:04:07>01:02:10:07]

Pero yo no estoy interesada ni en boxeo ni en peleas.

SUB [01:02:11:07>01:02:12:13]

¡Y tú no eres mi jefe!

[EG: But I am not interested in boxing or fighting. And you are not my boss!]

SUB [01:02:13:12>01:02:16:06]

And I am not interested

in what you have to say.

Non volevo dire quello! Anita, no. Maria...

ti proibisco di vedere quello stupido polacco!

Forse Chino e i tuoi amici cadono ai tuoi piedi...

e forse spaventi gli americani

quando mostri i pugni e la faccia corruciata...

ma io non sono interessata né alla boxe né alle risse.

E tu non sei il mio capo!

E non mi interessa cosa hai da dire.

SUB [01:02:27:11>01:02:29:07]

ANITA: *Amarrame eso.*

[EG: Tie it up for me.]

SUB [01:02:33:06>01:02:35:04]

You want to know where my home is?

SUB [01:02:35:07>01:02:38:02]

It's where I pay rent. Right here,
where I work my fingers raw,

SUB [01:02:39:03>01:02:42:12]

mending pants and hemming neckties

SUB [01:02:43:00>01:02:46:10]

so that I can earn enough money
to pay other girls to sew for me,

SUB [01:02:46:12>01:02:50:02]

so that someday

I can rent a shop of my own

SUB [01:02:50:04>01:02:53:00]

in this great, big,
beautiful *Nueva York*.

SUB [01:02:56:10>01:02:58:10]

And if you think

SUB [01:02:58:12>01:03:01:04]

that I'm going back home

to Puerto Rico with six kids

SUB [01:03:01:07>01:03:03:09]

that I put to bed hungry every night,

SUB [01:03:04:05>01:03:06:14]

amor de mi vida, you are dreaming.

[EG: love of my life]

SUB [01:03:10:09>01:03:14:06]

BERNARDO: In Puerto Rico, our kids won't get
fat like the kids in New York.

Legamelo.

Vuoi sapere dov'è casa mia?

È dove pago l'affitto. Proprio qui...
dove mi distruggo le dita,

a rammendare pantaloni e a orlare cravatte...

per guadagnare abbastanza denaro
per pagare altre ragazze che cuciano per me...

perchè un giorno io riesca
ad affittare un negozio tutto mio...

in questa grande, enorme e bella New York.

E se tu credi...

che tornerò a casa a Porto Rico con sei figli...

da mettere a letto affamati ogni sera...

amore della mia vita, tu stai sognando.

A Porto Rico, i nostri figli
non ingrasseranno come quelli di New York.

THE RUMBLE

SUB [01:38:05:12>01:38:07:10]

MAN: Welcome to the North Pole.

Benvenuti al Polo Nord.

SUB [01:38:09:06>01:38:10:09]

It's salt.

É sale.

SUB [01:38:10:14>01:38:12:11]

For when the streets ice up.

Per quando c'è il ghiaccio sulle strade.

SUB [01:38:13:10>01:38:14:08]

BERNARDO: *La puerta.*

La porta.

[EG: The door.]

SUB [01:38:16:05>01:38:17:11]

RIFF: Kill the lights.

Spegnete le luci.

SUB [01:39:14:06>01:39:16:09]

BERNARDO: Promised your buddy
was gonna be here.

Avevi promesso che ci sarebbe stato il tuo
amico.

SUB [01:39:17:00>01:39:18:14]

If you don't keep your word, *jefe*,

Se non mantieni la parola, capo...

SUB [01:39:19:02>01:39:22:06]

how am I going to believe you'll keep out
of our territory after...

come posso credere che starete fuori
dal nostro territorio dopo che...

SUB [01:39:25:09>01:39:29:03]

¿Que haces aquí?

Cosa ci fai qui?

¡Te dije que te quedaras fuera de esto!

Ti avevo detto di starne fuori!

[EG: What are you doing here? I told you to stay
out of this?]

SUB [01:39:29:04>01:39:33:06]

CHINO: *Lo sé, pero quiero ayudar. Me quedo.*

[EG: I know, but I want to help. I'm staying.]

Lo so, ma voglio aiutare. Rimango qui.

SUB [01:39:35:13>01:39:38:03]

RIFF: And just when all hope is lost...

SUB [01:39:44:10>01:39:48:09]

So, is this the shot heard round the world,
or just, you know, more of your bullshit?

E quando la speranza sembrava perduta...

Allora, questo è lo sparo che apre la battaglia,

o solo un'altra delle tue cazzate?

SUB [01:39:48:10>01:39:50:11]

TONY: Don't ask me about shooting, pal.

You're the one with the gun.

Non parlarmi di spari. Sei tu che hai la pistola.

SUB [01:39:50:12>01:39:53:07]

RIFF: That's right, and who are you?

Friend or foe?

SUB [01:39:54:14>01:39:56:07]

TONY: - You're out of control.

È vero, e tu chi sei? Amico o nemico?

– Sei fuori controllo.

RIFF: - Hey.

SUB [01:39:57:07>01:39:59:04]

I don't need it if you stand with us.

SUB [01:39:59:06>01:40:01:00]

Here, take it.

SUB [01:40:02:11>01:40:04:03]

Go on, it'll be safe with you.

SUB [01:40:04:12>01:40:06:00]

And you pitch in.

– Ehi.

Non mi serve se tu sei con noi.

Tieni. Prendila.

Dai, sarà al sicuro con te.

E tu partecipi.

SUB [01:40:06:08>01:40:07:08]

TONY: I wanna talk to...

SUB [01:40:07:10>01:40:08:14]

Voglio parlare con...

RIFF: I'm doing the talking now.

Sono io a parlare ora.

SUB [01:40:09:05>01:40:10:05]

- Lets do it!

– Cominciamo!

ALL: - Yeah!

– Sì!

SUB [01:40:12:03>01:40:13:03]

RIFF: Right now!

Adesso!

SUB [01:40:17:07>01:40:19:09]

TONY: - Can I talk to you?

– Posso parlarti?

RIFF: - Anything you need to say,
- you can say through me.

– Qualunque cosa tu debba dire,
posso dirlo io.

SUB [01:40:19:10>01:40:22:00]

BERNARDO: - We talked enough.
Let's try something else.

– Basta parole.
Proviamo qualcos'altro.

SUB [01:40:22:13>01:40:24:06]

TONY: You and me,

Tu ed io...

SUB [01:40:24:09>01:40:26:11]

we just got off on the wrong foot, is all.

siamo partiti col piede sbagliato, tutto qui.

SUB [01:40:26:13>01:40:29:02]

BERNARDO: I always know which foot I'm on. Io so sempre su quale piede sto.

SUB [01:40:31:10>01:40:33:08]

TONY: We all know you can fight, Bernardo.

Sappiamo tutti che sai batterti, Bernardo.

SUB [01:40:33:09>01:40:35:08]

So, can you just quit dancing for a second...

Quindi puoi smettere di ballare per un secondo...

SUB [01:40:35:09>01:40:38:10]

RIFF: Yeah, can you quit
whispering in his ear?

– La smetti di bisbigliare?

TONY: ...and listen to what I came here to tell you? – E ascolti cosa ho da dirti?

SUB [01:40:41:08>01:40:43:06]
 I got nothing against you. Non ho niente contro di te.

SUB [01:40:44:01>01:40:48:01]
 And... And if I, somehow or other, if I offended you E se io in qualche modo, se ti ho offeso...

SUB [01:40:49:00>01:40:50:09]
 I apologise. io mi scuso.

SUB [01:40:51:08>01:40:53:06]
 MAN: *Oye, pana*, I thought Ascolta, amico. Credevo
 [EG: Listen, man]
 we were going to fight. dovessimo batterci.

SUB [01:40:53:07>01:40:54:13]
 MAN: ¿*Qué carajo está pasando?* Che cazzo succede?
 [EG: What the hell is going on?]

SUB [01:40:55:00>01:40:56:08]
 RIFF: Did you bring him flowers, too? Gli hai portato anche dei fiori?

SUB [01:40:56:10>01:40:58:13]
 Come on, quit flirting with him! Smetti di fargli la corte!
 Close his eyes! Finiscilo!

SUB [01:40:58:14>01:41:00:02]
 TONY: Hey, can't you shut up for a single goddamn second? Puoi tacere per un secondo?

SUB [01:41:00:03>01:41:03:05]
 RIFF: What are you afraid of? Di che hai paura? Dell'agente di custodia?
 You are breaking my heart with this shit! Mi spezzi il cuore così!

SUB [01:41:03:08>01:41:04:05]

Come on!

Ma dai!

SUB [01:41:04:08>01:41:05:10]

BERNARDO: - A convict?

Un ex-detenuto?

SUB [01:41:07:09>01:41:09:09]

How long in prison?

Quanto in prigione?

SUB [01:41:09:13>01:41:11:10]

TONY: Uh, a year.

Un anno.

SUB [01:41:11:13>01:41:15:09]

In prison, there were Puerto Ricans, Dominicans? In prigione c'erano portoricani, dominicani?

SUB [01:41:15:11>01:41:19:02]

TONY: Sure. Puerto Ricans, Dominicans, Cubans. Certo, portoricani, dominicani, cubani.

SUB [01:41:19:04>01:41:22:06]

BERNARDO: They love locking up us brown guys. Amano mettere dentro noi con la pelle scura.

SUB [01:41:23:01>01:41:26:01]

TONY: This is not about skin. It's... It's about... Non si parla di pelle, qui. Si parla...

SUB [01:41:26:03>01:41:27:06]

RIFF: It's about territory!

Si parla di territorio!

SUB [01:41:27:09>01:41:29:04]

JETS: That's right! Our territory!

Esatto! Il nostro territorio!

SUB [01:41:29:06>01:41:33:01]

TONY: None of us would be here if any of us believed we had any place else to be.

Nessuno di noi sarebbe qui se qualcuno di noi credesse... di avere un altro posto dove stare.

SUB [01:41:36:05>01:41:38:04]

BERNARDO: What did you do to get
yourself locked up, *primo*? [EG: buddy]

Che hai fatto per farti arrestare, amico?

SUB [01:41:38:06>01:41:40:02]

RIFF: He beat the snot outta someone
like you!

exactly Ha picchiato a sangue proprio uno come te!

SUB [01:41:40:03>01:41:42:00]

TONY: It don't matter what I did.

Non importa cos'ho fatto.

SUB [01:41:42:11>01:41:45:10]

I'm different now. And...

Ora sono cambiato. E...

SUB [01:41:47:01>01:41:49:13]

you don't gotta worry about me
being with María.

non devi preoccuparti se sto con Maria.

SUB [01:41:52:09>01:41:54:08]

BERNARDO: So, you told God and *Jesús*

Così hai detto a Dio e Gesù...

SUB [01:41:54:10>01:41:57:05]

when you get out,
you gonna become somebody new?

quando sei uscito, che saresti diventato un'altra
persona?

SUB [01:41:58:06>01:42:00:06]

Am I right, *pendejito*? [EG: jerk]

Dico bene, stronzo?

SUB [01:42:03:01>01:42:05:07]

And then you came to that dance

E poi sei venuto al ballo...

SUB [01:42:05:10>01:42:08:01]

and you see my sister,

e hai visto mia sorella...

SUB [01:42:08:13>01:42:10:04]

and you think...

e hai pensato

SUB [01:42:11:13>01:42:14:14]

"How about I get myself a brown girl?"

"E se mi prendessi una ragazza nera?"

SUB [01:42:17:12>01:42:20:07]

"I never spent time

"Non mi sono mai messo con una piccola

with a little *puertorriqueña* before."

portoricana."

SUB [01:42:20:14>01:42:22:00]

RIFF: Tony!

Tony!

SUB [01:42:22:14>01:42:25:13]

BERNARDO: "If I can be
with a coloured girl like her,

"Se posso stare con una di colore come lei...

SUB [01:42:26:00>01:42:28:00]

"I'll be somebody better than I was.

diventerò un uomo migliore".

SUB [01:42:28:03>01:42:31:01]

"Somebody I never been before."

"L'uomo che non sono mai stato."

SUB [01:42:32:03>01:42:33:13]

– Proteggiti!

MAN: - Put your hands up!

- Come on! Hit him!

– Dai! Colpiscilo!

SUB [01:42:34:00>01:42:35:02]

Come on!

Avanti!

SUB [01:42:35:09>01:42:38:05]

BERNARDO: *¿Pero con mi hermana? No.*

Ma con mia sorella, no!

[EG: But with my sister? No.]

SUB [01:42:38:10>01:42:41:01]

RIFF: He won't fight you,
fight someone who will.

Lui non si batte, battiti con chi si batte.

SUB [01:42:46:00>01:42:47:11]

TONY: I love her, Bernardo.

Io la amo, Bernardo.

SUB [01:42:55:00>01:42:56:04]

Stay out of this!

Stanne fuori!

SUB [01:43:16:08>01:43:18:10]

BERNARDO: *¡No se metan!*

[EG: Don't get involved!]

Non immischiatevi!

SUB [01:43:38:13>01:43:40:00]

MAN: Finish it!

Finiscilo!

SUB [01:43:40:03>01:43:41:06]

Tony! What the hell are you doing?

Tony! Che stai facendo?

SUB [01:43:41:08>01:43:42:06]

Tony.

Tony.

SUB [01:43:42:08>01:43:43:09]

Come on.

Andiamo.

SUB [01:44:00:06>01:44:01:09]

BERNARDO: Fight me!

Battiti con me!

SUB [01:44:05:08>01:44:06:08]

MAN: Riff...

Riff...

SUB [01:44:53:07>01:44:55:01]

TONY: - OK. That's enough.

– Ok. Ora basta.

RIFF: - Tony! Tony! Tony!

– Tony! Tony! Tony!

SUB [01:44:55:03>01:44:56:10]

Let go! Let go!

Lascia stare!

SUB [01:45:18:10>01:45:20:14]

Its OK. Its OK.

Va tutto bene.

SUB [01:45:22:02>01:45:23:00]

Take it out.

Tirallo fuori.

SUB [01:46:12:11>01:46:14:07]

MAN: Tony, come on!

Tony, andiamo!

SUB [01:46:15:03>01:46:17:04]

Come on! Come on.

Avanti.

SUB [01:46:18:01>01:46:19:11]

Tony, come on!

Tony, andiamo!

SUB [01:46:25:14>01:46:27:04]

Che Dio ti benedica.

CHINO: *Qué Dios te bendiga.*

[EG: God bless you.]

THE DEPARTMENT STORE

SUB [01:46:58:11>01:47:03:06]

*Yo tengo una prima que tiene una amiga,
que trabaja en el Housing Department,*

Ho una cugina che ha una amica,
che lavora nel Dipartimento Alloggi,

y ella me dijo que...

e mi ha detto che...

[EG: I have a cousin who has a friend who
works in the Housing department and she told
me that...]

SUB [01:47:03:06>01:47:05:12]

We're gonna get apartments
in the new buildings.

ci daranno degli appartamenti
negli edifici nuovi.

SUB [01:47:07:01>01:47:08:10]

Right where we live now.

Proprio dove viviamo ora.

SUB [01:47:08:13>01:47:12:03]

Ay, nena, we're gonna get evicted.

