

Nuove Ricerche Umanistiche



SCRITTURA E RISCrittURA IN LETTERATURA E LINGUISTICA

a cura di Enrico Di Pastena e Francesco Rovai

con la collaborazione di Paola Esposito e Cecilia Martino

P I S A
UNIVERSITY
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Scrittura e riscrittura in letteratura e linguistica / a cura di Enrico Di Pastena e Francesco Rovai ; con la collaborazione di Paola Esposito e Cecilia Martino. - Pisa : Pisa university press, 2024. - (ILLA-Nuove ricerche umanistiche ; 10)

418 (23.)

I. Di Pastena, Enrico II. Rovai, Francesco III. Esposito, Paola IV. Martino, Cecilia I. Scrittura - Letteratura 2. Scrittura - Linguistica 3. Analisi linguistica

CIP a cura del Sistema bibliotecario dell'Università di Pisa

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Volume realizzato con un contributo dell'Università di Pisa.

In copertina: Foto di Johnny Briggs su Unsplash (<https://unsplash.com/it/foto/un-primo-piano-di-una-macchina-da-scrivere-vecchio-stile-bozk-smfyog>).

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Pisa University Press

Polo editoriale - Centro per l'innovazione e la diffusione della cultura

Università di Pisa

Piazza Torricelli 4 - 56126 Pisa

P. IVA 00286820501 . Codice Fiscale 80003670504

Tel. +39 050 2212056 . Fax +39 050 2212945

E-mail press@unipi.it . PEC cidic@pec.unipi.it

www.pisauniversitypress.it

ISBN 978-88-3339-926-3

layout grafico: 360grafica.it

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SEZIONE LINGUISTICA

DUBBING DIASTRATIC VARIETIES FROM ITALIAN INTO ENGLISH: THE CASE OF *SUMMERTIME*

Filippo Sættoni

Abstract

*This paper aims to show how diastratic varieties are represented in the original and dubbed dialogues (in Italian and English, respectively) of Netflix's original series *Summertime* (2020-2022). Starting from the assumption that dubbing can be viewed as a rewriting process, the paper will first touch upon the newly rising field of research into Italian-to-English dubbing and then move on to discuss teenage talk. The vast literature on this creative linguistic variety will thus serve as a benchmark to investigate which typical features of youth language are used in the *Summertime* corpus to represent the playful way teenagers speak. Special attention will also be paid to how these linguistic features were transposed into English.*

1. Introduction: Dubbing as a rewriting process

Dubbing is «translating and lip-syncing the script of an audiovisual text, which is then performed by actors directed by a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant» (Chaume 2013: 107). Consequently, it can be seen as a rewriting process from at least three different perspectives.

According to the first, dubbing can be compared to a rewriting process if we consider the technical aspects that characterize it. In this sense, scholars have observed that «the preparation and elaboration of a dialogue script for the revoicing of audiovisual productions into multiple languages other than the original» (Spiteri Miggiani 2019: vii) can be regarded as an industrial practice in its own right, which takes place under the specific constraints imposed by the dubbing industry of a given country. In addition to this, and just like any other industrial practice, dubbing involves the teamwork of different professional figures (e.g., network executives, production supervisors, translators, dialogue writers, directors of dubbing, voice-over actors, and synch assistants; Ferrari 2010: 38) who work cooperatively to achieve a final product;

of all these professionals, those most closely involved in the rewriting process are translators and dialogue writers¹.

Such process, as explained by Spiteri Miggiani (2019), consists of three main phases: (i) “translation” (i.e., the original script is translated almost literally); (ii) “adaptation” (i.e., the script is adapted and rewritten to sound as credible as possible and to comply with lip-synch requirements; Chaume 2012); and (iii) “loop segmentation” (i.e., «the subdivision of the whole text into groups of dialogue lines, numbering each group and allocating a time code of entry to each take»; Spiteri Miggiani 2019: 110)².

The second perspective at issue intends dubbing as a form of translation and, by extension, as a rewriting process. In this regard, if one assumes that translation can be regarded as «the most obviously recognizable type of rewriting» (Lefevere 1992: 9), it is safe to say that dubbing too (one of the most widespread modes of audiovisual translation; Chaume 2013) is a rewriting process, whose aim is the transferring of «audiovisual texts between two languages and cultures» (*ibid.*: 107).

