

"DROPS IN LINGUA-CULTURAL VOLTAGE"?  
CULTURE AND LANGUAGE VARIETIES IN THE GERMAN DUB  
OF THE ITALIAN COMEDY *IERI, OGGI E DOMANI*

Sandra Nauert, Angewandte Sprachwissenschaft, Saarland University

This paper analyses the translation strategies that have been applied in rendering culture-specific elements and dialect/accent in the dubbed German version of *Ieri, Oggi e Domani*. The extensive use of regiolects, sociolects and accents in the Italian comedy, as well as the typical Italian way of speaking fast, using gestures and puns constitute the main humoristic elements. It appears interesting to study how these elements are transferred into the dubbed German version.

KEYWORDS: Dubbing, translation, dialect, accent, Italian-German

## 1 INTRODUCTION

This paper focuses on the analysis of the translation strategies that have been applied to render culture-specific elements and dialect/accent (Chrystal 1980:102) in the dubbed German version of *Ieri, Oggi e Domani*. The extensive use of regiolects, sociolects and accents in the Italian comedy, as well as the typical Italian way of speaking fast, using gestures and puns constitute the main humoristic elements (Heiss 2000). It is interesting to study how these elements are transferred into the dubbed German version.

Heiss (2000) and Voigt (2002) suggest several translation strategies for the rendering of cultural elements, and in particular of dialect/accent for films dubbed into German. In section 4.1, these strategies will be introduced. Since the use of dialect/accent in the Italian comedy is a means to create humour, Chiaro's (2006 online) strategies for the rendering of verbally expressed humour will be briefly introduced. Section 4.2 consists of an analysis of the dubbed German version by presenting examples in which the suggested translation strategies are applied. Section 4.3 presents some examples in which the cultural element has not been rendered in the dubbed version leading to a "drop in cultural voltage". This term was coined by Antonini and Chiaro describing cases of perceived lingua cultural 'uneasiness' in dubbed film versions, in which the intended message of the original does not get across (Antonini et al. 2005).

## 2 PROBLEM STATEMENT

The translation of cultural (culture-specific) elements has been a widely discussed issue in the field of translation studies (Levy 1969, Reiss 1971, Koller 1979/2004 and Newmark 1981). As films contain a considerable amount of cultural elements, the issue of transferring culture-specific elements within the dubbing process is of great importance.

In this context, transferring dialect/accents constitutes a major issue. This is particularly relevant for Italian comedy as one of its characteristics consists in the wide use of various forms of language varieties (Chrystal 1980:325) (formal, informal, regiolect, sociolect or any kind of spontaneous colloquial language) (Heiss 2000). Heiss also raises the issue of the typical and fast Italian way of speaking as well as the frequent use of jokes and puns.

Nella commedia all'italiana la comicità si realizza infatti per mezzo di regioletti e dialetti, gestualità esasperata, personaggi che parlano e agiscono con la tipica esagerazione del prototipo. (In the Italian comedy, humour is achieved by regiolect, dialect, exasperated gesticulation, characters speaking and interacting with the typical exaggeration of the Italian prototype, my translation, S.N.) (Heiss 2000)

This presents a challenge for the dubbed German version because of Germany's particular language situation (Voigt 2002).

## 3 DIALECTS/ACCENTS IN GERMANY

As opposed to many other European languages, 'dialect'/'accent' in Germany does not provoke resentment or negative attitudes. It is spoken by all social classes. In this regard, Stevenson states that

there is a high level of public awareness of the distinctive characteristics of local and regional speech forms, and in recent years the general resurgence of 'local values' has led to an increase in the prestige, and consequently in the visibility of these forms in public contexts. (Stevenson 1997:63)

Standard German (HOCHDEUTSCH) is mainly spoken on national TV broadcasts and in formal situations, but not by a particular social group in Germany. UMGANGSSPRACHE (colloquial German in its regional variation) is used for most communicative purposes. It may be positioned between rural dialects at the bottom end of a scale and standard German at the top end of the same scale.

This particular language situation in Germany might explain why it is problematic to transfer sociolect in the dubbed German version. English and also Italian accents often convey social and regional information (e.g. Cockney, Neapolitan).