Oh, tesoro, ci sfratteranno.

Nos van a botar como bolsa.

Ci butteranno via come una borsa vecchia.

[EG: Oh, baby, ...they're going to throw us out
like a bag.]

SUB [01:47:12:06>01:47:15:10]

The new apartments the Metropolitan Opera,
the orchestra hall?

I nuovi appartamenti, la Metropolitan Opera,
la sala da concerti?

SUB [01:47:15:13>01:47:17:12]

Not for us, for the gringos.

Non sono per noi, ma per gli americani.

SUB [01:47:17:13>01:47:22:13]

Pero claro, [EG: But of course] that's why

I cashed my relocation check

inmediatamente. Antes que me lo quiten.

[EG: immediately. Before they take it away

from me.]

Ovvio! Per questo ho incassato l'assegno di
trasferimento immediatamente.

Prima che me lo tolgano.

SUB [01:47:23:00>01:47:24:02]

Before they take it back.

– Prima che se lo riprendano.

SUB [01:47:24:05>01:47:27:04]

You cashed the check?

I tore mine up.

Hai incassato l'assegno?

Io il mio l'ho strappato.

SUB [01:47:27:06>01:47:30:04]

You tore up a \$500 check?

Hai strappato un assegno da 500 dollari? La
riccona.

La riquita. [EG: The rich girl]

SUB [01:47:32:00>01:47:34:08]

Once you cash the check,

mi'jita, they can evict you!

Se incassi l'assegno, tesoro, possono sfrattarti.

SUB [01:47:34:10>01:47:37:04]

I mailed mine right back

to the Public Works.

Io l'ho rispedito subito alle Opere Pubbliche.

SUB [01:47:38:00>01:47:40:03]

Si nos vamos, que sea con dignidad.

[EG: If we leave, let it be with dignity.]

Se ce ne andiamo, ce ne andiamo con dignità.

SUB [01:47:40:04>01:47:43:05]
Pues yo prefiero irme con 500 pesos.
[EG: Well, I prefer to leave with 500 pesos.]

Però io preferisco andarmene con 500 pesos.

SUB [01:47:44:04>01:47:47:11]
A ver, Bernardo ain't keeping
[EG: So]
their dirty money, *verdad*, María?
[EG: right]

Allora, Bernardo non terrà
quello sporco denaro, vero, Maria?

SUB [01:47:48:03>01:47:50:03]
¡María, Luz te está hablando!
[EG: Maria, Luz is talking to you!]

Maria, Luz ti sta parlando!

SUB [01:47:50:03>01:47:51:05]
Get down from there!

Scendi da lì!

SUB [01:47:51:06>01:47:53:09]
¡Solo los del sindicato tocan eso!
[EG: Only the union guys touch that!]

Solo il sindacato può toccare!

SUB [01:47:53:13>01:47:56:06]
We have eight floors to clean! María!

Dobbiamo pulite otto piani! Maria!

SUB [01:47:56:08>01:47:58:05]
MARIA: Oh, I am terribly sorry, *Señora*
Fausta, [EG: Mrs. Fausta]

Mi dispiace molto, Signora Fausta...

SUB [01:47:58:07>01:48:00:06]
but I do not clean floors. No, no, no.

ma io non lavo pavimenti. No, no, no.

SUB [01:48:00:08>01:48:04:10]
I wear my \$17.98 silk shawl...

Io indosso il mio foulard di seta da 17 dollari e
98 cent.

SUB [01:48:05:01>01:48:07:00]
Ha-ha. *Muy graciosa*. [EG: Very funny.]
Now get down.

Molto divertente. Ora scendi.

SUB [01:51:33:03>01:51:35:09]

MARIA: *¿Hola? ¿Quién está ahí?*

C'è qualcuno lì?

[EG: Hello? Who's there?]

SUB [01:51:38:10>01:51:40:02]

CHINO: *Soy... Soy yo.*

Sono...sono io.

[EG: It's...It's me.]

SUB [01:51:41:06>01:51:42:06]

MARIA: Chino?

Chino?

SUB [01:51:44:02>01:51:45:06]

¿Chino, eres tú?

Chino? Sei tu?

[EG: Chino, is it you?]

SUB [01:51:46:09>01:51:47:06]

CHINO: *María.*

Maria.

SUB [01:51:51:13>01:51:52:11]

MARIA: *¿Que pasó?*

Cos'è successo?

SUB [01:51:55:09>01:51:57:13]

Chino, ¿qué pasó?

Chino? Cos'è successo?

SUB [01:52:00:10>01:52:01:14]

Tú estabas llorando.

Tu hai pianto.

SUB [01:52:03:13>01:52:04:10]

Dime.

Dimmi.

[EG: What happened? Chino, what happened?

You were crying. Tell me.]

SUB [01:52:08:09>01:52:13:07]

CHINO: *There was a fight con los Jets, y me fui con ellos, y*

C'è stata una rissa con i Jets, io ero con loro e...

SUB [01:52:14:12>01:52:16:14]

...Y hubo un accidente, María,

c'è stato un incidente, Maria.

SUB [01:52:17:00>01:52:20:10]

Like it was over before anyone could stop him.	È finita, ancor prima che qualcuno potesse fermarlo.
SUB [01:52:21:07>01:52:22:13] <i>Fue tan rápido que nadie...</i>	È stato tutto così veloce che...
SUB [01:52:25:09>01:52:28:06] And Riff, he got stabbed, and...	E Riff è stato pugnalato e...
[EG: ... and I went with them, and... And there was an accident, Maria,...it was so fast that nobody...]	
SUB [01:52:28:09>01:52:29:09] MARIA: Tony.	Tony.
SUB [01:52:32:01>01:52:33:02] <i>¡¿Tony estaba allí?!</i>	Tony era lì?!
SUB [01:52:37:04>01:52:41:04] <i>¡Chino! ¿Le pasó algo?</i>	– Chino! Gli è successo qualcosa?
[EG: Was Tony there? Did something happen to him?]	
CHINO: ¡EL MATÓ A TU HERMANO! [EG: He killed your brother!]	– HA UCCISO TUO FRATELLO!
SUB [01:52:42:14>01:52:44:14] Tony killed Bernardo.	Tony ha ucciso Bernardo.
SUB [01:52:50:03>01:52:51:04] MARIA: <i>¡Eso no fue él!</i>	Non era lui!
[EG: That wasn't him!]	
SUB [01:52:51:14>01:52:54:03] Chino! Liar!	Chino! Bugiardo!
SUB [01:52:55:12>01:52:57:12] POLICE OFFICER: What's going on down there?	Cosa succede lì?

MARIA'S BEDROOM

SUB [01:53:49:11>01:53:51:14]

MARIA: *¡No, no entres!*

No, non entrare!

SUB [01:53:53:06>01:53:54:11]

¡SI ENTRAS, TE MATO!

SE ENTRI, TI UCCIDO!

[EG: No, don't come in! IF YOU COME IN, I
WILL KILL YOU!]

SUB [01:53:54:12>01:53:55:13]

Non avrei voluto...

TONY: I... I didn't mean for it to...

SUB [01:53:56:00>01:53:58:02]

MARIA: You promised you would stop this.

Avevi promesso che l'avresti impedito.

SUB [01:53:59:00>01:54:00:13]

You promised you would stop this!

LO AVEVI PROMESSO!

SUB [01:54:01:01>01:54:02:01]

TONY: I tried. I tried.

Ho tentato. Lo giuro.

SUB [01:54:02:03>01:54:04:09]

MARIA: And then you murdered him!

E POI L'HAI UCCISO!

No, no, you murdered me!

NO, HAI UCCISO ME!

SUB [01:54:04:11>01:54:07:00]

You're a killer! The killer!

SEI UN ASSASSINO! ASSASSINO!

Killer, killer,

Assassino, assassino,

killer, killer, killer...

assassino, assassino, assassino...

SUB [01:54:20:07>01:54:22:01]

TONY: I'm going to the cops.

Sto andando alla polizia.

SUB [01:54:27:04>01:54:29:05]

I just had to see you first.

Dovevo solo vederti prima.

SUB [01:54:34:11>01:54:37:03]

MARIA: If you let them take you from me,

Se lasci che ti portino via da me...

SUB [N 01:54:37:06>01:54:39:12]

how do I forgive you for that?

come potrò mai perdonarti?

VALENTINA AND THE SHARKS

SUB [01:55:24:03>01:55:25:01]

¡La policía!

La polizia!

[EG: The police!]

SUB [01:55:25:02>01:55:27:01]

¡Yo no quería que esto pasara,

Io non volevo che succedesse,

yo no quería que esto pasara!

io non volevo che succedesse!

[EG: I didn't want this to happen, I didn't want this to happen!]

SUB [01:55:27:02>01:55:29:02]

VALENTINA: *¡Párense!*

Fermi! Fermi!

[EG: Stand up!]

SUB [01:55:30:03>01:55:32:03]

Braulio, ¿qué está pasando? ¿Qué está pasando aquí?

Braulio,

che succede? che succede qui?

[EG: Braulio, what's going on? What's going on here?]

SUB [01:55:32:04>01:55:33:07]

Los Jets, quisieron pelear.

I Jets volevano fare a botte.

[EG: The Jets wanted to fight.]

SUB [01:55:33:08>01:55:34:13]

Come on, we gotta get outta here.

(Forza), dobbiamo andar via da qui.

SUB [01:55:34:14>01:55:35:10]

VALENTINA: ¿*Los Jets?*

¿*Quiénes estaban ahí?*

[EG: The Jets? Who was there?]

I Jets? Chi era lì?

SUB [01:55:35:11>01:55:37:02]

Bernardo está muerto.

[EG: Bernardo is dead.]

Bernardo è morto.

SUB [01:55:37:03>01:55:39:02]

– ¿*Bernardo está muerto?*

– *Y Riff. También está muerto.*

[EG: And Riff. He's dead, too. Riff is dead, too.]

SUB [01:55:39:03>01:55:42:04]

Riff también está muerto.

Nos temenos que ir. Nos temenos que ir.

[EG: We have to go. We have to go.]

– Bernardo è morto?

– Anche Riff.

Anche Riff è morto. Dobbiamo andarcene.

SUB [01:55:45:06>01:55:47:07]

VALENTINA: ¿*Dónde está Tony?*

¿*Dónde estaba Tony?*

[EG: Where is Tony? Where was Tony?]

Dov'è Tony? Dov'era Tony?

SUB [01:55:47:08>01:55:48:14]

El fue el que mató a Bernardo.

[EG: He was the one who killed Bernardo.]

È lui che ha ucciso Bernardo.

SUB [01:55:51:01>01:55:53:03]

¡*Vamos!*

Andiamo!

ANITA'S DISCOVERY

SUB [01:59:11:06>01:59:12:09]

MARIA: *Vente a la cama.*

Vieni a letto.

[EG: Come back to bed.]

SUB [01:59:18:10>01:59:20:01]

TONY: I should go.

Dovrei andare.

SUB [01:59:21:10>01:59:23:01]

MARIA: Where?

Dove?

SUB [01:59:30:03>01:59:31:13]

Ay, no.

Oh, no.

SUB [01:59:40:14>01:59:42:05]

Go to Doc's.

Vai da Doc's.

SUB [01:59:43:00>01:59:44:06]

Valentina will know what to do.

Valentina saprà cosa fare.

SUB [01:59:45:08>01:59:46:10]

Tony!

Tony!

SUB [01:59:48:06>01:59:50:00]

Promise me you will.

Promettimi che lo farai.

SUB [01:59:56:12>01:59:57:14]

ANITA: María.

Maria.

SUB [01:59:58:00>02:00:00:13]

MARIA: *Sí, me acabo de despertar, salgo ahora.*

Sì, mi sono appena svegliata, ora esco.

[EG: Yes, I just woke up, I'm coming out now.]

SUB [02:00:16:09>02:00:19:02]

ANITA: *Sal, mi amor, que tenemos que hablar.* Esci, tesoro, dobbiamo parlare.

[EG: Come, my love, we have to talk.]

SUB [02:00:19:03>02:00:20:05]

TONY: Come with me now.

Vieni con me ora.

SUB [02:00:20:08>02:00:22:03]

Non posso.

MARIA: I can't. I can't.

SUB [02:00:24:03>02:00:25:10]

ANITA: *María.*

Maria.

SUB [02:00:29:01>02:00:32:03]

¿Puedo entrar?

– Posso entrare?

[EG: Maria, can I come in?]

MARIA: *Sí, I'm almost... I'll come out in a...*

– Sì, ho quasi... esco in un...

SUB [02:00:38:06>02:00:39:10]

Go. Go.

Vai. Vai.

SUB [02:01:11:00>02:01:12:09]

ANITA: *¿Pero qué es esto?*

Questo che significa?

[EG: But what is this?]

SUB [02:01:15:02>02:01:16:13]

MARIA: I love him.

Io lo amo.

[...]

SUB [02:05:56:10>02:05:59:01]

ANITA: He will never be safe here.

Non sarà mai al sicuro qui.

SUB [02:06:00:04>02:06:01:14]

MARIA: *Sí, lo sé.*

Sì, lo so.

[EG: Yes, I know.]

SUB [02:06:02:05>02:06:04:08]

ANITA: And no one will ever forgive him.

E nessuno lo perdonerà mai.

SUB [02:06:06:13>02:06:08:02]

MARIA: Will you?

E tu?

SUB [02:06:10:00>02:06:12:05]

ANITA: You can't ever ask me that.

Non potrai mai chiedermelo.

SUB [02:06:14:09>02:06:16:11]

MARIA: Will you forgive me?

Perdonerai me?

SUB [02:06:18:14>02:06:23:06]

ANITA: *Te quiero, mi niña,*

Ti voglio bene, ma lui dovrà andare via.

[EG: I love you, my girl.]

but he will have to go away.

SUB [02:06:24:04>02:06:26:09]

And you will have to go with him.

E tu dovrai andare con lui.

CHINO AT THE GYM

SUB [02:06:42:06>02:06:43:08]

QUIQUE: *¿Quién está ahí?*

Chi c'è?

SUB [02:06:48:01>02:06:49:07]

¿Estás bien, hermano?

Stai bene, fratello?

[EG: Who is there? Are you well, brother?]

SUB [02:06:50:06>02:06:54:00]

CHINO: *Bien, bien, Quique. ¿Y tú?*

Bene, bene, Quique. E tu?

[EG: Fine, fine, Quique. And you?]

SUB [02:06:55:03>02:06:58:02]

QUIQUE: *Mal, muy mal.*

Male, molto male.

SUB [02:06:59:11>02:07:01:14]

It got so bad so fast.

È finita male così in fretta.

[EG: Bad, very bad.]

SUB [02:07:02:08>02:07:03:04]

¿Y Bernardo?

E Bernardo?

SUB [02:07:03:05>02:07:04:10]

Bernardo è morto.

MAN 1: *Bernardo está muerto.*

SUB [02:07:05:10>02:07:08:11]

Bernardo era el alma de to's nosotros.

Era l'anima di tutti noi. Il più forte.

El más fuerte.

[EG: Bernard is dead. Bernardo was the soul of all of us. The strongest.]

SUB [02:07:08:12>02:07:10:05]

MAN 2: He was a hero.