Further evidence supporting this second perspective concerns the ideological and cultural values attached to rewriting processes in general (e.g., historiography, criticism, editing, compilation of anthologies) and translation in particular (Lefevere 1992). In this sense, when original texts are chosen for translation, they are necessarily adapted and rewritten to mirror a specific ideology, culture, or poetics; this is usually done to comply with the parameters set by patrons, namely those persons or institutions initiating the translation activity (*ibid.*). Along the same lines, «dubbing ‘hides’ the original text and modifies the intentions of the authors to adapt them for the new audiences, and thus ignores some of the very elements (linguistic, cultural, historical, etc.) that initially linked such a text to its specific culture or nation» (Ferrari 2010: 29).

To follow these constraints, these rewriting processes can move in two opposite directions: they can either contribute to the evolution of a specific literature within the target societies by introducing new concepts, new genres, and new devices, or they can repress innovation and thus hinder literary and artistic works (Lefevere 1992).

¹ In her work, Ferrari (2010: 37) underlines that two different persons usually performed the tasks of the translator and the dialogue writer in the past, whereas now it is prevalent for the two figures to overlap.

² For a complete discussion on the practical and functional aspects of script dubbing, refer to Spiteri Miggiani (2019).

The third perspective is closely related to the second one, because it reintroduces the concept of translation. However, instead of focusing on the cultural values attached to the translated – either written or audiovisual – text, it concentrates on the linguistic content of the dubbed dialogues. In this sense, dubbing can be seen as a rewriting process in that the original text is translated into the target language and rewritten to be adapted to a new linguistic framework – that of the receiving countries – and to the technical constraints of the telecinematic medium (Pavesi 2015).

Such an approach thus opens up two possible research developments that can be explored both independently and simultaneously: first, it allows scholars to analyze how certain linguistic elements are translated interlingually (*ibid.*: 148); second, it enables them to analyze how the telecinematic medium influences the language to be used in the scripts. This can be done by bearing in mind that such language is carefully selected to sound as natural as possible while trying to address, at the same time, specific length requirements and other limitations related to the medium itself (Forchini 2012). Under this perspective, «dubbing can then be capitalized on as a source of information on the translation of conversational language» (Pavesi 2015: 148) as well as of any other linguistic object under scrutiny, may it be a particular accent (Bruti 2009; Hayes 2021) or register (Sandrelli 2017).

In this study, following the latter perspective, dubbing is considered a rewriting process to ascertain how the spoken features typical of the language of teenagers are dealt with in *Netflix's* Italian TV series, *Summertime*. The transfer of such features into Standard American English will also be considered. The rest of the paper is organized as follows: Section 2 addresses the issue of the recent – and rapidly-spreading – industrial practice of Italian-English dubbing; Section 3 briefly summarizes the typical features of teen language by drawing on the literature related to this widely discussed topic; in Section 4 the main results of the analysis are presented; Section 5 presents the main conclusions based on the data found and the theoretical background of the paper.

2. Dubbing into English

Netflix's original series, *Summertime*, was chosen for the present study for two main reasons. First, this streaming TV series is a teen drama whose plot mainly revolves around the lives of five Italian teenage friends (i.e., Summer, Sofia, Edo, Alessandro, and Dario). Following the story tropes characterizing most teen dramas, the main characters are «pretty young adults and teens falling in love and having the dif-

faculties and joys that come with young love» (Keller 2020). Hence, given the genre of the show, and the fact that the main protagonists are teenagers (played by teenage actors), it is highly likely that the language used in the TV series – to talk about sex, friendship, and everyday life – reflects the natural language of present-day Italian teenagers³. Hopefully, my investigation of this teen drama will shed light on how this linguistic variety is translated into English.

The second reason for this choice lies in the fact that *Summertime* – alongside *Suburra: Blood on Rome* (2017-2020), *Baby* (2018-2020), and *Luna Nera* (2020) – represents one of *Netflix*'s first original series in Italian to be dubbed into English, among many other languages (*SuNetflix.it*, n.d.). Altogether, these four Italian shows symbolize *Netflix*'s first attempts to promote non-English language content through dubbing at the expense of other types of audiovisual translation (e.g., subtitling or voice-over).