German accents/dialects rarely convey social information, but mainly regional ones (Voigt 2002:92).

The main problem when rendering the source language's accent/dialect consists in finding an adequate accent/dialect in the target language. This is due to the fact that the connotations of dialects differ from country to country. As a consequence, the mood of a film might be altered by using a certain accent/dialect in its dubbed version. This is because a Cockney accent evokes different association within a British audience than a Neapolitan accent might arise in an Italian audience. In the case of German accents/dialects, this might even add a regional perspective. In fact, there seems to be "an unwritten law that films are dubbed into Standard German without regional features" (Voigt 2002:92).

On the one hand, the rendering of dialect/accents appears to be problematic. On the other hand, humour and relevant social information might get lost when dialect/accents is not rendered. Characters might also lose their individuality, and important references within the dialogues might easily be weakened, replaced or totally omitted through the dubbing process. Does this conflict necessarily lead to drops in lingua-cultural voltage?

Voigt and Heiss propose several translation strategies to solve this conflict. Section 4 will present various translation strategies and analyse how these are applied in the dubbed German version of *Ieri, Oggi e Domani*.

## 4 TRANSLATION STRATEGIES FOR THE CULTURAL TRANSFER IN GERMAN DUBS

### 4.1 THEORETICAL FOUNDATION

As already mentioned, the translation of cultural elements has been a widely discussed topic in translation studies. In the context of this paper, Levy's (1969) and Koller's (1979/2004) translation strategies are particularly relevant. In order to give a local cultural imprint to the translation, Levy advocates keeping the KOLORITWERT by

- taking over expressions of the source language (ZITATWORT, i.e. citation)
- adapting entirely or partially expressions of the source language to the norms of the target language (ANPASSUNG, i.e. adaptation)
- using a LEHNÜBERSETZUNG, i.e. loan translation
- using an equivalent or an expression with the same meaning
- using a descriptive/explanatory translation. (Levy)

Heiss (2000) proposes several translation strategies<sup>1</sup> to render Italian dialect/accents in films dubbed into German. As the Italian comedy embraces different language varieties (regiolect, sociolect, substandard), Heiss suggests the use of colloquial language as a means of rendering sociolect and dialect.

L'apocope, la sincope e l'assimilazione non solo ripropongono l'effetto di un parlato spontaneo, rilassato, quotidiano (...), ma accelerano anche il ritmo del discorso (Apocope, sincope and assimilation not only produce an effect of spontaneous, relaxed and colloquial speech (...), but also accelerate the speech rhythm, my translation, S.N.) (Heiss 2000).

Furthermore, the fast Italian way of speaking is imitated.

si cerca di rievocare la lingua o la cultura di partenza imitando la velocità del parlato in italiano, o nei dialetti italiani, soprattutto quando si tratta di dialetti meridionali. (in the dubbed version, the source language and culture are recalled by imitating the fast Italian speech rhythm, especially regarding Southern Italian dialects, my translation, S.N.) (Heiss 2000).

Heiss finds that this strategy is widely used for the rendering of Southern Italian dialects. In fact, this is the case of *Ieri, Oggi e Domani*, in which the dialect of Naples is heavily used.

A second strategy to render sociolect/regiolect consists in the use of colloquial and idiomatic expressions. Heiss states that colloquial speech in standard German is easily created by using modal particles (Heiss 2000).

Finally, Heiss mentions the frequent use of Italian expressions in dubbed German versions as a reference to the source culture. The aim is to create a local cultural imprint (COLORITO LOCALE) by leaving in Italian certain expressions such as exclamations, professional titles, forms of address (Heiss 2000) (cf. similar usage of ZITATWORT by Levy (1969) and KOLORITWERT by Koller (1979/2004)).

Voigt (2000) discusses the phenomenon of non-standard varieties within the dubbing process. As film dialogue contains sociolinguistic information and semantic content, the rendering of varieties, dialects or accents should carefully be considered in the dubbing process. Sanchez (1999:305) underlines this referring to texts in general by stating that "The use of dialect in a text is an important style marker. It conveys a lot of information about the character (...) who uses the dialect, something that cannot be easily ignored by the translator".