Era un eroe.

SUB [02:07:11:03>02:07:13:03]

I know people say that about a lot of people...

So che si dice di tante persone...

SUB [02:07:17:03>02:07:19:02]

CHINO: *Pero cayó de pendejo.* Bernardo was a fool.

Bernardo è stato uno stupido.

SUB [02:07:20:04>02:07:21:10]

What did he die for?

Per cosa è morto?

SUB [02:07:21:12>02:07:28:06]

MAN 2: *Murió luchando por su dignidad...*

È morto lottando per la dignità...

and for pride, *mi hermano, orgullo puertorriqueño!*

e per l'orgoglio, fratello, orgoglio portoricano!

[EG: He died fighting for his dignity, and for pride, my brother, Puerto Rican pride!]

SUB [02:07:28:08>02:07:34:03]

MAN 3: Bernardo, he died to show those *gringos* how tough Puerto Ricans are,

más fuerte que to' ellos.

[EG: ...stronger than all of them]

Bernardo è morto per dimostrare agli americani quanto sono tosti i portoricani, più forti di tutti loro.

SUB [02:07:34:04>02:07:35:08]

MAN 2: And if they push us too far...

E se continuano a provocarci...

SUB [02:07:35:09>02:07:39:10]

CHINO: If those nobodies can take your pride away from you,

tú eres más estúpido que Bernardo.

[EG: ...you are more stupid than Bernardo.]

Se delle nullità possono portarti via l'orgoglio, sei più stupido di Bernardo.

SUB [02:07:44:12>02:07:46:03]

QUIQUE: *Es la verdad.* [EG: It's the truth.]

SUB [02:07:48:10>02:07:50:05]

It's a big world.

È vero.

Il mondo è grande.

SUB [02:07:51:12>02:07:55:07]

Bernardo let the *gringos* tell him there's only this *barrio*,

SUB [02:07:55:08>02:07:57:08]

these 20 bad blocks.

SUB [02:07:58:12>02:08:01:07]

Chino, *pana*.

SUB [02:08:05:01>02:08:07:02]

Don't you do what Bernardo did.

SUB [02:08:08:04>02:08:10:12]

You kill a *gringo*, they kill you.

Bernardo ha lasciato che gli americani gli dicessero che c'è solo questo quartiere,

questi venti isolati in rovina.

Chino, amico...

non fare come Bernardo.

Uccidi un americano, loro uccidono te.

SUB [02:08:12:13>02:08:16:02]

CHINO: Sooner or later,
the *gringos* kill everything.

Prima o poi, gli americani uccidono tutto.

SUB [02:08:16:13>02:08:22:01]

QUIQUE: Chino, Chino, Chino, *por favor*.
Bernardo no te dejaría hacer eso.

Chino, per favore,
Bernardo non ti lascerebbe fare questo.

[EG: Chino, Chino, please, Bernardo wouldn't
let you do that.]

SUB [02:08:22:05>02:08:23:04]

¿Y María?

E Maria?

SUB [02:08:26:06>02:08:27:14]

CHINO: Don't follow me.

Non seguitemi.

ANITA'S ASSAULT

SUB [02:13:49:14>02:13:52:06]

ANITA: I want to see your friend, Tony.

Voglio vedere il vostro amico, Tony.

SUB [02:13:52:09>02:13:55:04]

He's here? He's supposed to be.

È qui? Dovrebbe essere qui.

SUB [02:13:59:06>02:14:01:08]

I have a message for him.

Ho un messaggio per lui.

SUB [02:14:11:01>02:14:12:06]

Where is Valentina?

Dov'è Valentina?

SUB [02:14:12:13>02:14:14:06]

MAN 1: You're Bernardo's girl.

Sei la ragazza di Bernardo.

SUB [02:14:14:09>02:14:16:01]

MAN 2: We saw you at the gym.

Ti abbiamo vista in palestra.

SUB [02:14:16:06>02:14:18:05]

MAN 3: Yeah, you wanna dance, Chiquita
Banana? Vuoi ballare, banana Chiquita?

SUB [02:14:18:07>02:14:20:11]

MAN 4: Dancing up a storm, you was,
dipping them hips.

Ballavi come un'ossessa, tu, dimenando i
fianchi.

SUB [02:14:20:12>02:14:22:12]

ANITA: ¡Valentina! ¡Es Anita!

Valentina! Sono Anita!

SUB [02:14:24:05>02:14:26:12]

¿Puedes subir, por favor, que tengo que-

Puoi salire, per favore, devo...

[EG: Valentine! It's Anita! Can you come up
please, I have to-]

SUB [02:14:26:13>02:14:29:04]

GRAZIELLA: Spanish?

Spagnolo?

You come here speaking Spanish?

Vieni qui a parlare spagnolo?

SUB [02:14:29:07>02:14:30:11]

ANITA: I wasn't talking to you.

Non parlavo con te.

SUB [02:14:30:12>02:14:33:05]

MAN: No Spanish. Not with us. Not today.

Niente spagnolo. Non con noi. Non oggi.

SUB [02:14:42:05>02:14:43:07]

ANITA: Let me pass.

Fatemi passare.

SUB [02:14:43:09>02:14:45:02]

MAN: You heard her, boys.

L'avete sentita, ragazzi.

SUB [02:14:46:03>02:14:47:04]

She wants to pass.

Vuole passare.

SUB [02:14:47:06>02:14:49:00]

Hmm, she's too dark to pass.

È troppo scura per passare.

SUB [02:14:49:14>02:14:51:04]

GRAZIELLA: Let her go.

Lasciatela andare.

SUB [02:14:51:13>02:14:53:11]

No one wants you here.

Nessuno ti vuole qui.

SUB [02:14:55:05>02:14:57:10]

Perché non balli per noi prima?

MAN: Why don't you dance for us first?

SUB [02:15:04:08>02:15:07:09]

Dance with me, darling, like you danced at the gym.

Balla con me, tesoro, come ballavi in palestra.

SUB [02:15:07:12>02:15:09:07]

GRAZIELLA: Numbers, stop it.

Numbers, smettila.

SUB [02:15:10:00>02:15:11:04]

Stop it.

Basta.

SUB [02:15:11:07>02:15:12:09]

MAN: Cutting in.

Tocca a me.

SUB [02:15:13:02>02:15:14:00]

GRAZIELLA: Balkan, out of here.

Balkan, vattene.

SUB [02:15:14:03>02:15:16:10]

MAN: Come on, you pig, let's see you move!

– Dai, sgualdrina, comincia a muoverti!

ANITA: No, no, no.

– No, no, no.

SUB [02:15:17:07>02:15:19:05]

MAN: Bernardo's black pig.

La sgualdrina nera di Bernardo.

SUB [02:15:21:09>02:15:23:08]

GRAZIELLA: Hey! Stop touching her!

Basta! Non toccatela!

SUB [02:15:23:11>02:15:25:02]

Boys, don't do this!

Non fate così!

SUB [02:15:25:07>02:15:27:02]

- No!

– No!

- Tiger, let her go!

– Tiger, lasciala andare!

SUB [02:15:27:11>02:15:28:14]

Let her go!

Lasciala andare!

SUB [02:15:29:01>02:15:30:02]

Ice, enough!

Ice, basta!

SUB [02:15:30:04>02:15:31:03]

Enough!

Basta!

SUB [02:15:32:01>02:15:33:04]

ANITA: Help me!

Aiutatemi!

SUB [02:15:35:01>02:15:36:03]

GRAZIELLA: No!

No!

SUB [02:15:37:04>02:15:38:06]

Don't hurt her!

Non fatele del male!

SUB [02:15:38:09>02:15:39:12]

Open the door!

Aprite la porta!

SUB [02:15:39:13>02:15:40:12]

MAN: Keep moving!

Continua a muoversi!

SUB [02:15:41:00>02:15:42:01]

GRAZIELLA: Don't hurt her!

Non fatele del male!

SUB [02:15:42:04>02:15:44:01]

Don't hurt her, please!

Non fatele del male, vi prego!

SUB [02:15:46:08>02:15:48:08]

VALENTINA: Oh, my God! Oh, my God!

Mio Dio!

SUB [02:15:48:11>02:15:50:10]

What the hell are you doing?

Che diavolo state facendo?

SUB [02:15:50:13>02:15:53:08]

You disgusting pieces of shit!

Disgustosi pezzi di merda!

SUB [02:15:53:14>02:15:58:01]

¡Pobrecita! Mija, mija.

Poverina! Figlia mia, figlia mia.

[EG: Poor dear! My daughter, my daughter...]

SUB [02:15:58:03>02:16:02:03]

ANITA: No! *¡Yo no soy tu hija, traitor!*

No! Non sono tua figlia, traditrice!

SUB [02:16:04:00>02:16:07:01]

Tú les das techo a estos puercos.

Ti prendi cura di questi porci.

[EG: I am not your daughter, traitor! You give shelter to these pigs.]

SUB [02:16:12:01>02:16:13:13]

MAN: Go back where you came from.

Torna da dove sei venuta.

SUB [02:16:21:01>02:16:23:06]

ANITA: You think I want to stay here?

Credi che io voglia restare qui?

SUB [02:16:23:09>02:16:26:13]

In this city full of ugly, little animals like you?

In questa città piena di brutte bestie come voi?

SUB [02:16:28:11>02:16:30:00]

No, gracias. [EG: No, thank you.]

No, grazie.

SUB [02:16:34:08>02:16:39:00]

Yo no soy americana. ¡Yo soy puertorriqueña!

Io non sono americana. Io sono portoricana!

[EG: I am not American. I am Puerto Rican!]

SUB [02:16:44:07>02:16:45:10]

Tell Tony...

Dì a Tony...

SUB [02:16:46:14>02:16:48:13]

You tell that murderer...

dì a quell'assassino...

SUB [02:16:50:04>02:16:52:04]
María ain't coming. che Maria non verrà.

SUB [02:16:53:01>02:16:56:00]
Chino, he found out about them... Chino ha scoperto di loro...

SUB [02:16:56:03>02:16:57:11]
Tony and María. di Tony e Maria.

SUB [02:17:03:03>02:17:04:11]
He shot her. Le ha sparato.

SUB [02:17:05:12>02:17:08:00]
María is dead. Maria è morta.

SUB [02:17:10:10>02:17:12:05]
You tell him that. Diglielo tu questo.

THE TRAGEDY

SUB [02:22:36:08>02:22:38:12]
MARIA: *Mi amor, mi corazón.* Mio amore, mio cuore.

[...]

SUB [02:25:06:13>02:25:08:04]
Te adoro, Anton. Ti adoro, Anton.

SUB [02:25:12:11>02:25:14:06]
No, don't touch him! No, non toccatelo!

SUB [02:25:14:09>02:25:17:00]
MAN: *María, ya es tiempo.* Maria, è ora.

SUB [02:25:17:12>02:25:19:03]
Vente con nosotros. Vieni con noi.

[EG: Maria, it is time. Come with us.]

THE END

Chapter 4

Post-Translation Commentary

In this final chapter, I will describe in detail the strategies used during the process of translation. I will mainly refer to the translation techniques in subtitling by Gottlieb (1992). In addition, I will conclude my dissertation with some comments and observations on the outcome of my work.

4.1 Translation Techniques in Subtitling

The movie opens with a conflict for the territory between two gangs, the Jets and the Sharks. The police arrives and in the dialogues with the policemen, when the Sharks are speaking, some Spanish words are inserted. They are not translated into English or other languages, but simply kept in Spanish. For example, at minute 8:04, Bernardo says:

BERNARDO: *Pero* we call the cops, Ma se chiamiamo gli sbirri, voi arrestate noi!
you show up and arrest us!

[EG: But]

In the Italian translation I used the word “sbirri” because I think it will give the same derogatory meaning that has the word “cops” in English. In addition, I deleted “show up” in the translation because it is not essential for understanding; therefore, I used the subtitling strategy of condensation. And then he says:

You're never around when these *hijueputas* Non ci siete mai quando questi figli di puttana ci
mess up our stores and our streets. distruggono i negozi e le nostre strade.

[EG: Sons of a bitch]

I translated literally the Spanish swear word into Italian and then I omitted the repetition of “i nostril/le nostre” twice (strategy of condensation). Riff answers calling him *amigo*, which I would simply translate as “amico”. In addition, Riff uses a slang and offensive word, Spic, which is referred to the

Hispanic people but also to their language. In the translation I maintained a general word, which has a derogatory meaning, even in Italian.

RIFF: See, I get confused when you say "our streets", seeing how these streets are ours by right of being born here, *amico*.
Sono confuso da quel "le nostre strade", visto che sono nostre per diritto di nascita, amico.

[EG: Man]

Here I used the technique of condensation since I omitted "when you say" and the repetition of "our streets" in the translation. In addition, I used the strategy of transfer when I changed a verb "being born" into a noun "nascita". Moreover, with regard to the offensive word *Spic*, I opted for maintaining a derogatory meaning also in the Italian translation.

RIFF: How many times do I gotta tell you, Bernardo? I don't speak spic.
Quante volte te lo devo dire, Bernardo? Non parlo ispanico.

Other Spanish words, such as *hombre* and *muchacho*, are said by the policeman. I would translate them with "ragazzo". Moreover, there is a word which is not translated, that is "vamoose":

LIEUTENANT SCHRANK: Nice reflexes, *muchacho* [EG: Boy]. So, any day now, all of you are gonna be evicted. smammare.
Bei riflessi, ragazzo. Perciò, in qualsiasi momento, potreste essere sfrattati. Dovrete smammare.
You'll have to "vamoose" as we say in Spanish.

However, this is not a Spanish term but an English one. It is a slang word that means "to depart quickly", which in Italian I would translate with "smammare", since "smammare" is also a slang word in Italian. I omitted "as we say in Spanish" because it would not make sense in the context, and I used the strategy of decimation (or reduction). In my opinion, the Lieutenant confuses 'vamoose' with the Spanish verb 'vamos' 'let's go'; however, the expression would be untranslatable in Italian. Therefore, I would simplify the sentence by omitting the verb 'vamoose'. The Merriam-Webster Dictionary explains that in the 1820s and '30s, in the American Southwest, the true Wild West, there were English-speaking cowboys, Texas Rangers, and gold prospectors. They communicated with Spanish-

speaking “vaqueros” in the local saloons, and a certain amount of linguistic intermixing was inevitable. This is the reason why the Lieutenant thinks that ‘vamoose’ is a Spanish verb, but, actually, it is an English verb that originated from Spanish. Afterward, a man of the Sharks says two untranslated Spanish sentences:

MEN: *Nosotros vivimos aquí.*

Noi qui ci viviamo.

[EG: We live here.]

MAN: *No vale la pena.*

[EG: It’s not worth it.]

Non ne vale la pena.

Bernardo, at the end of the conversation with the policeman, says *Vamos* in Spanish; “let’s go”, “Andiamo”. Moreover, he starts singing the official anthem of his country with the other Sharks, “La Borinqueña”. The translation is in chapter 3 at page 39.

In the following scene, we see Maria wearing her dress for the dance, but she is not happy with it. Anita tries to calm her down and says some words of affection, like “nena, niña, mamita”, which can be translated with “darling, baby”, “tesoro, piccola”.