The reason behind this is strictly economic (Bennett 2019). In this sense, research conducted by the streaming platform demonstrated that «dubbed versions of hit shows are more popular than their subtitled equivalents» (Roxborough 2019: §3); this is probably because «dubbing helps make more shows and films accessible to viewers who do not like to, or can't, read subtitles» (Lee 2022: §20). Moreover, the research also showed that the consumption of dubbed content on the platform has been increasing «more than 120 percent annually» (Roxborough 2019: §3).

Following these findings, the company has been investing in the growth of the dubbing business by introducing new languages to dub their original products⁴. Generally, «the most popular languages *Netflix*'s media gets dubbed in are French, Italian, German, Turkish, Polish, Japanese, Spanish, Brazilian Portuguese and Latin American Spanish» (Bennett 2019); however, the practice of dubbing localized shows in English has been increasing considerably in recent years. In this respect, Hayes (2021) identified the year 2017 as the starting point of this practice, when *Netflix* began to dub some of its most popular products

³ The assumption that film language attempts to reflect spoken language has been confirmed by various studies on the subject. As explained by Pavesi (2015: 147), «quantitative corpus investigations have recently confirmed some degree of approximation of audiovisual dialogue to spontaneous conversation»; moreover, such studies have also found «audiovisual conversation to be as involved and interactive, as affective and informal as face-to-face conversation».

⁴ In this regard, *Netflix* provided dubs in as many as 24 languages up to 2017, rising to 31 in 2019 (Roxborough 2019) and 34 in 2022 (Lee 2022).

in English; these included the Spanish period drama *Cable Girls* (2017-2020), the German science fiction thriller *Dark* (2017-2020), and the Spanish crime drama *Money Heist* (2017-2021). Due to the popularity of these shows and, likewise, of their dubbed equivalents, English dubbing has lost its reputation as a practice used exclusively for the translation of *films d'auteur* of a certain prestige (Taylor 2016) and has entered the mainstream industry (Hayes 2021).

All this has led to the emergence of both new opportunities and unprecedented challenges. In this respect, scholars interested in investigating audiovisual translation might find many fascinating insights within the neglected area of English-language dubbing. At the same time, however, this new trend in the dubbing business may pose a challenge to dubbing professionals who might be experiencing difficulties in operating in this unfamiliar area; such unfamiliarity is likely to be a result of «the absence of long-established English dubbing tradition and *modus operandi*, as well as the lack of consolidated norms and conventions, or a textual repertoire to act as a point of reference» (Spiteri Miggiani 2021b: 138).

Under this perspective, only a few scholars have devoted their attention to the newly developing topic of English-language dubbing so far. Among these, Spiteri Miggiani (2021a), Sánchez-Mompéan (2021), and Hayes (2021) are worth mentioning.

In brief, Spiteri Miggiani (2021a) describes the commonly-accepted quality standards that must be considered to guarantee a successful and adequate dubbed product. Among such repeated patterns, the author mentions textual parameters (i.e., adequate lip synchronization, natural-sounding dialogue, cohesion between dubbed dialogue and visuals, fidelity to source text, and agreeable phonaesthetics) and non-textual ones (i.e., suitable voice selection, convincing voice performance, natural-sounding intonation, and appropriate sound quality; *ibid.*: 7-8).

On a similar note, Sánchez-Mompéan (2021) investigated *Netflix's* strategies to enhance the quality of its dubbed content and ensure that dubbing is successful in English-speaking countries. In this regard, the streaming company has been reported to invest much money to create more dubbing facilities; establish new professional figures who can oversee all the different steps in the dubbing process; and, finally, constantly monitor the quality of the work done by dubbing professionals. In addition, drawing on the case of *Money Heist* as a positive example, the author pinpoints redubbing as a possible and successful strategy to make dialogues sound less awkward (*ibid.*), thus reducing the undesirable “dubby effect”, which still characterizes many dubbed products.