In addition, in this scene, there are many “Spanglish” sentences, and this is an example:

MARIA: *Necesito lipstick.*

Ho bisogno di un po’ di rossetto.

[EG: I need lipstick.]

As regards insults like “zángano” and “lambeojo”, I had to research these terms on the Internet, and I have found out that they are slang words used in Puerto Rico and Dominican Republic. “Lambeojo” means a “brown-noser” and “bootlicker”; on the other hand, “zángano” means “dumbass” or “lazybones”.

And, Chino, what else
are you learning about?

Chino, che altro fai?

In this question, I used the strategy of condensation, because the translation presents the same message through a more concise linguistic form: the change concerns only the form of the message

MARIA: Chino? *¿Chino, eres tú?* Chino? Sei tu?
[EG: Chino, is it you?]

CHINO: María. Maria.

MARIA: *¿Que pasó? Chino, ¿qué pasó?* Cos'è successo? Chino?
Tú estabas llorando. Dime. Tu hai pianto. Dimmi.
[EG: What happened? Chino, what happened?
You were crying. Tell me.]

In this little extract from the movie, I would like to highlight that there were many repetitions of names and sentences, and therefore, I have used the strategy of deletion, erasing the non-essential parts.

Here an extract from another scene:

MARIA: *¡No, no entres! ¡SI ENTRAS, TE MATO!* No, non entrare! SE ENTRI, TI UCCIDO!
[EG: No, don't come in! IF YOU COME IN, I
WILL KILL YOU!]

TONY: I... I didn't mean for it to... Non avrei voluto...

MARIA: You promised you would stop this. Avevi promesso di impedirlo.
You promised you would stop this! Lo avevi promesso!

We are in Maria's bedroom. Tony, after the fight, climbed up to Maria's window, telling her he wanted to turn himself in to the police. Maria is very angry, but at the same time, she does not want him to go to prison again and leave her. As regards the translation for this part, I have used the strategy of deletion in the second sentence by Maria: "You promised you would stop this!", because it repeated the sentence before. Therefore, I have used the pronoun "lo" in Italian.

In the meantime, Valentina, the shop's owner, is conversing in Spanish with some of the Sharks members. They are telling her what happened during the fight and what happened to Tony as well. These men are afraid of the police and run away. The Italian translation is literal compared to the

original; as a matter of fact, the strategy employed is transfer, which consists of a complete word-for-word translation of the original, that is to completely reflect the original in form and content, preferably respecting the original syntactic structure and especially the order of the key constituents.

We are again in Maria's bedroom. Tony is leaving, but Maria stops him and tells him to go to Valentina, who can help him. Meanwhile, Anita has just returned home and discovers the two lovers being together. She is upset, but Maria tells her that she loves him very much and cannot be separated from him. Anita thinks that they are not safe in New York anymore; therefore, they have to go away together. The translation is, once again, literal and has the same syntax of the original subtitles. The translation strategy is transfer.

Chino is now at the gym and meets Quique and other Sharks. They are upset for Bernardo's death and, in their opinion, Bernardo was a hero and died for pride. On the other hand, Chino thinks that his death was unnecessary and could have been avoided. Quique understands that Chino is going to do something tragic, and tries to stop him, but it is all in vain. They mostly speak Spanish, but sometimes they use English to translate what they have just said. For example:

CHINO: *Pero cayó de pendejo.* Bernardo was a fool. Bernardo è stato uno stupido.

What did he die for? Per cosa è morto?

Chino says the sentence in Spanish first and then in English. In the Italian translation, I did not repeat the sentence twice; therefore, I deleted one of them (strategy of deletion).

The next scene is the most dramatic of the whole movie, together with the ending of the movie, in my opinion. Lieutenant Schrank is questioning Maria about Tony and the murders, in the meantime Anita was sent by Maria to find Tony at Valentina's shop. There Anita encounters some of the Jets and Riff's girlfriend, Graziella. Anita is being mocked because she starts speaking Spanish and because of her skin colour. At the beginning, Graziella is angry because Anita's boyfriend, Bernardo, has killed her own boyfriend, Riff. Then, when the men try to assault Anita, she screams at them to stop. Fortunately, nothing happens to her because Valentina arrives and stops them. Anita is furious for what happened and tells a lie: Maria died because Chino shot her.

VALENTINA: Oh, my God! Oh, my God! Mio Dio!
What the hell are you doing? Che diavolo state facendo?
You disgusting pieces of shit! Disgustosi pezzi di merda!

- ¡Pobrecita! Mija, mija.

[EG: Poor dear! My daughter, my daughter...]

– Poverina! Figlia mia, figlia mia.

ANITA: - No! ¡Yo no soy tu hija, traitor!

Tú les das techo a estos puercos.

[EG: I am not your daughter, traitor! You give shelter to these pigs.]

– No! Non sono tua figlia, traditrice!

Ti prendi cura di questi porci.

Valentina speaks Spanish with Anita and uses the term of endearment “mija”, which in full is “mi hija” “my daughter” “figlia mia”. Anita takes it literally and says that she is not her daughter. Afterwards, says a sentence in Spanish, which literally means: “you give them a roof over their heads”/ ”you give shelter to them”. I think that in Italian it would be too long; therefore, I found an equivalent expression “ti prendi cura”, “you take care of”. In this case, the translation strategy I used is condensation.

At the end of the movie, we see Tony screaming Chino’s in the street. However, shortly before Maria could be able to reach Tony, Chino suddenly appears and shoots Tony. Maria is desperate and wants to kill everyone with Chino’s gun. The movie ends with Maria crying and singing for Tony, and someone tells her in Spanish that it is time to go. They take away Tony’s corpse in a funeral procession. The last thing we see is the police, who is probably going to arrest Chino.

4.2 Comparison between the Pre-translation and the Final Translation

There is a pre-translation in the appendix, which was written before using the Aegisub translation software. After finishing the pre-translation, I realized that some sentences were too long according to the CPS (Characters Per Second) in Aegisub. Consequently, I had to reformulate the sentences, so that the CPS would be limited to 20. Here some examples:

LIEUTENANT SCHRANK: In English.

Parla la mia lingua.

LIEUTENANT SCHRANK: In English.

– Nella mia lingua.

The first sentence represents the pre-translation and the second one is the final translation. The original sentence consists of only two words; on the other hand, the final translation has three words. I decided to eliminate the verb by maintaining an impersonal sentence, like in the original text.

LIEUTENANT SCHRANK: I realise if any of you helps me out, you might spoil your chance to murder each other over control of this earthly paradise. Mi rendo conto che se mi aiutate, perdereste l'occasione di uccidervi a vicenda per il controllo di questo paradiso.

LIEUTENANT SCHRANK: I realise if any of you helps me out, you might spoil your chance to murder each other over control of this earthly paradise. Capisco che se mi aiutaste, perdereste l'occasione ...di uccidervi per il controllo di questo paradiso.

Similarly, “mi rendo conto che” was too long; therefore, I changed it to “capisco che”. In addition, I deleted “a vicenda”. Moreover, there were some cases in which I joined the sentences on screen with the en dash (–) to differentiate the lines when there were many sentences in just a few seconds, in order to optimize the timings.

SUB [00:09:48:08>00:09:51:02]

MEN: You back down, Bernardo.
Don't be stupid.

– Fermo, Bernardo. Non fare lo stupido.

MAN: *No vale la pena.*

– Non ne vale la pena.

[EG: It's not worth it.]

For example, in the previous Italian translation I added the en dashes, keeping the lines in the same subtitle on screen. In the original script, the Spanish sentence was not considered; therefore, I had to add it in the translation.

SUB [00:26:00:00>00:26:02:10]

ANITA: *No digas esas cosas, niña.*

– Non dire così.

¿Que te pasa?

[EG: Don't say those things, girl.

What's wrong with you?

MARIA: It wouldn't look like a shroud if it was red.

– Non sembrerebbe un lenzuolo se fosse rosso.

In the same way, the Spanish sentences uttered by Anita were added in the translation. Anita and Maria are talking very fast and their voices overlap. Therefore, in the translation, because of the CPS limitation I had to eliminate some elements: “niña” and “¿Que te pasa?”.

Generally, I used the same method in many other cases where the characters’ voices overlapped.

4.3 Observations on the Final Translation

The subtitling translation process has been divided into two parts; the pre-translation, where I have simply translated the English/Spanish subtitles into Italian, providing an English gloss for the Spanish sentences as well. The second part of my work consisted of inserting my translation in Aegisub in the form of subtitles, considering the timecodes, which are sequences of numeric codes generated at regular intervals by a timing synchronization system, and the CPS, the Characters Per Second. I decided to set a limit of 20 characters per second, even though the optimal would be 16 CPS. The reason is because some sentences were not translated; therefore, not considered in the original timecodes. Consequently, the CPS were increased. Another reason is the fact that, in some parts, the dialogues were very fast and difficult to translate into Italian in just a few words. Moreover, as far as the final version of the movie’s translation in Aegisub is concerned, I used a simple font “Arial” and a quite big font size set at 40. The chosen colour for all subtitles is white and, in addition, I used italics for off-screen voices and songs’ lyrics.

To conclude, I can say that audiovisual translation for a movie is not an easy task, because there are many elements to take into consideration. In my opinion, subtitling is a more faithful translation method; as a matter of fact, if we consider the movie *West Side Story* and bilingual movies in general, it is noticeable that dubbing could be reductive in the case of diversity of languages and cultures.

Conclusion

This dissertation aimed to analyze audiovisual translation and its application to a multilingual movie, specifically the bilingual musical *West Side Story*. The film includes two spoken languages, which are English and Spanish. The protagonists of the movie are the Puerto Rican Sharks and the white ethnic Jets, who engage in a war that will lead the secret lovers, Tony and Maria, to a tragic faith. The main discussed topics are gang violence and juvenile delinquency, which were unusual topics at the time when the original musical was first presented on the Broadway stage. After the first theoretical chapter about audiovisual translation, my main goal was to create my own subtitles, providing the translation for both English and Spanish dialogues. As a matter of fact, the movie was conceived to leave the Spanish dialogues untranslated because the director wanted to highlight the tension between the two different communities. Since I am a student of both languages, I thought that creating a complete translation would have led to a greater understanding of the film for an audience who cannot speak either language. Therefore, my target audience is Italian, and my translation of subtitles would be from English/Spanish into Italian. Firstly, I have selected the parts of the movie in which there was the need for translation editing. Secondly, I have added the missing Spanish dialogues and translated them into English for the English gloss. Thirdly, I have started translating all the dialogues into Italian, and, finally, I have inserted the translation in Aegisub, a translation software. To successfully complete this task, I had to take into account many elements, such as the timecodes and the CPS.

In my dissertation I have discussed many topics, such as subtitling and dubbing, translation techniques in subtitling, audiovisual translation in relation to pragmatics, intercultural mediation, and the crossroads of disciplines. As regards subtitling and dubbing, I have analysed both AVT modes and compared them. They are both valid modes, even though in some specific cases, such as multilingual movies, the preferred strategy may be subtitling because it is more faithful to the original script. On the other hand, dialogue adaptation performed by dubbing interferes much more with the structure of a multilingual movie. Subtitling has an important educational value when learning a second language and is also considered as a quick method of translation; however, the subtitler does not have room for complex structures, which can cause a loss of lexical meaning. It is noticeable that multilingual movies have diversity of languages and cultures, and that dubbing could hide some important elements, such as different accents and dialects. As a matter of fact, in the Italian dubbing of *West Side Story*, I noticed that the Spanish dialogues were all left untranslated like in the original movie; however, everything else was revoiced in Italian and the difference between the English and the Spanish accent was concealed.

The studies carried out in the field of AVT have extensively demonstrated that the two main film translation modes, subtitling and dubbing, are both valid methods of translation. However, there are specific cases in which one method is preferred over the other. And this may be the case of subtitling when dealing with a bilingual movie such as *West Side Story*.

Appendix

Preliminary translation

OPENING FIGHT BETWEEN THE SHARKS AND JETS

MAN 1: *¡Oye, deja la mierda!*

Ehi, smettetela con le stronzate!

[EG: Hey, stop the crap!]

MAN 2: *¡Por muchachitos como ustedes, es que este mundo está lousy!*

Per ragazzini come voi, questo mondo fa schifo!

[For little boys like you, this world is lousy!]

¡Déjennos en paz!

Lasciateci in pace!

[EG: For little boys like you, this world is lousy!

Leave us alone!]

MAN 3: *Vámonos, chicos, ¡vamos! ¡Por acá, por acá!*

Andiamo, ragazzi! Per di là, per di là!

[EG: Come on, guys, come on! Over here, over here!]

[...]

POLICE OFFICER: you're in New York now.

Ora siete a New York.

You got a problem, you call the cops.

Se avete un problema, chiamate la polizia.

Youse can't play at being cops yourselves.

Non potete farvi giustizia da soli.

BERNARDO: *Pero* we call the cops, you show up and arrest us!

Ma se chiamiamo gli sbirri, voi arrestate noi!

[EG: But]

You're never around when these *hijueputas* mess up our stores and our streets. Non ci siete mai quando questi figli di puttana ci distruggono i negozi e le nostre strade.

[EG: Sons of a bitch]

RIFF: See, I get confused when you say "our streets", seeing how these streets are ours by right of being born here, *amigo*. Sono confuso da quel "le nostre strade", visto che sono nostre per diritto di nascita, amico.

[EG: Man]

- The Jets!

I Jets!

BERNARDO: *¿Tu crees que tu mandas aquí? ¿Ven acá canto 'e mama' o, pa' decirte quién es jefe!* Credi di comandare qui? Vieni qui che ti mostro chi è il capo!

[EG: Do you think you're in charge here? Come here I'll show you who's boss!]

RIFF: How many times do I gotta tell you, Bernardo? I don't speak spic.

Quante volte te lo devo dire, Bernardo? Non parlo ispanico.

POLICE OFFICERS: Hey, hey!
That's enough! That's enough!
Come on! Break it up!

Hey, hey!
Adesso basta!
Smettetela subito!

LIEUTENANT SCHRANK: Jesus wept, Baby John. Who did that to your ear?

Cristo Santo, Baby John. Chi è stato a farti questo all'orecchio?

BABY JOHN: Ow!

Ahia!

LIEUTENANT SCHRANK: Which one of them nailed you? Who cracked your head open, *hombre*? [EG: Man]

Chi di loro ti ha inchiodato? Chi ti ha spaccato la testa, ragazzo?

MAN: *A mí no me preguntes nada.*

Non rispondo.

[EG: Don't ask me anything.]

LIEUTENANT SCHRANK: In English.

Parla la mia lingua.

MAN: Same guy who nailed your ear, maybe?

Lo stesso che ti ha inchiodato, forse?

BABY JOHN: Maybe. I don't remember.

Forse. Non mi ricordo.

LIEUTENANT SCHRANK: I realise if any of you helps me out, you might spoil your chance to murder each other over control of this earthly paradise.

Mi rendo conto che se mi aiutate, perdereste la possibilità di uccidervi a vicenda per il controllo di questo paradiso.

RIFF: The Jets control it and you know it.

I Jest lo controllano e lei lo sa.

LIEUTENANT SCHRANK: Uh-huh, yeah but, golly gee, Balkan, not according to the New York City Committee for Slum Clearance, which has decided to pull this whole hellmouth down to the bedrock, and you're in the way.

Ah, sì, Balkan, ma non secondo il Comitato di Sgombero dei Bassifondi di New York, il quale ha deciso di radere al suolo questo girone infernale, e voi siete d'intralcio.

BABY JOHN: Aah!

Ahia!

LIEUTENANT SCHRANK: Nice reflexes, *muchacho* [EG: Boy]. So, any day now, all of you are gonna be evicted. You'll have to "vamoose" as we say in Spanish.

Bei riflessi, ragazzo. Perciò, da un giorno all'altro, sarete tutti sfrattati. Dovrete smammare.

BERNARDO: We're not relocating.

Noi non ci trasferiremo.

MEN: *Nosotros vivimos aquí.*

Noi qui ci viviamo.

[EG: We live here.]

We have rights.

Abbiamo dei diritti.

LIEUTENANT SCHRANK: Rights, huh? Diritti? E dove sono?
Where are they?

MEN: You back down, Bernardo.
Don't be stupid.

Fermo, Bernardo. Non fare lo stupido.

MAN: *Déjenlo, no vale la pena.*
[EG: Leave it. It's not worth it.]

Lascialo andare, non ne vale la pena.

BERNARDO: Some night, *muchacho*, maybe
you'll get to see me fight.

Una di queste sere, ragazzo, forse mi vedrà
combattere.

RIFF: 'Course, you'll have to leave your gun at
home, Lieutenant.

Dovrà lasciare a casa la pistola, Tenente.

LIEUTENANT SCHRANK: Evict yourself off
my crime scene, Bernardo.

Sparisci dalla mia scena del crimine, Bernardo.

BERNARDO: *Vamos.*
[EG: Let's go.]

Andiamo.

JETS: Chick, chick, chick.
Chickie, chickie, chickie.

Conigli, conigli, conigli.
Conigli, conigli, conigli.

LIEUTENANT SCHRANK: A boxer and a
singer.

Pugile e cantante.

JETS: Get a load of this guy.

Guardatelo.

LIEUTENANT SCHRANK: You want me to
book the whole bunch of you?
Keep up the serenade and see what...

Volete che vi sbatta tutti dentro?

Continuate la serenata e vedrete...

SHARKS: *¡Viva Puerto Rico libre!*

Viva Porto Rico libero!

[EG: Long live free Puerto Rico!]

SONG “LA BORINQUEÑA” (OFFICIAL ANTHEM OF PUERTO RICO)

Spanish	English	Italian
¡Despierta, Borinqueño!	Arise, Puerto Rican!	Svegliati, portoricano!
¡Que han dado la señal!	the call to arms has sounded!	Hanno dato il segnale!
¡Despierta de ese sueño	Awake from this dream,	Svegliati da questo sogno
¡Que es hora de luchar!	it is time to fight!	È ora di combattere!
A ese llamar patriótico	Doesn't this patriotic call	Al richiamo patriottico
¿No arde tu corazón?	set your heart alight?	Il tuo cuore non brucia?
¡Ven! Nos será simpático	Come! We are in tune	Vieni! Non ci daranno fastidio
El ruido del cañón	with the roar of the cannon.	I colpi di cannone
Nosotros queremos la libertad	We want liberty	Noi vogliamo la libertà
Nuestros machetes nos la darán	and our machetes	Ce la daranno i nostri machete
	will give it to us	
¡Viva Puerto Rico libre!	Long live free Puerto Rico!	Viva Porto Rico libero!
Oh, vámonos, Borinqueños	Come, Puerto Ricans	Forza, portoricani
Vámonos ya	Come now	Andiamo ora
Que nos espera ansiosa	since freedom awaits us	Che ci aspetta con ansia
	anxiously	
Ansiosa la libertad	Anxiously freedom	Con ansia la libertà
La libertad	Freedom	La libertà
La libertad	Freedom	La libertà
La libertad	Freedom	La libertà
¡La libertad!	Freedom!	La libertà!

MARIA, ANITA, BERNARDO, AND CHINO BEFORE THE DANCE

ANITA: María!

María!

María!

¡Ya vienen por ahí!

[EG: They're coming this way!]

They're gonna be here in five minutes.

Mamita.

[EG: Wonderful.]

Didn't you hear me...?

What are you doing? *Ay, nena...*

[EG: Come on, baby...]

MARIA: No, no, no, no.

It look like a shroud,

it's so big and so white.

ANITA: *No digas esas cosas, niña.*

¿Que te pasa?

[EG: Don't say those things, girl.]

What's wrong with you?

MARIA: It wouldn't look like a shroud
if it was red.

ANITA: *Con los muertos no se juega.*

[EG: You don't play with the dead.]

MARIA: *Este es el traje más ancho y más feo
que he visto en mi vida.*

[EG: This is the biggest and ugliest dress I've ever
seen in my life!]

ANITA: Speak English.

MARIA: In Gimbels, there are lots
of dresses that fit me.

Maria!

Stanno arrivando!

Saranno qui tra cinque minuti.

Bella.

Non mi hai sentito?

Cosa fai? Dai, piccola...

No, no, no, no.

Sembra un lenzuolo,

è così grande e bianco.

Che succede? Non dire così, tesoro.

Non sembrerebbe un lenzuolo se fosse rosso.

Non dire sciocchezze.

È il vestito più largo e brutto che abbia mai
visto.

Niente spagnolo.

Da Gimbels ci sono molti bei vestiti.

ANITA: And you don't shop in Gimbels.
You clean in Gimbels.

MARIA. - *Ay*.

ANITA: - Mm.
Ahorrar tus chavitos, fancy pants.
[EG: Save your pennies.]

MARIA: Aw. *Sí*.

ANITA: *Ay*, turn around.
Hmm. *Mira que bella*.
[EG: Look how pretty.]

MARIA: *Ay*, Anita. *Me has salvado la vida*.
Eres una santa.
[EG: You have saved my life! You are a saint!]
ANITA: Oh!
Ay, don't mess up my hair.
I just got it to act right.

MARIA: Ugh. OK.

ANITA: Get your shoes on.
Bernardo will be so mad
if we make him late.
And I want to dance.

MARIA: Bernardo's always mad.
Necesito lipstick.
[EG: I need lipstick.]
I'm too short. I need, please.
Please, some lipstick,

Ma tu non ci compri niente, ci fai solo le pulizie.

– Oh.

– Mm.
Risparmi il suo denaro, signorina.

Sì.

Dai, girati.
Guardati quanto sei bella.

Mi hai salvato la vita, Anita.
Sei una santa.

Oh!
Dai, non spettinarmi.
Li ho appena sistemati.

Ah. Ok.

Mettiti le scarpe.
Bernardo si arrabbia se facciamo tardi.
Io voglio ballare.

Bernardo è sempre arrabbiato.
Ho bisogno del rossetto.
Sono troppo bassa. Ne ho bisogno.
Per favore, un po' di rossetto,

and maybe some eyeliner.

e anche un po' di eyeliner.

ANITA: - Hmm.

– Hmm.

MARIA: - The boys think I'm a kid.

– I ragazzi mi vedono come una bambina.

ANITA: You are a kid, kiddo.

Tu sei piccola, piccola.

MARIA: I'm 18. I have a job.

Ho 18 anni e un lavoro.

I've been taking care of *Papi* [EG: Dad]
since I was six.

Mi prendo cura di Papi da quando avevo 6
anni.

Bernardo thinks I'm a baby.

Bernardo mi crede una bambina.

ANITA: Who cares what Bernardo thinks?
Chino is the only boy who counts.

Che ti importa cosa pensa?
Chino è l'unico che conta.

MARIA: Oh, Chino. *Mi primer baile*
en Nueva York

Il mio primo ballo
a New York

and I have to go with the *zángano* I don't want to.
[EG: My first dance in New York and I have to go
with that stupid boy I don't want to.]

e devo andarci con quello scemo che non mi
piace.

ANITA: *Ay*, be nice. Chino is a very sweet boy.

Sii gentile. Chino è un bravo ragazzo.

MARIA: Y Bernardo es un *dictador*.
[EG: And Bernardo is a dictator.]

E Bernardo un dittatore.

ANITA: You can't take that personally.
He's got to be like that.
It's how he got to be a great boxer.
Everyone's afraid of him.

Non prenderla sul personale.
Lui deve essere così.
È così che è diventato un grande pugile.
Tutti hanno paura di lui.

MARIA: Mm, but I'm not.

Io no.

BERNARDO: Anita, we're home.

Are you ready? Chino's here.

Dale, entra.

[EG: Come in.]

You gotta dance with her.

Júralo. Pero no te vayas a echar pa'trás como-

[EG: Swear it to me. But don't go back like-]

CHINO: - I don't know how to dance.

BERNARDO: - *Ay.*

She's bossy. She gonna show you how.

Pero tú tienes que...

Coño, buddy boy, lo abotonaste mal.

[EG: But you have to - shit... you buttoned it wrong.]

Don't move.

CHINO: You always look out for me.

You're the best friend I ever had.

I owe you so much.

But I just wish that...

BERNARDO: You're the smartest friend I ever had.

Maria needs to meet smart guys like you.

CHINO: Let me join the Sharks.

BERNARDO: *Ay, muchacho,* not this again.

CHINO: *Por favor,* let me help you protect our people.

[EG: Please]

Anita, siamo a casa.

Siete pronte? Chino è qui.

Dai, entra.

Devi ballare con lei.

Giuralo. Ma non ti spaventare...

– Non so ballare.

– Cavolo.

Ha un bel caratterino. Te lo insegnerà lei.

Però tu devi...Cazzo, amico, ti sei abbottonato male.

Non muoverti.

Ti prendi sempre cura di me.

Sei il miglior amico che abbia mai avuto.

Ti devo tanto.

Ma vorrei che...

Sei l'amico più intelligente che abbia mai avuto.

Maria deve conoscere più tipi come te.

Voglio far parte degli Sharks.

No, ragazzo, smettila.

Per favore, lasciami proteggere la nostra gente.

BERNARDO: No.

You keep out of that. It's stupid.

We gotta do it, but it's stupid.

CHINO: María can't like a *lambeojo*

who just works day and night.

Never stands up like her brother does.

BERNARDO: She says all the time

she doesn't want anyone like me.

Just be Chino.

But be a Chino who dances.

ANITA: *Preciosa.*

[EG: Lovely.]

BERNARDO: *Sí, bien linda.*

[EG: Yes, very pretty.]

You look like *Mami*.

[EG: Mum]

And, Chino, *qué guapo.*

[EG: How handsome.]

BERNARDO: He took off from night school

just so he could take you to the dance.

MARIA: *Gracias, Chino.*

[EG: Thank you, Chino.]

ANITA: Night school, accounting, and...

And, Chino, what else

are you learning about?

No.

Restane fuori. È da stupidi.

Dobbiamo farlo, ma è da stupidi.

A Maria non può piacere un leccapiedi

che lavora sempre.

E che non si impone mai, come invece
fa suo fratello.

Mi dice sempre

che non vuole qualcuno come me.

Sii te stesso.

Un te stesso che balla.

Bellissima.

Sì, molto carina.

Mi ricordi la mamma.

E, Chino, molto affascinante.

Ha saltato la scuola serale

solo per portarti al ballo.

Grazie, Chino.

Scuola serale, contabilità, e...

Cos'altro fai?

CHINO: Adding machine repair.

Riparo addizionatrici.

ANITA: And just think,
how many adding machines
in New York City.
Chino is gonna be rich.

Prova a pensare,
a quante addizionatrici ci sono a
New York.
Chino diventerà ricco.

CHINO: Well, not exactly, *pero...*

Beh, non esattamente, però...

BERNARDO: Boxers get rich.

I pugili diventano ricchi.

MARIA: Boxers get their brains knocked out.

Ai pugili spaccano la testa.

BERNARDO: Bossy, *como te dije*,
y una wiseass.

Un bel caratterino, come ti dicevo,
e una saputella.

[EG: Like I told you.]

Óyeme bien,

Ascoltami bene,

[EG: Listen to me carefully]

The *gringos* tonight,
they stare because...

se stasera gli americani ti fissano,
è perchè...

[EG: Americans]

ANITA: Oh, like you don't stare.

Come se tu non li fissassi.

BERNARDO: Because our girls
make their girls look lousy.
Si alguno de ellos te falta el respeto,

perchè le nostre ragazze
fanno sembrare brutte le loro.
Se qualcuno di loro ti manca di rispetto,

[EG: If any of them disrespect you]

The first gringo boy
who smiles at you... Pow!

Il primo americano che ti sorride... Pum!

ANITA: *Ay*, Mr. Juvenile *Delincuente*.

Oh, Signor Delinquente Minorenne.

[EG: Delinquent]

BERNARDO: *Vamos.*
I told you she likes him.

Andiamo.
Ti ho detto che le piace.

THE DANCE

MAN 1: How about you give me some room? Che ne dici di darmi un po' di spazio?

MAN 2: *Tú estás metido en el medio, ¿qué te pasa?* [EG: You're stuck in the middle, what's wrong with you?] Che c'è? Tu sei in mezzo.

BERNARDO *¿Pero qué carajo quieres, gringo estúpido?* [EG: But what the hell do you want, stupid gringo?] Ma che cazzo vuoi, stupido americano?

RIFF: You wanna dance, buddy? Vuoi ballare, amico?
POLICE OFFICER: Get back! State indietro!
Let's back up! Back up! Indietro!

HOST: Everyone, keep calm now! Calmatevi subito!
Contain the aggression, OK? Contenete l'aggressività, ok?

POLICE OFFICER: What's the matter with you guys? Cosa vi prende, ragazzi?
Pretty girls wanting to dance Delle belle ragazze vogliono ballare
and all youse can think of e voi pensate solo a picchiarvi.
is to beat up on each other.

HOST: Thank you, Officer. Grazie, agente.
Alright! Alright! Ok! Ok!
So, tonight is a social experiment, Stasera è un esperimento sociale, ragazzi e
boys and girls, ragazze,

brotherhood and all that,
and you're the guinea pigs.
Thank you, right on cue.
Be nice to each other!
Give us some hope!
Just for a little bit,
then you can revert back
to your true feral selves.

Now, boys,
get into a big circle facing in.

And, girls, make a small circle
on the inside, facing out.

MAN: *¡Pérate, 'pérate! ¿Y a usted dónde le
toca?* [EG: Wait, Wait! And where is your turn?]

HOST: Speak English
in school-sponsored functions!
Now, everyone, please!

POLICE OFFICER: You heard the man!
All youse fall in!
Hey!
Hey! Bernardo!
Anita! *Qué bella.*
[EG: How pretty.]
Hey, buddy!
Yeah, Riff!
- OK.
- Sorry.
- Excuse us.
- I'm sorry.

HOST: Boys, step it right. Girls, left.

fratellanza e via dicendo,
e voi siete le cavie.

Grazie, giusto in tempo.

Siate gentili l'uno con l'altro!

Dateci una speranza!

Solo per un po',

poi potete tornare

alla vostra natura selvatica.

Ora, ragazzi, formate un grande cerchio rivolto
all'interno.

e voi, ragazze, formate un piccolo cerchio
all'interno, che sia rivolto all'esterno.