Contrary to the above, Hayes's study (2021) is more hands-on, for the author explored how accents (and their diastatic variations) were dealt with in two Spanish TV series and their English dubbed versions. What emerged is that Standard Castilian-Spanish accent is usually dubbed into Standard British English for upper- and mid-lower-class characters; conversely, lower-class characters speaking Standard Castilian-Spanish are usually rendered either with an Estuary English accent (if they are young female characters) or with a Cockney accent (if they are middle-aged or older male characters).

Overall, research on dubbing TV series from Italian to English remains underinvestigated (Mereu Keating 2021 being an exception). Hopefully, this study will shed some light on the topic.

3. *Teen language*

Before moving to the main results of the research, some preliminary remarks on the linguistic object under investigation (i.e., teen language) are in order. As explained by Coveri (2011: 15), teen or youth language can be described as the variety of language used, more or less extensively and consistently, in peer group relations by adolescents and post-adolescents aged from 11 to 19.

Given the assumption that there are no barriers between varieties, but only gradual nuances between them, this specific language variety is conventionally described as a diastatic and diaphasic variety simultaneously (Sobrero/Miglietta 2011; Coveri 2011). In this regard, youth language can be considered a diastatic variety, for it is influenced by social factors (Sobrero/Miglietta 2011), such as age and social network⁵. However, it is also a diaphasic one, as it is heavily affected by the social situation – or the degree of (in)formality – to which the speaker is subjected (*ibid.*). On this issue, Cortelazzo further elaborates by explaining that teen language is a diaphasic variety in that «it occurs primarily in a defined interactional situation (conversations within the group), on specific topics (central themes of the youth condition, such as school, love, sex, friendships, fun, “feeling high”, speed on the road, etc.), with speakers taking on specific roles in the group» (Cortelazzo 2010: § 2) (my translation).

Moreover, when characterizing teen language, scholars have addressed two crucial and interrelated issues, namely its creative aspect

⁵ Berruto (2009: 234) defines a social network as the «structured set of social relations connecting a person and the people with whom this person interacts».

and the interpersonal functions that teenagers typically perform when interacting with each other (Androutsopoulos/Georgakopoulou 2003).

In this regard, it has been acknowledged that youth language is highly creative (Palacios Martínez 2011; Ranzato 2015; Ciampi 2019), meaning that young speakers playfully experiment with their language system to the point of creating innovative elements that are most likely to be first assimilated, and then used, by their peers.

Such a creative approach to language – and the wish to adopt this specific linguistic variety – helps teenagers perform two functions during the crucial, and necessary, process of identity formation typically characterizing teenage years (Berruto 2009; Coveri 2011). In other words, by making use of such lively and playful language – which can frequently be perceived as a secret code by those outside their circle (Ciampi 2019) – youngsters tend to distance themselves from adults and, at the same time, mark the inclusion or exclusion of other adolescents. As summarized by Androutsopoulos and Georgakopoulou (2003: 4), «language use in adolescence is often interpreted along this dual axis, i.e., as a symbolic assertion of autonomy and as an index of affiliation to (or distancing from) relevant peer groups and youth-cultural scenes». Along the same lines, Coveri (2011) noticed that youth language is used in much the same way as other non-linguistic, semiotic, markers of belonging (e.g., clothing, body adornment, hobbies, preferences for music types, or singers).

Another interesting aspect to consider when outlining the features of youth language is related to its international character. In this sense, scholars have pinpointed that such variety is spoken in any community where adolescents are present and that most youth languages share many characteristics, regardless of the country in which they evolved; however, it is also important to note that each youth language does have some unique characteristics, depending on the country in which it is spoken. According to various experts like Coveri (2011), Stenström (2014), and Ranzato (2015), teenage language has an international nature. Ranzato (2015) supports this argument by referencing Radtke (1992) and asserts that the languages spoken by young people across Europe should be perceived as international, rather than separate entities. This is due to the evolving social status of youth in any given nation that has led to the emergence of a “new” linguistic substandard, resulting in the gradual fading of dialects throughout Europe (Ranzato 2015: 161).

Several studies on youth language in Italian (Cortelazzo 2010; Coveri 2011; Sobrero/Miglietta 2011; Luzi 2021) and English (Bianchi 2008; Stenström 2014; Ranzato 2015; Tagliamonte 2016) have been consulted to analyze the dubbing of *Summertime*. These studies were

used as a reference point to recognize the numerous characteristics that define youth language; however, only some of these characteristics are present in the dialogues of the TV series, as shown in Section 4.