Aspetti, aspetti! E a lei dove le tocca?

Si parla inglese

negli eventi organizzati dalla scuola!

Ora, per favore!

Lo avete sentito! Tutti al vostro posto!

Hey!

Hey! Bernardo!

Anita! Che bella.

Hey, amico!

Sì, Riff!

– Ok.

– Scusa.

– Scusa.

– Mi dispiace.

I ragazzi a destra. Le ragazze a sinistra.

And when the music stops,
ya dance with whoever's in front of ya.

Quando la musica si ferma,
ballerete con chiunque abbiate di fronte.

ANITA: ¡Ponle fuego, vamos!

Avanti, scateniamoci!

[EG: Put fire on it, come on!]

TONY AND MARIA'S FIRST MEETING AT THE DANCE

TONY: It's funny, I wasn't planning
on showin' up tonight.

É buffo, ma non avevo intenzione di venire
stasera.

MARIA: You don't like dancing?

Non ti piace ballare?

TONY: No.

No.

I mean, yeah.

Insomma, sì.

I like it.

Mi piace.

I like it a lot, dancing with you.

Mi piace molto ballare con te.

It's just, you're, uh...

É solo che sei...

MARIA: You're tall.

Sei alto.

TONY: Yeah, I know.

Sì, lo so.

You're not.

Tu no.

MARIA: You're not Puerto Rican?

Non sei portoricano?

TONY: You're just figuring that out?

L'hai capito solo ora?

MARIA: From down here, I wasn't sure.

Da quaggiù non ne ero sicura.

TONY: Is that OK? That I'm not?

Va bene lo stesso se non lo sono?

MARIA: I don't know.

Creo que sí, pero...como yo nunca.

[EG: I think so, but...like me never.]

Since I...

I never seen you before.

This is my first time dancing

in New York City,

so, you tell me.

Is it OK?

Non lo so.

Credo di sì, ma io non ho mai...

Insomma, io...

Non ti ho mai visto prima.

É il mio primo ballo a New York,

quindi dimmelo tu.

Ok?

TONY: There's not much I can do about it, so...

I'm sorry. You just...

caught me by surprise, is all.

I'm a by-the-book type. So...

Non posso farci molto, quindi...

Mi dispiace. Mi hai...

colto di sorpresa, ecco.

Sono un po' all'antica.

MARIA: By the book?

All'antica?

TONY: Try me again.

Riprova.

WOMAN: María! María!

¿Qué haces? ¡Sal de ahí ahora mismo!

[EG: What are you doing? Get out of there right now!]

Maria! Maria!

Cosa fai? Esci subito!

BERNARDO: María!

¿Dónde está mi hermana?

[EG: Where is my sister?]

María. *¿Estás bien?*

[EG: Are you OK?]

Maria!

Dov'è mia sorella?

Maria, stai bene?

MARIA: *Sí, estoy bien. ¿Y Anita?*

[EG: Yes, I'm fine. And Anita?]

Sì, sto bene. E Anita?

TONY: I'm glad to meet you, I'm...

Piacere di conoscerti, sono...

BERNARDO: What were you doing
under there with my sister?

Cosa facevi lì dietro con mia sorella?

MARIA: - Bernardo, no! *¡No me hizo nada!*
[EG: He didn't do anything to me!]

– Bernardo, no! Non mi ha fatto niente!

BERNARDO: - María!

– Maria!

TONY: I wasn't doing nothing.

Non le ho fatto niente.

BERNARDO: *¿Tú conoces al pendejo ese?*
[EG: Do you know that asshole?]

Conosci questo stronzo?

¿Tú no sabes lo que él quiere?

Non sai quello che vuole?

[EG: Don't you know what he wants?]

POLICE OFFICER: Back up there, Bernardo.
You ought to know better.
Ain't you learned nothing?

Indietro, Bernardo.

Non hai imparato niente? Dovresti saperlo.

TONY: I didn't mean no disrespect.
I just wanted to dance with her.

Non volevo mancarle di rispetto.

Volevo solo ballare con lei.

BERNARDO: She don't wanna dance
with you, American.

Non vuole ballare con te, americano.

HOST: Come on, we're all Americans, right?

Siamo tutti americani, no?

BERNARDO: Keep away from her, *hijo de puta!*

Stalle lontano, figlio di puttana!

POLICE OFFICER: Hey, hey! Now that
sounded kinda rough, Bernardo,
and I ain't having it.

Hey, hey! Sembrava qualcosa di brutto,
Bernardo,
e io non lo accetto.

ANITA: *Ya, tranquilo, que no pasó nada.*

[EG: Calm down, nothing happened.]

Calmati, non è successo nulla.

POLICE OFFICER: Youse gonna fight
or youse gonna dance?

Volete litigare o ballare?

GRAZIELLA: I wanna dance,

God damn it!

God damn it, Riff,

you swore to me

you wasn't starting nothing.

You promised me

that we could dance first

and then you was

only gonna challenge 'em...

Voglio ballare, maledizione!

Cavolo, Riff,

mi avevi giurato che non avresti

litigato con nessuno.

Mi avevi promesso che prima avremmo ballato

e poi li avresti solo sfidati...

RIFF: I am here to dance, girly girl.

Ain't that what we been doin'?

Sono qui per ballare, tesoro.

Non è quello che stiamo facendo?

POLICE OFFICER: Challenge who to what?

Sfidare chi a cosa?

GRAZIELLA: Like I know.

Like he tells me anything.

Come se lo sapessi!

Come se mi dicesse qualcosa.

CHINO: *María, ¿te quieres quedar*

o te llevo a la casa?

[EG: Do you want to stay or should I take you
home?]

Maria, vuoi restare o ti porto a casa?

MARIA: *Gracias por bailar conmigo.*

[EG: Thank you for the dance.]

Grazie per aver ballato con me.

Grazie del ballo.

TONY: Sure. No, I mean, thank you

Di niente. No, insomma, grazie a te

for the dance and for the...

del ballo e per...

ANITA: *Ay...*

Oddio...

RIFF: Let's say...

Diciamo...

Let's say we visit the head
and we'll pow-wow friendly like.

Diciamo che andiamo in bagno
per una riunione amichevole.

You, me,
and my troublemaking buddy here.

Io, te, e il mio amico combinaguai.

ANITA: Do you wanna start World War III?

Vuoi far scoppiare la Terza Guerra Mondiale?

Ay, María, María.

Accidenti, Maria, Maria.

MARIA'S BALCONY

MARIA: *¿Quién es?*

Chi è?

[EG: Who is it?]

TONY: It's me!

Sono io!

MARIA: Are you crazy? You can't...

Sei pazzo? Non puoi...

What are you doing,
spooking around *como una rata?*

Cosa fai, aggirandoti qui come un ratto?

[EG: like a rat?]

TONY: Come down.

Vieni giù.

- Meet me on the corner...

- Vediamoci all'angolo...

MARIA: - No! *¿Cómo supiste donde vivo?*

- No! Come sapevi dove abito?

[EG: How did you know where I live?]

TONY: Let's meet on the, uh...

Incontriamoci al...

MARIA: <i>No. ¡Tú no puedes estar aquí!</i>	No. Non puoi stare qui!
[EG: No. You can't be here!]	
TONY: What's that mean?	Cosa significa?
MARIA: It means "go away."	Significa "vattene via".
TONY: Can I come up?	Posso salire?
MARIA: No.	No.
TONY: - But I found you.	- Ma ti ho trovato.
MARIA: - Please.	- Per favore.
My brother's so angry now,	Mio fratello è molto arrabbiato,
he might...	potrebbe...
TONY: I'll make him like me. Everybody does.	Farò in modo di piacergli. Piaccio a tutti.
MARIA: There's nobody who everybody likes.	Nessuno piace a tutti.
TONY: Yeah, but, so long as you like me,	Sì, ma finchè piaccio a te,
I'm OK with that.	va tutto bene.
MARIA: <i>¡No hables!</i> Please, you have to go.	Non parlare! Per favore, vattene.
[EG: Don't speak!]	
<i>Ay, Dios mío. No, no, no.</i>	Oddio, no, no, no.
[EG: Oh, my God. No, no, no.]	
BERNARDO: María! We're home.	Maria! Siamo a casa.
ANITA: Need a little rum?	Ti va del rum? Aiuta a dormire.
It'll help you sleep.	

BERNARDO: Who needs to sleep?	Chi ha bisogno di dormire?
ANITA: Oh, not here. In the bedroom.	Non qui. In camera da letto.
MARIA: <i>¿Dónde estás?</i> [EG: Where are you?] Where are you? <i>¡Ay!</i>	Dove sei? Dove sei? Ah!
TONY: Is it locked?	É chiusa?
MARIA: <i>Sí</i> , but there's no key.	<i>Sí</i> , ma non c'è la chiave.
TONY: Well, that's against the law. You ought to report that.	É contro la legge. Dovresti denunciarlo.
MARIA: OK, I will. Now, please go, or something bad will happen...	Ok, lo farò. Ora, vai, o finirà male...
TONY: Run away with me. I'm serious. Don't laugh.	Scappa via con me. Sono serio. Non ridere.
MARIA: <i>Sí</i> , serious. Maybe tomorrow I'll run away with you.	<i>Sì</i> , serio. Forse domani scapperò via con te.
TONY: Tomorrow? Deal.	Domani? Ok.
MARIA: Wait! Tomorrow, where?	Aspetta. Domani, dove?
TONY: I can't see ya.	Non ti vedo.
MARIA: Careful.	Attento.

What's your name?	Come ti chiami?
TONY: Tony.	Tony.
MARIA: See you tomorrow, Tony.	A domani, Tony.
TONY: - You promise me?	Me lo prometti?
MARIA: - What?	Cosa?
TONY: You gotta see me tomorrow. Nobody else. Only me.	Domani ti vedi con me. Con nessun altro. Solo me.
BERNARDO: <i>¡María! ¡Vente pa'dentro!</i> [EG: Maria! Come inside!]	Maria! Torna dentro!
MARIA: <i>¡Sí, ya voy! ¡Me estoy vistiendo!</i> [EG: Yes I'm going! I am getting dressed!] Tomorrow.	Sì, arrivo! Mi sto vestendo! A domani.
TONY: Tomorrow.	A domani.
MARIA: <i>Sí.</i> Wait! What time?	Sì. Aspetta! A che ora?
TONY: Uh, tomorrow night?	Domani sera?
MARIA: I work.	Lavoro.
TONY: 2:00? PM? 72nd Street subway station. Uptown side.	Alle due? Del pomeriggio? Alla stazione della metropolitana sulla 72esima. Nella parte alta della città.
MARIA: <i>Sí. Sí, OK. Now...</i> Wait! Wait!	Sì. Sì, ok. Ora... Aspetta! Aspetta!

I forgot why I called you.

Non ricordo più perché ti ho chiamato.

TONY: I'll wait till you remember.

Aspetterò finché lo ricordi.

MARIA: Tony is Antonio?

Tony sta per Antonio?

TONY: Anton.

Anton.

MARIA: *Te adoro*, Anton.

Ti adoro, Anton.

[EG: I adore you, Anton.]

TONY: *Te adoro*, María.

Ti adoro, Maria.

BREAKFAST WITH ANITA AND BERNARDO

ANITA: María! Breakfast, *niña*.

Maria! Tesoro, la colazione.

BERNARDO: Last night I dreamed

Ieri notte ho sognato di essere tornato a Porto

I was back in Puerto Rico.

Rico.

In my dream, we had six kids.

Nel mio sogno avevamo sei figli.

ANITA: Six kids? Marry a cat.

Sei figli? Sposati una gatta.

BERNARDO: I've been asking you for five years.

Te lo chiedo da cinque anni.

ANITA: Mm-hmm.

Mm-hmm.

You want to marry me,
then leave the gringos alone.

Se mi vuoi sposare, devi lasciare in pace
gli americani.

BERNARDO: I'm gonna make
quick work of the Jets.

Mi libererò in fretta dei Jets.

ANITA: You sound like the funny papers. "The
Jets."

Sembri una di quelle vignette "I Jets".

BERNARDO: – *y después - Poquito a poco*
te voy a hacer todo eso,
esas cositas que te encantan.

– e poi - poco a poco
ti farò tutto questo,
quelle cose che ti piacciono.

[EG: and then, little by little I'm going to do all
that to you, those little things that you love.]

ANITA: English. We gotta practice.

Parla in inglese. Dobbiamo esercitarci.

BERNARDO: - Anita María Teresa...

– Anita María Teresa...

ANITA: - Oh.

– Oh.

BERNARDO: Josefina...

Josefina...

MARIA: Good morning.
I'm right here.

Buongiorno.
Sono proprio qui.

ANITA: *Hazme feliz esta noche.*
[EG: Make me happy tonight.]
Stay here and don't fight?

Stanotte rendimi felice.
Resta qui e non combattere.

MARIA: What fight?

C'è un combattimento?

BERNARDO: Don't worry about that.

Non preoccuparti.

MARIA: You don't have a fight till next week.
The match with that Thompson guy.

Non devi batterti fino alla prossima settimana.
L'incontro con quel Thompson.

What was his name?

Come si chiama?

ANITA: Your brother has something
to say to you.

Tuo fratello deve dirti una cosa.

BERNARDO: I apologise
for behaving last night like a...

Mi scuso se ieri sera
mi sono comportato come un...

ANITA: Like a gangster.

Come un criminale.

BERNARDO: *Sí, como un gangster.*

Sì, esatto.

MARIA: It was embarrassing.

É stato imbarazzante.

ANITA: And he's apologising.

E si sta scusando.

BERNARDO: *Perdón.*

Scusa.

[EG: Sorry.]

MARIA: I'm a grown-up now, Bernardo.
I can dance with anyone I like.

Sono un'adulta ormai, Bernardo.
Posso ballare con chiunque io voglia.

BERNARDO: As long as he's *puertorriqueño*.
[EG: Puerto Rican]

Solo se è portoricano.

MARIA: But why? Tony's a nice boy.

Ma perchè? Tony è un bravo ragazzo.

BERNARDO: Tony? *¿Oíste eso?*
[EG: Did you hear that?]

Tony? Hai sentito?

MARIA: Tony. Who cares if he's a...?
I don't know what he is. A Yankee?

Tony. A chi importa se è...?
Non so cosa sia. Uno Yankee americano?

BERNARDO: He's a Polack. That's what he is. É un polacco. Ecco cos'è.

A big, dumb Polack.

Un grosso, stupido polacco.

ANITA: "Polack," says the spic.

“Polacco”, dice l’ispanico.

Now you sound like a real American.

Ora sembri proprio americano.

BERNARDO: I don't want you to marry a gringo.
Non voglio che tu ne sposi uno.

MARIA: Marry him?

Sposarlo?

I danced with him, Bernardo.

Ho ballato con lui, Bernardo.

For a minute, until you...

Per un minuto, finché tu...

You're crazy.

Sei pazzo. Non ti parlo più.

I can't talk to you anymore.

Non ne posso più! Non sono una bambina!

¡Ya no lo soporto! ¡No soy una bebé!

[EG: I can't stand it anymore! I'm not a baby!]

Stavo bene da sola.

I was OK on my own.

Just me and *Papi*

Solo io e papà per cinque anni,

for five years without you,

senza di te,

while you came here,

e poi sei venuto qui,

where you do everything you want.

dove fai quello che vuoi.

You... You study, and you make money...

Tu... tu studi, e fai soldi...

ANITA: And he boxes.

E fa il pugile.

MARIA: *Sí*. And you have your boxing.

Sì. E hai il tuo pugilato.

ANITA: And he fights in the streets.

E combatte per strada.

MARIA: Don't fight with the Jets.

Non combattere con i Jets.

¡Mami estaría avergonzada!

La mamma si vergognerebbe!

[EG: Mom would be embarrassed!]

BERNARDO: I want you to be happy.

Voglio che tu sia felice.

Te quiero mucho y tengo que proteger-

Ti voglio bene e ti devo proteg-

[EG: I love you a lot and I have to protect you.]

ANITA: Mm.

Here, dead man, eat your eggs.

And everyone, speak English.

MARIA: *Yo también te quiero mucho.*

[EG: I love you a lot, too.]

But I'm here, too.

And I... I want to make a life, a home.

Maybe go to City College

like Rosalía's cousin, Virginia.

I want to be happy here.

BERNARDO: *Pero Nueva York no te hace feliz-*

[EG: But New York doesn't make you happy-]

ANITA: English.

BERNARDO: Puerto Rico, *sí.*

MARIA: That is what you think.

- I'm gonna think for myself.

BERNARDO: - You keep away from him.

Mientras tú vivas-

[EG: As long as you live-]

As long as you're in my house...

ANITA: This ain't your house.

She pays rent here

same as me and you.

BERNARDO: This is about family.

Tú tienes que respe-

[EG: You have to respect-]

Mm.

Uomo morto, mangia le tue uova.

E parlate inglese.

Anch'io ti voglio bene.

Ma ci sono anch'io, qui.

E... voglio farmi una vita, una casa.

Magari andare al City College

come la cugina di Rosalia, Virginia.

Voglio essere felice qui.

Ma New York non ti rende felice...

Inglese.

Porto Rico, sì.

È quello che pensi tu.

– Voglio pensare con la mia testa.

– Sta' lontano da lui.

Finché vivi...

Finché sei in casa mia...

Questa non è casa tua.

Lei paga l'affitto come me e te.

Questo riguarda la famiglia.

Tu devi rispe-

ANITA: Ah! *¿Y ahora yo noy soy parte de la familia?* Ah! E io non faccio parte della famiglia?

¿Y por qué? ¿¡Porque soy prieta!?

E perché? Perché sono scura di pelle?!

[EG: Oh, and now I'm not a part of the family?

And why? Because I'm black?]

BERNARDO: *Eso no es lo que quise decir!*

Non volevo dire quello! Anita, no.

Anita, eso no. María... ¡Te prohibo ver a ese estúpido Polack!

María... ti proibisco di vedere quello stupido polacco!

[EG: That's not what I meant! Anita, not that - I forbid you to see that stupid Polack!]

MARIA: Maybe Chino and your friends fall down at your feet,

Forse Chino e i tuoi amici cadono ai tuoi piedi,

and maybe you scare the *Americanos*

e forse spaventi gli americani

when you make fists and angry faces...

quando tiri pugni e fai l'arrabbiato...

Pero yo no estoy interesada ni en boxeo ni en peleas.

Ma io non sono interessata né alla boxe né alle risse.

¡Y tú no eres mi jefe!

E tu non sei il mio capo!

[EG: But I am not interested in boxing or fighting. And you are not my boss!]

And I am not interested

E non mi interessa cosa hai da dire.

in what you have to say.

ANITA: *Amarrame eso.*

Legamelo.

[EG: Tie it up for me.]

Vuoi sapere dov'è casa mia?

You want to know where my home is?

It's where I pay rent. Right here,

È dove pago l'affitto. Proprio qui,

where I work my fingers raw,

dove mi distruggo le dita,

mending pants and hemming neckties

rammendando pantaloni e orlando cravatte

so that I can earn enough money

così da guadagnare abbastanza denaro

to pay other girls to sew for me,

per pagare delle ragazze che cuciano per me,

so that someday

finché un giorno potrò affittare un negozio tutto

I can rent a shop of my own

mio

in this great, big,
beautiful *Nueva York*.

Ah.

And if you think
that I'm going back home
to Puerto Rico with six kids
that I put to bed hungry every night,
amor de mi vida, you are dreaming.

[EG: love of my life]

BERNARDO: In Puerto Rico, our kids won't get
fat like the kids in New York.

nella meravigliosa New York.

Ah.

E se pensi
che torni a Porto Rico con sei figli
da mettere a letto affamati ogni sera,
amore della mia vita, tu stai sognando.

A Porto Rico, i nostri figli non ingrasseranno
come quelli di New York.

THE RUMBLE

MAN: Welcome to the North Pole.
It's salt.
For when the streets ice up.

BERNARDO: *La puerta*.
[EG: The door.]

RIFF: Kill the lights.

BERNARDO: Promised your buddy
was gonna be here.
If you don't keep your word, *jefe*,
how am I going to believe
you'll keep out

Benvenuti al Polo Nord.
É sale.
Per il ghiaccio sulle strade.

La porta.

Spegnete le luci.

Avevi promesso che ci sarebbe stato il tuo
amico.
Se non mantieni la parola, capo,
come posso credere
che starete fuori dal nostro territorio

of our territory after...

¿Que haces aquí?

¡Te dije que te quedarás fuera de esto!

[EG: What are you doing here? I told you to stay out of this?]

dopo...

Cosa fai qui?

Ti avevo detto di starne fuori!

CHINO: *Lo sé, pero quiero ayudar. Me quedo.*

[EG: I know, but I want to help. I'm staying.]

Lo so, ma voglio aiutare. Rimango qui.

RIFF: And just when all hope is lost...

So, is this the shot heard

round the world,

or just, you know, more of your bullshit?

E quando la speranza sembrava perduta...

Allora, questo è lo sparo che apre la

battaglia,

o solo un'altra delle tue cazzate?

TONY: Don't ask me about shooting, pal.

You're the one with the gun.

Non parlarmi di spari, amico.

Sei tu che hai la pistola.

RIFF: That's right, and who are you?

Friend or foe?

Sì, e tu chi sei?

Amico o nemico?

TONY: - You're out of control.

Sei fuori controllo.

RIFF: - Hey.

I don't need it if you stand with us.

Here, take it.

Go on, it'll be safe with you.

And you pitch in.

Hey.

Non ne ho bisogno se sei con noi.

Prendila.

Dai, è al sicuro con te.

E tu partecipi.

TONY: I wanna talk to...

RIFF: I'm doing the talking now.

- Lets do it!

ALL: - Yeah!

Voglio parlare con...

Sono io a parlare ora.

– Cominciamo!

– Sì!

RIFF: Right now!

Adesso!

TONY: - Can I talk to you?

– Posso parlarti?

RIFF: - Anything you need to say,
- you can say through me.

– Qualunque cosa tu debba dire,
posso dirlo io.

BERNARDO: - We talked enough.
Let's try something else.

– Basta parole.
Proviamo qualcos'altro.

TONY: You and me,
we just got off on the wrong foot,
is all.

Tu ed io,
abbiamo cominciato col piede sbagliato,
tutto qui.

BERNARDO: I always know which foot I'm on. Io so sempre su quale piede sto.

TONY: We all know you can fight, Bernardo.
So, can you just quit dancing for a second...

Tutti sappiamo che sai combattere, Bernardo.
Puoi smettere di ballare per un secondo...

RIFF: Yeah, can you quit
whispering in his ear?

La smetti di sussurargli nell'orecchio?

TONY: ...and listen to what I came here to tell
you? ...e ascolti cosa ho da dirti?

I got nothing against you.
And... And if I, somehow or other,
if I offended you,
I apologise.

Non ho niente contro di te.
E... e se io, in qualche modo,
ti ho offeso,
Mi scuso.

MAN: *Oye, pana*, I thought
[EG: Listen, man]
we were going to fight.

Ascolta, amico. Credevo
dovessimo combattere.

MAN: *¿Qué carajo está pasando?*
[EG: What the hell is going on?]

Che cazzo succede?

RIFF: Did you bring him flowers, too?
Come on, quit flirting with him!
Close his eyes!

Gli hai portato dei fiori?
Dai, smettila di flirtare!
Finiscilo!

TONY: Hey, can't you shut up for a single
goddamn second?

Hey, puoi tacere per un secondo?

RIFF: What are you afraid of?
Your parole officer?
You are breaking my heart with this shit!
- Come on!

Di cosa hai paura? Del tuo agente di
sorveglianza?
Mi spezzi il cuore così!
- Ma dai!

BERNARDO: - A convict?
How long in prison?

- Un ex-detenuto?
Quanto in prigione?

TONY: Uh, a year.
In prison, there were Puerto Ricans,
Dominicans?

Un anno.
In prigione c'erano portoricani, dominicani?

TONY: Sure. Puerto Ricans, Dominicans,
Cubans.

Certo, portoricani, dominicani, cubani.

BERNARDO: They love locking up us brown
guys.

Amano mettere dentro noi con la pelle scura.

TONY: This is not about skin.
It's... It's about...

Non c'entra la pelle.
Qui si parla di...

RIFF: It's about territory!

Si parla di territorio!

JETS: That's right! Our territory!

Esatto! Il nostro territorio!

TONY: None of us would be here

Nessuno di noi sarebbe qui se non credesse

if any of us believed
we had any place else to be.

di avere un altro posto dove stare.

BERNARDO: What did you do to get
yourself locked up, *primo*? [EG: buddy]

Cosa hai fatto per farti arrestare, amico?

RIFF: He beat the snot outta someone
like you!

exactly Ha picchiato a sangue proprio uno come te!

TONY: It don't matter what I did.
I'm different now. And...
you don't gotta worry about me
being with María.

Non importa cos'ho fatto.
Ora sono diverso. E...
non devi preoccuparti di me e Maria.

BERNARDO: So, you told God and *Jesús*
when you get out,
you gonna become somebody new?
Am I right, *pendejito*? [EG: jerk]
And then you came to that dance
and you see my sister,
and you think...
"How about I get myself a brown girl?"
"I never spent time
with a little *puertorriqueña* before."

Così hai detto a Dio e Gesù
quando sei uscito, che saresti diventato un'altra
persona?
Ho ragione, stronzo?
E poi sei venuto al ballo,
vedi mia sorella,
e pensi...
"E se mi prendessi una ragazza nera?"
"Non sono mai stato prima con una piccola
portoricana."

RIFF: Tony!

Tony!

BERNARDO: "If I can be
with a coloured girl like her,
"I'll be somebody better than I was.
"Somebody I never been before."

"Se mi metto con una ragazza di colore,
"Sarò un uomo migliore."
"Un uomo che non sono mai stato."

MAN: - Put your hands up!
- Come on! Hit him!

- Proteggiti!
- Dai! Colpiscilo!

Come on!

Forza!

BERNARDO: *¿Pero con mi hermana? No.*

Ma con mia sorella? No.

[EG: But with my sister? No.]

RIFF: He won't fight you,
fight someone who will.

Lui non si batte,
battiti con qualcuno che vuole battersi.

TONY: I love her, Bernardo.
Stay out of this!

Io la amo, Bernardo.
Stanne fuori!

BERNARDO: *¡No se metan!*

Non immischiatevi!

[EG: Don't get involved!]

MAN: Finish it!

Finiscilo!

Tony!

Tony!

What the hell are you doing?

Ma che stai facendo?

Tony.

Tony.

Come on.

Andiamo.

BERNARDO: Fight me!

Battiti con me!

MAN: Riff...

Riff...

TONY: - OK. That's enough.

– Ok. Ora basta.

– Tony! Tony! Tony!

RIFF: - Tony! Tony! Tony!

Let go! Let go!

Lasciami andare!

Its OK. Its OK.

Va tutto bene.

Take it out.

Tirallo fuori.

MAN: Tony, come on!

Tony, andiamo!

Come on! Come on.

Avanti.

Tony, come on!

Tony, andiamo!

CHINO: *Qué Dios te bendiga.*

Che Dio ti benedica.

[EG: God bless you.]

Tony, come on.

Tony, andiamo.

THE DEPARTMENT STORE

*Yo tengo una prima que tiene una amiga,
que trabaja en el Housing Department,
y ella me dijo que...*

[EG: I have a cousin who has a friend who works
in the Housing department and she told me
that...]

We're gonna get apartments
in the new buildings.
Right where we live now.

*Ay, nena, we're gonna get evicted.
Nos van a botar como bolsa.*

[EG: Oh, baby, ...they're going to throw us out
like a bag.]

The new apartments,
the Metropolitan Opera,
the orchestra hall?
Not for us, for the gringos.

*Pero claro, [EG: But of course] that's why
I cashed my relocation check
inmediatamente. Antes que me lo quiten.*

[EG: immediately. Before they take it away from
me.]

Ho una cugina che ha una amica,
che lavora nel Dipartimento Alloggi,
e mi ha detto che...

Ci daranno degli appartamenti
negli edifici nuovi.
Proprio dove viviamo ora.

Oh, tesoro, ci sfratteranno.
Ci butteranno via come una borsa vecchia.

I nuovi appartamenti,
la Metropolitan Opera,
la sala da concerti?
Non sono per noi, ma per gli americani.

Ma è ovvio, per questo ho incassato l'assegno di
trasferimento immediatamente.
Prima che me lo tolgano.

- Before they take it back.

– Prima che se lo riprendano.

- Mm-hmm.

– Mm-hmm.

You cashed the check?

Lo hai incassato?

I tore mine up.

Io il mio l'ho strappato.

- You tore up a \$500 check?

Hai strappato un assegno da 500 dollari?

- Uh-huh.

– Uh-huh.

La riquita. [EG: The rich girl]

La riccona.

Once you cash the check,
mi'jita, they can evict you!

Dal momento in cui lo incassi, tesoro, possono
sfrattarti!

I mailed mine right back
to the Public Works.

Io l'ho rispedito subito alle Opere Pubbliche.

Si nos vamos, que sea con dignidad.

Se ce ne andiamo, ce ne andiamo con dignità.

[EG: If we leave, let it be with dignity.]

Pues yo prefiero irme con 500 pesos.

Però io preferisco andarmene con 500 pesos.

[EG: Well, I prefer to leave with 500 pesos.]

A ver, Bernardo ain't keeping

Allora, Bernardo non terrà

[EG: So]

their dirty money, *verdad*, María?

quello sporco denaro, vero, Maria?

[EG: right]

¡María, Luz te está hablando!

Maria, Luz ti sta parlando!

[EG: Maria, Luz is talking to you!]

Get down from there!

Scendi da lì!

¡Solo los del sindicato tocan eso!

Solo il sindacato può toccare!

[EG: Only the union guys touch that!]

We have eight floors to clean! María!

Dobbiamo pulite otto piani! Maria!