4. *An analysis of teen language in the Summertime corpus*

4.1. *Corpus, methodology, and research questions*

The eight episodes making up the first season of the TV series represent the self-compiled corpus used in the present analysis. While the Italian scripts were first downloaded from *OpenSubtitles.org* (n.d.) and then proofread for errors, the English scripts were transcribed manually from scratch while watching the episodes. As a result, 16 scripts were collected, as shown in Table 1.

Table 1. The <i>Summertime</i> corpus.		
	Italian sub-corpus (word counts)	English sub-corpus (word counts)
1x01	2897	3215
1x02	2935	3143
1x03	2542	2848
1x04	2620	2925
1x05	2842	3208
1x06	3022	3211
1x07	2368	2612
1x08	2533	2914

The scripts were then analyzed manually to identify the features that could be related to youth language to answer the following research questions:

1. Do the typical features of teen language highlighted by scholars in the literature appear in the *Summertime* corpus?
2. How are these features transposed from Italian into English?

4.2. *Main results*

Among the distinctive features characterizing the speech of the young characters in the corpus, vocatives, taboo expressions, general extenders, and loanwords are worth mentioning.

4.2.1. Vocatives

One of the first features which immediately draws attention when analyzing the scripts, both in Italian and English, is the significant use of vocatives. Language users typically use such terms of address as attention-getters or as indicators of familiarity, so speakers perform an interactional and interpersonal function, respectively. In the first case, vocatives serve to identify someone as the addressee of the conversation (Biber *et al.* 1999); in the second, they indicate a sense of comradeship «hence functioning as solidarity in-group markers» (Palacios Martínez 2011: 115). Table 2 shows the Italian vocatives used in the corpus and their translated version.

Table 2. Vocatives in the *Summertime* corpus.

Italian	Freq.	English	Freq.
<i>Bello</i>	5	<i>Dude</i>	1
		-	-
		<i>What's up?</i>	1
		<i>Buddy</i>	2
<i>Belli</i>	1	<i>Guys</i>	1
<i>Bella</i>	1	<i>Babe</i>	1
<i>Ragazzi</i>	3	<i>Guys</i>	3
<i>Raga</i>	2	<i>Guys</i>	2
<i>Regà</i>	2	-	-
		<i>Guys</i>	1
<i>Deficiè</i>	1	<i>Bro</i>	1
-	-	<i>Man</i>	3
-	-	<i>Bro</i>	1
-	-	<i>Guys</i>	2
-	-	<i>Dude</i>	3
Total	15	Total	22

Three considerations are in order when analyzing vocatives in the *Summertime* corpus. First, it can be noticed that these terms are more frequent in the English dialogues as compared to the original Italian scripts, with 22 and 15 hits, respectively. This means that, when translating dialogues, English translators and dialogue writers tended to insert such terms even in the absence of other typical features of teenage language.

There are two possible reasons behind this decision. The first might have to do with isochrony problems (Chaume 2004) and the desire to lengthen the characters' lines in English, given that English is characterized by many monosyllabic words (Spiteri Miggiani 2021a). A second possible reason, on the other hand, might relate to the desire to provide a more accurate picture of how teenagers speak since many scholars have noticed youngsters make significant use of such terms.

Second, it is interesting to notice that among the several vocatives found in the *Summertime* corpus, four have undergone back-clipping or apocope, meaning that the ending part of the lexeme has been dropped (Mattiello 2013). This is the case of the Italian *raga* and *regà* (< *ragazzi* [guys]), the insulting term *deficiè* (< *deficiente* [idiot]), and the English *bro* (< *brother*). Such forms have likely been included in the Italian and English dialogues to increase the sense of familiarity and intimacy between characters, as clipped forms are commonly used in everyday conversations «to establish or reinforce informality and closeness» (*ibid.*: 220).