MARIA: Oh, I am terribly sorry, <i>Señora Fausta</i> , [EG: Mrs. Fausta] but I do not clean floors. No, no, no. I wear my \$17.98 silk shawl... Ha-ha. <i>Muy graciosa</i> . [EG: Very funny.] Now get down.	Mi dispiace molto, Signora Fausta, ma io non lavo pavimenti. No, no, no. Io indosso il mio foulard di seta da 17,98 dollari. Molto divertente. Ora scendi.
 She's dreaming about her boyfriend. Oh, Chino. Chino, <i>sí</i> . She's in love with Chino.	 Sta sognando il suo ragazzo. Chino. Chino, <i>sì</i> . È innamorata di lui.
 MARIA: <i>Lo único que voy a decir es que</i> I'm happy in my fancy, [EG: The only thing I'm going to say is that...] rich lady apartment.	 L'unica cosa che posso dire è che sono felice nel mio lussuoso appartamento da ricca.
 <i>¡Si estrujas ese chal, te van a botar!</i> [EG: If you wring out that shawl, they're going to kick you out!]	 Se rovini quel foulard, ti licenziano!

CHINO'S MESSAGE

MARIA: <i>¡Ay, espera!</i> [EG: Oh, wait!] I didn't punch my time card.	Ah, aspetta! Non ho timbrato il cartellino.
 <i>Eso es lo que le hace el amor a tu cerebro.</i> <i>¡Voy a fumar!</i> [EG: That's what love does to your brain. I am going to smoke!] <i>Vale, te esperamos.</i> [EG: Okay, we wait for you.]	 Ecco cosa fa l'amore al cervello. Vado a fumare! Va bene, ti aspettiamo.

MARIA: *¿Hola? ¿Quién está ahí?*

[EG: Hello? Who's there?]

C'è qualcuno lì?

CHINO: *Soy... Soy yo.*

[EG: It's...It's me.]

Sono...sono io.

MARIA: Chino? *¿Chino, eres tú?*

[EG: Chino, is it you?]

Chino? Sei tu?

CHINO: María.

Maria.

MARIA: *¿Que pasó? Chino, ¿qué pasó?*

Tú estabas llorando. Dime.

[EG: What happened? Chino, what happened?

You were crying. Tell me.]

È successo qualcosa? Chino?

Tu hai pianto. Dimmi.

CHINO: There was a fight *con los Jets,*
y me fui con ellos, y...Y hubo un accidente,
María,

Like it was over before anyone could stop him.

Fue tan rápido que nadie...

And Riff, he got stabbed, and...

[EG: ... and I went with them, and... And there
was an accident, Maria,...it was so fast that
nobody...]

C'è stata una rissa con i Jets,
io ero con loro e...c'è stato un incidente.

È finito tutto prima che qualcuno potesse
fermarlo.

È stato tutto così veloce che...

E Riff è stato pugnalato e...

MARIA: Tony. *¡¿Tony estaba allí?!*

¿Chino! ¿Le pasó algo?

[EG: Was Tony there?

Did something happen to him?]

Tony. Tony era lì?!

Chino! Gli è successo qualcosa?

CHINO: ¡EL MATÓ A TU HERMANO!

[EG: He killed your brother!]

HA UCCISO TUO FRATELLO!

Tony killed Bernardo.

Tony ha ucciso Bernardo.

MARIA: *¡Eso no fue el!*

Non era lui!

[EG: That wasn't him!]

Chino! Liar!

Chino! Bugiardo!

POLICE OFFICER: What's going on down there?
Cosa succede lì?

MARIA'S BEDROOM

MARIA: *¡No, no entres! ¡SI ENTRAS, TE MATO!* No, non entrare! SE ENTRI, TI UCCIDO!

[EG: No, don't come in! IF YOU COME IN, I WILL KILL YOU!]

TONY: I... I didn't mean for it to...

Non volevo che...

MARIA: You promised you would stop this.
You promised you would stop this!

Avevi promesso di impedirlo.
Lo avevi promesso!

TONY: I tried. I tried.

Ho tentato. Lo giuro.

MARIA: And then you murdered him!
No, no, you murdered me!
You're a killer! The killer!
Killer, killer,
killer, killer, killer...

E poi l'hai ucciso!
No, hai ucciso me!
Sei un assassino! Assassino!
Assassino, assassino,
assassino, assassino, assassino...

TONY: I'm going to the cops.
I just had to see you first.

Vado alla polizia.
Dovevo solo vederti prima.

MARIA: If you let them take you from me,
how do I forgive you for that?

Se lasci che ti portino via da me,
come potrò mai perdonarti?

VALENTINA AND THE SHARKS

¡La policía!

[EG: The police!]

La polizia!

*¡Yo no quería que esto pasara,
yo no quería que esto pasara!*

[EG: I didn't want this to happen, I didn't want
this to happen!]

Io non volevo che succedesse,
io non volevo che succedesse!

VALENTINA: *¡Párense! Braulio,*

[EG: Stand up! Braulio,]

¿qué está pasando? ¿Qué está pasando aquí?

[EG: what's going on? What's going on here?]

Fermi! Braulio,

che succede? che succede qui?

Los Jets, quisieron pelear.

[EG: The Jets wanted to fight.]

I Jets volevano fare a botte.

Come on, we gotta get outta here.

Forza, dobbiamo andar via da qui.

VALENTINA: *¿Los Jets?*

¿Quiénes estaban ahí?

[EG: The Jets? Who was there?]

I Jets?

Chi era lì?

Bernardo está muerto.

[EG: Bernardo is dead.]

Bernardo è morto.

Y Riff. También está muerto.

Riff también está muerto.

Anche Riff è morto.

E anche Riff.

[EG: And Riff. He's dead, too. Riff is dead, too.]

Nos temenos que ir. Nos temenos que ir.

Dobbiamo andarcene.

[EG: We have to go. We have to go.]

VALENTINA: *¿Dónde está Tony?*

Dov'è Tony? Dov'era Tony?

¿Dónde estaba Tony?

[EG: Where is Tony? Where was Tony?]

El fue el que mató a Bernardo.

È lui che ha ucciso Bernardo.

[EG: He was the one who killed Bernardo.]

¡Vamos!

Andiamo!

ANITA'S DISCOVERY

MARIA: *Vente a la cama.*

Vieni a letto.

[EG: Come back to bed.]

TONY: I should go.

Devo andare.

MARIA: Where?

Dove?

Ay, no.

Oh, no.

Go to Doc's.

Vai da Doc's.

Valentina will know what to do.

Valentina saprà cosa fare.

Tony!

Tony!

Promise me you will.

Promettimi che lo farai.

ANITA: María.

Maria.

MARIA: *Sí, me acabo de despertar, salgo ahora.* Sì, mi sono appena svegliata, ora esco.

[EG: Yes, I just woke up, I'm coming out now.]

ANITA: *Sal, mi amor, que tenemos que hablar.* Esci, tesoro, dobbiamo parlare.

[EG: Come, my love, we have to talk.]

TONY: Come with me now. Vieni via con me.

MARIA: I can't. I can't. Non posso.

ANITA: *María, ¿puedo entrar?* Maria, posso entrare?

[EG: Maria, can I come in?]

MARIA: *Sí, I'm almost... I'll come out in a... Go. Go.* Sì, ho quasi...esco in un...
Vai.

ANITA: *¿Pero qué es esto?* Questo che significa?

[EG: But what is this?]

MARIA: I love him. Io lo amo.

ANITA: He will never be safe here. Non sarà mai al sicuro qui.

MARIA: *Sí, lo sé.* Sì, lo so.

[EG: Yes, I know.]

ANITA: And no one will ever forgive him. E nessuno lo perdonerà mai.

MARIA: Will you? E tu?

ANITA: You can't ever ask me that. Non puoi chiedermelo.

MARIA: Will you forgive me? Mi perdonerai?

ANITA: *Te quiero, mi niña,*

[EG: I love you, my girl.]

but he will have to go away.

And you will have to go with him.

Ti voglio bene, tesoro,

Ma lui dovrà andarsene.

E tu dovrai andare con lui.

CHINO AT THE GYM

QUIQUE: *¿Quién está ahí?*

¿Estás bien, hermano?

[EG: Who is there? Are you well, brother?]

Chi c'è? Stai bene, fratello?

CHINO: *Bien, bien, Quique. ¿Y tú?*

[EG: Fine, fine, Quique. And you?]

Bene, bene, Quique. E tu?

QUIQUE: *Mal, muy mal. It got so bad so fast.*

¿Y Bernardo?

[EG: Bad, very bad.]

Male, molto male. È finita male così in fretta. E Bernardo?

MAN 1: *Bernardo está muerto.*

Bernardo era el alma de to's nosotros.

El más fuerte.

[EG: Bernard is dead. Bernardo was the soul of all of us. The strongest.]

Bernardo è morto. Era l'anima di tutti noi.

Il più forte.

MAN 2: He was a hero.

I know people say that about a lot of people...

Era un eroe.

So che si dice di tante persone...

CHINO: *Pero cayó de pendejo. Bernardo was a fool.*

What did he die for?

Bernardo è stato uno stupido.

Per cosa è morto?

MAN 2: *Murió luchando por su dignidad...* È morto lottando per la dignità...
and for pride, *mi hermano, orgullo* e per l'orgoglio, fratello, orgoglio portoricano!
puertorriqueño!

[EG: He died fighting for his dignity, and for pride, my brother, Puerto Rican pride!]

MAN 3: Bernardo, he died to show those *gringos* how tough Puerto Ricans are, Bernardo è morto per dimostrare agli americani quanto sono tosti i portoricani,
más fuerte que to' ellos. più forti di tutti loro.

[EG: ...stronger than all of them]

MAN 2: And if they push us too far... E se continuano a provocarci...

CHINO: If those nobodies can take your pride away from you, Se delle nullità possono portarti via l'orgoglio,
tú eres más estúpido que Bernardo. sei più stupido di Bernardo.

[EG: ...you are more stupid than Bernardo.]

QUIQUE: *Es la verdad.* [EG: It's the truth.] It's È vero. Il mondo è grande.
a big world.

Bernardo let the *gringos* tell him there's only this *barrio*, Bernardo ha lasciato che gli americani gli dicessero che c'è solo questo quartiere,
these 20 bad blocks. questi venti isolati in rovina.

Chino, *pana.* Don't you do what Bernardo did. Chino, amico. Non fare come Bernardo.
You kill a *gringo*, they kill you. Uccidi un americano, loro uccidono te.

CHINO: Sooner or later, Prima o poi,
the *gringos* kill everything. gli americani uccidono tutto.

QUIQUE: Chino, Chino, Chino, *por favor:* Chino, Chino, Chino, per favore, Bernardo non
Bernardo no te dejaría hacer eso. ti lascerebbe fare questo.

[EG: Chino, Chino, please, Bernardo wouldn't let you do that.]

¿Y *María*? E Maria?

CHINO: Don't follow me.

Non seguitemi.

ANITA'S ASSAULT

ANITA: I want to see your friend, Tony.
He's here? He's supposed to be.
I have a message for him.
Where is Valentina?

Voglio vedere il vostro amico, Tony.
È qui? Deve essere qui.
Ho un messaggio per lui.
Dov'è Valentina?

MAN 1: You're Bernardo's girl.

Sei la ragazza di Bernardo.

MAN 2: We saw you at the gym.

Ti abbiamo visto in palestra.

MAN 3: Yeah, you wanna dance, Chiquita
Banana?

Vuoi ballare, banana Chiquita?

MAN 4: Dancing up a storm, you was,
dipping them hips.

Ballavi come un'ossessa,
dimenando i fianchi.

ANITA: *¡Valentina! ¡Es Anita! ¿Puedes subir,*
por favor, que tengo que-

Valentina! Sono Anita! Puoi salire, per favore,
devo...

[EG: Valentine! It's Anita! Can you come up
please, I have to-]

GRAZIELLA: Spanish?
You come here speaking Spanish?

Spagnolo?
Vieni qui a parlare spagnolo?

ANITA: I wasn't talking to you.

Non parlavo con te.

MAN: No Spanish. Not with us. Not today.

Niente spagnolo. Non con noi. Non oggi.

ANITA: Let me pass.

Lasciatemi passare.

MAN: You heard her, boys.

L'avete sentita, ragazzi.

She wants to pass.

Vuole passare.

Hmm, she's too dark to pass.

È troppo scura per passare.

GRAZIELLA: Let her go.

Lasciatela andare.

No one wants you here.

Nessuno ti vuole qui.

MAN: Why don't you dance for us first?

Perchè prima non balli per noi?

Dance with me, darling,

Balla con me, tesoro,

like you danced at the gym.

come ballavi in palestra.

GRAZIELLA: Numbers, stop it.

Numbers, smettila.

Stop it.

Basta.

MAN: Cutting in.

Tocca a me.

GRAZIELLA: Balkan, out of here.

Balkan, vattene.

MAN: Come on, you pig, let's see you move!

Dai, squaldrina, vediamo come ti muovi!

ANITA: No, no, no.

No, no, no.

MAN: Bernardo's black pig.

La squaldrina nera di Bernardo.

GRAZIELLA: Hey! Stop touching her!

Basta! Non toccatela!

Boys, don't do this!

Non fate così!

- No!

- No!

- Tiger, let her go!

- Tiger, lasciala andare!

Let her go!

Lasciala andare!

Ice, enough! Enough!

Ice, basta! Basta!

ANITA: Help me!

Aiutatemi!

GRAZIELLA: No!

No!

Don't hurt her!

Non fatele del male!

Open the door!

Aprite la porta!

MAN: Keep moving!

Continua a muoversi!

GRAZIELLA: Don't hurt her!

Non fatele del male!

Don't hurt her, please!

Non fatele del male, vi prego!

VALENTINA: Oh, my God! Oh, my God!

Mio Dio!

What the hell are you doing?

Che diavolo state facendo?

You disgusting pieces of shit!

Brutti pezzi di merda!

- ¡Pobrecita! Mija, mija.

– Poverina! Figlia mia, figlia mia.

[EG: Poor dear! My daughter, my daughter...]

ANITA: - No! ¡Yo no soy tu hija, traitor!

– No! Non sono tua figlia, traditrice!

Tú les das techo a estos puercos.

Ti prendi cura di questi porci.

[EG: I am not your daughter, traitor! You give shelter to these pigs.]

MAN: Go back where you came from.

Torna da dove sei venuta.

ANITA: You think I want to stay here?

Pensi che voglia restare qui?

In this city full of ugly, little animals like you?

In questa città piena di brutte bestie come voi?

No, gracias. [EG: No, thank you.]

No, grazie.

Yo no soy americana. ¡Yo soy puertorriqueña!

Io non sono americana. Io sono portoricana!

[EG: I am not American. I am Puerto Rican!]

Tell Tony...

Dì a Tony...

You tell that murderer...

Dì a quell'assassino...

María ain't coming.

che Maria non verrà.

Chino, he found out about them...

Tony and María.

He shot her.

María is dead.

You tell him that.

Chino ha scoperto di loro...

di Tony e Maria.

Le ha sparato.

Maria è morta.

Diglielo tu questo.

THE TRAGEDY

MARIA: Mi amor, mi corazón.

MARIA: *Te adoro*, Anton.

No, don't touch him!

MAN: *María, ya es tiempo.*

Vente con nosotros.

[EG: Maria, it is time. Come with us.]

Mio amore, mio cuore.

Ti adoro, Anton.

No, non toccatelo!

Maria, è ora.

Vieni con noi.

THE END

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