The last consideration on the use of vocatives is connected to their typology. In this sense, it must be pinpointed that, in the *Summertime* corpus, no abuse or insult words are used as vocatives. In fact, both in the Italian and English dialogues, characters tend to use more terms of endearments, or friendship terms, to address their interlocutors. This linguistic choice, however, differs from the observation found in studies related to youth language (Stenström 2014; Ranzato 2015). In this respect, adolescents have been shown to resort, more often than adults, to informal address strategies (e.g., unfriendly and offensive terms) rather than any other neutral terms of endearment (Ranzato 2015). This type of verbal abuse is particularly common among individuals of the same gender, whether it be boys towards boys or girls towards girls (Palacios Martínez 2011: 115).

By contrast, the only insult used as a playful vocative in the corpus is the Italian word *deficiè*, which is the shortened version of *deficiente* [idiot]. Owing to the playful tone of the conversation in which it is used, translators are likely to have rendered the abusive term with the more neutral “bro”, thus causing the character's joke to lose its original, playful tone.

As regards the transposition of the other terms of address, two general tendencies can be observed. First, as shown in Table 2, the vocative *ragazzi*, along with its clipped forms (i.e., *raga* and *regà*), is always translated literally via the widely-spread familiarizer “guys”, thus respecting the source text. As for the substantivized quality adjective *bello* [beautiful/beauty], and its feminine and plural forms (i.e., *bella*

and *belli*, respectively), the situation is quite different. In this regard, because of the lack of a suitable equivalent, translators opted for other common English vocatives (e.g., “dude”, “buddy”, “guys”, “babe”) or formulaic expressions (i.e., “what’s up?”).

4.2.2. Taboo language

Another typical feature of teen language, which can be found in the *Summertime* corpus, is the use of taboo expressions (i.e., «the so-called unmentionables, that is “things one does not talk about” like sex and genitals»; Stenström 2014: 13). It is important to underline that both adults and teenagers use these expressions while speaking, with the difference that «teenagers are regarded as the most frequent users» (*ibid.*: 14).

As for the analysis of the taboo expressions found in the corpus, Zotevska’s (2013) categorization has been readjusted. Under this perspective, taboo words can be classified into four different categories according to their use: (i) abusive terms, which are used to address someone’s interlocutor playfully (Stenström 2014); (ii) intensifiers, which are used before specific linguistic items to increase the impact of the speaker’s utterance (Palacios Martínez 2011); (iii) general taboo slang, which includes those words and expressions (related to sex, body parts, and drugs or other taboo words) «that are used to replace a formal word or phrase» (Zotevska 2013: 21); (iv) expletives, namely those potentially offensive interjections that are used to swear (Gehweiler, 2010)⁶. Following this categorization, three main findings emerged in analyzing taboo language within the *Summertime* corpus.

First, as shown in Table 3, it can be noticed that the two categories with the highest number of occurrences include intensifiers (with 27 occurrences in Italian and 33 in English) and general taboo slang (with 23 Italian expressions and 25 English expressions). As for the remaining two categories, only a few instances could be found. More specifically, the category of abusive terms only included the instance of *deficiè*, which has already been discussed in Section 4.2.1. In contrast, the category of expletives contained 18 interjections in the Italian sub-corpus and 14 in the English one.

Secondly, it should be pointed out that by observing the frequency of such elements, it can be inferred that translators tended to add more

⁶ The *Summertime* corpus also presents a set of taboo words and expressions used as insults; however, since insults are not a distinctive feature of teen language, in that anyone can use them, such expressions were not included in the proposed categorization and, therefore, were not analyzed.

Table 3. Taboo language in the <i>Summertime</i> corpus.		
	Italian	English
Abusive terms	1	-
Intensifiers	27	33
General taboo slang	23	25
Expletives	18	14
Total	69	72

intensifiers to characters' sentences; this can be seen, for instance, in example (1) below, where Dario and Sofia are arguing after the latter had criticized Dario for pandering too much to the needs of his best friend Alessandro, thus ending up neglecting his own.

(1)

DARIO	Oh, ma oggi sei impazzita te! Oh, ma veramente fai, scusa?	You're <i>fucking</i> wrong today. What's wrong with you?
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(E1x06)

As can be seen from the example above, while in the Italian dialogue, Dario is simply asking Sofia if she has gone crazy, translators decided to insert the intensifier “fucking” to increase the impact of the utterance on the hearer in the English version. This strategy is also employed in (2) below, where Dario is arguing with Alessandro because of Maddalena, namely Alessandro's ex-girlfriend, whom Dario has secretly fallen in love with. The result of such a choice is that, in both cases, the character using the intensifier “fucking” in the English dialogues sounds more irritated and more emotional than in the original Italian version.

(2)

ALESSANDRO	Però ti sto dicendo che per me, se vuoi provarci con Madda, è tranquilla.	Here's my point: if you're feeling Madda, go for it.
DARIO	Certo! Perché io c'ho bisogno del permesso tuo per provarci con Maddalena, mo', no?	So, you're offering permission to <i>fucking</i> go after her now? Is that right?

(E1x06)

Third, it also emerged that, unlike with intensifiers, expletives in the English dialogues are omitted rather than added. However, a larger corpus of teen TV series should be analyzed to ensure the validity of this trend.

Concerning the translation of taboo language, no particularly creative strategies can be found. In this sense, it can be noticed that translators decided to respect the source text and translate, as faithfully as possible, the taboo expressions that could be found in the original dialogues. This is done either by translating the source text almost literally, as in (3), or by paraphrasing it with the dual aim of maintaining the typical features of teen language and making the dubbed dialogue sound as natural as possible, as in the case of (4).

(3)

SUMMER	Senti già che <i>musica di merda</i> , Sofia.	Listen to that <i>shitty music</i> , Sofia.
--------	---	---

(E1x01)

(4)

SOFIA	Cerca di portarti anche Edo, che così magari gli troviamo una ragazza e <i>la smette di rompere il cazzo</i> .	Oh, and try to bring Edo too. Maybe we can find him a girl, and <i>he'll stop busting our ass</i> .
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(E1x01)

4.2.3. General extenders

When analyzing the language spoken by teenagers, scholars have also noticed their extensive use of general extenders, especially if compared to adults. General extenders are expressions that «generalize from a preceding referent to the larger group of items to which the referent belongs» (Tagliamonte 2016: 123). Their typical structure is usually characterized by a connector (i.e., “and”, “or”), a quantifier (e.g., “all”, “every”, “some”), a generic noun (e.g., “thing”, “stuff”, “shit”), and a comparative (e.g., “like that”, “of that kind”, “of that sort”). However, it is essential to underline that multiple combinations are possible and that some general extenders do not follow the given structure (e.g., “or whatever”, “or so on”, “among others”; *ibid.*: 124).

Apart from referring to the preceding items, general extenders also perform other crucial interpersonal functions, especially within the community of teenagers. In this sense, general extenders

often aim to express solidarity, self-connection, and the assumption of a shared experience. For these subjects, it is essential to belong to a closed group and community to reaffirm themselves, and this use of language helps them in that direction. Some of these general extenders become linguistic resources teenagers use to construct their personality and iden-

tity as individuals and a group. Thus, these general extenders tend to lose their original set-marking and classifying function by assuming new pragmatic and discursive roles (Palacios Martínez 2011: 119).

Within the *Summertime* corpus, 1 general extender was found in the Italian dialogues and 3 of them were found in the English ones, as shown in Table 4.

Italian	Freq.	English	Freq.
<i>Quella roba lì</i>	1	<i>All that</i>	1
-	-	<i>Speakers and everything</i>	1
-	-	<i>Or something like that</i>	1
Total	1	Total	3

More specifically, it can be noticed that English dialogue writers kept the vague Italian expression and paraphrased it into a similar English expression in (5) and added other general extenders, where no initial vague reference was present, as in (6) and (7); these instances may be an exemplification of the English tendency to use more vague expressions than Italian speakers.

(5)

ALESSANDRO	Avevo capito che non ti piaceva l'estate in generale, eh. Fare il bagno, prendere il sole... perdere tempo, <i>quella roba lì</i> .	And I also thought you didn't like summer in general. No swimming, or sunbathing. No lazy afternoons, <i>all that</i> .
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(E1x06)

(6)

DARIO	Senti, ti va di ascoltare un altro pezzo?	Hey, would you like to listen to another track?
SOFIA	Sì.	Sure.
DARIO	Sì, ma non qua. Facciamo da me. Cioè, nel senso... no, non vorrei che... è perché c'ho l'impianto bello col computer e con la cassa fica... quindi.	Not here, though. My place? Well, I don't want you to think that... it's just that I got a good sound system at home. <i>Speakers and everything</i> , so.

(E1x02)

(7)

SUMMER	Probabilmente è colpa mia. Sono salita troppo in fretta e lui ha preso le scale. Adesso è su che ci aspetta comunque.	It's probably a mistake. It could have been me. I came upstairs soon, and he couldn't find me <i>or something like that</i> . I'm sure he'll be there waiting for us.
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(E1X02)

Moreover, these findings also offer an opportunity to comment on the quality of the translation of the English dialogues. In this respect, it is worth noting the translators' effort in not just making a literal translation of the original text (where no general extender was present) but in wanting to include, in the adapted version, vague colloquial expressions, thus reflecting the real way young English people speak today (Tagliamonte 2016).

What is also interesting to notice about these results is that all general extenders used in the corpus, both in the Italian and English dialogues, are used by young characters and not by their adult counterparts (e.g., parents or teachers). This may support the fact that young people use general extenders more widely than adults; however, to verify this hypothesis, more research on the representation of teenagers in TV series and their use of general extenders should be carried out.

4.2.4. Loanwords

Another characteristic of young people's speech is the use of loanwords; this happens especially in the youth languages of some European countries (e.g., Italy), where teenagers use Anglicisms, Hispanisms, and pseudo-Hispanisms (Ranzato 2015). The use of such loanwords may be related to several factors: (i) the proximity of neighboring countries (Stenström 2014); (ii) «the fact that native teenagers are influenced by contact with their peers with an immigrant background» (*ibid.*: 11); (iii) the affinity between two language systems (e.g., Italian and Spanish); (iv) the cultural impact of a specific language (e.g., English).

Within the Italian dialogues of the *Summertime* corpus, three instances could be found; these include two Hispanisms and one Anglicism, as shown in Table 5.

Of these three instances, only the welcoming and laid-back Spanish expressions, *bienvenidos*, *niños* [welcome, kids], and *mi casa es tu casa* [my house is your house], were retained in the English version; on the contrary, the English word “silent” – used by Sofia to refer to a party during which participants dance while listening to music individually through headphones or earphones – is expanded in the dubbed version as in (8) below.

Table 5. Loanwords in the <i>Summertime</i> corpus.			
Italian	Freq.	English	Freq.
<i>Bienvenidos, niños</i>	1	<i>Bienvenidos, niños</i>	1
<i>Mi casa es tu casa</i>	1	<i>Mi casa es tu casa</i>	1
<i>Silent</i>	1	-	-
Total	3	Total	2

The result here is that the international and playful original tone is lost as Sofia's language is flattened and perceived as more standard.

(8)

SOFIA	Dobbiamo festeggiare la fine della scuola. C'è la <i>silent</i> in spiaggia.	We're celebrating the end of school. There's a silent rave at the beach.
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(E1x02)

5. Conclusions

The first season of *Summertime* was used as a field of research to ascertain which features of teenage language were present in the original and dubbed dialogues of the popular TV series. The analysis revealed that vocatives, taboo expressions, general extenders, and loanwords are mainly used to represent the creative ways in which younger generations speak.

As regards the transposition of such features, what emerged was that the translators tried to remain as faithful as possible to the source text by employing literal translations or paraphrases that could convey the same characteristic elements of teen language and still come across as natural to an English-speaking audience. In addition, it also turned out that when the analyzed elements (e.g., vocatives, taboo expressions, and general extenders) are not present in the original dialogues, there is a tendency to include them in the English ones.

It is important to note that due to limitations in space, the analysis was confined to the first season of the TV series. Nonetheless, this preliminary study may provide further research insights when the analytical corpus is extended to include new TV series. This could be instrumental, for instance, in analyzing the representation of juvenile language in different Italian TV series by comparing them with their translated English versions.

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Finito di stampare nel mese di marzo 2024
da Tipografia Digital Team Srl – Fano (PU)
per conto di Pisa University Press - Polo Editoriale CIDIC - Università di Pisa