---

<sup>1</sup> In her article "Quanto è tedesco Mimì Metallurgico? Qualità e strategie del doppiaggio in alcuni esempi di commedia all'italiana" Heiss discusses more than three strategies. This article does not claim completeness. The choice of the discussed translation strategies has been made according to the relevance for this article.

Voigt suggests the stylistic transfer of the source language accent into the standard target language (“stylistic transfer of an SL accent”, Voigt 2002:97) in terms of pronunciation and stylistic mark (using stylistic grades such as colloquial, neutral, formal etc).

Since many cultural elements within the genre of Italian comedy are based on humour, I would like to briefly introduce the translation strategies proposed by Chiaro to render verbally expressed humour (VEH) in dubbed film versions. Chiaro (2006 online) suggests the following three strategies with examples.

- substitution of VEH in the Source Language (SL) with an example of VEH in the Target Language (TL)

In *My Big Fat Greek Wedding* (2002) the word ‘bonk’ is used instead of the term ‘bunt’. In the Italian version, this word confusion is rendered with ‘*cazzata*’-‘*cassata*’. Both ‘bunt’ and ‘*cassata*’ are types of cakes and both ‘bonk’ and ‘*cazzata*’ are taboo words with sexual allusions.

- replacement of the SL VEH with an idiomatic expression in the TL;

In *Duck Soup* (1933), the joke *But I asked you to dig up something I could use against Firefly. Did you bring his record?* (one of the spies pulls out a gramophone record) becomes *Volete rispondermi a tono una volta per tutte! Cambiate disco per Bacco!* (‘Will you answer me once and for all! Change the record/subject for Goodness’ sake!’). The polysemous term ‘record’ is replaced with the idiom ‘*cambiare disco*’ (‘change the subject’, literally: ‘change the record’).

- replacement of the SL VEH with an example of compensatory VEH elsewhere in the TL text

In *Chicken Run*, one of the characters, Fowler, continuously uses puns, e.g. *it’s raining hens*. In the Italian dubbed version, source VEH is not attempted to be translated in many cases, but Fowler is endowed with a stammer which makes him say *co co co* at the beginning of every utterance.

#### 4.2 ANALYSIS OF THE ITALIAN COMEDY *IERI, OGGI E DOMANI*

In this section, I will analyse whether the translation strategies concerning dialect/accents in dubbed films suggested by Voigt and Heiss have been successfully applied in the dubbed German version of *Ieri, Oggi e Domani*, or whether there are drops in lingua-cultural voltage. The richness of cultural information which is transmitted through dialect/accents is often lost in dubbed versions. It therefore seems relevant to study which translation strategies help to transfer these elements into the target language in order to produce the feeling of the original version.

The Italian comedy *Ieri, Oggi e Domani* (1963) is directed by Vittorio De Sica (Rai International 2001). In 1964, the film won the Oscar for best foreign film. It consists of three short stories narrating the lives of three couples starring Sophia Loren and Marcello Mastroianni as Adelina and Carmine, that live in different Italian cities. My analysis will focus on the first story ‘Adelina’. Set in Naples’ *quartieri spagnoli*, it tells the story of Adelina, a young woman who sells cigarettes illegally. She continuously avoids going to jail by getting pregnant. At one point of the story she fails to get pregnant and ends up in prison.

*Ieri, Oggi e Domani* is a typical Italian comedy of the 1960s. Its aim is to make people laugh. Humour is created mainly by the way people speak (regiolect, sociolect, dialect, gestures, jokes, fast and exaggerated way of speaking). The main characters, Adelina and Carmine, do not speak standard Italian. The female protagonist speaks a strong Neapolitan dialect, whereas the male protagonist speaks with a Neapolitan accent.

How is dialect/accents rendered in the dubbed German version of *Ieri, Oggi e Domani*? As already discussed above, the substitution with a German dialect (being regiolect) does not constitute a valid strategy, as it would add a regional perspective.

In the history of dubbing, Sophia Loren is often dubbed with a foreign (Italian) accent (Voigt 2002:88). In *Ieri, Oggi e Domani*, her foreign accent is not very strong, but she has an Italian cadence, which comes across in the way her voice goes up and down. Her “singsong”, especially at the end of a sentence, is rather Italian than German. Apart from Sophia Loren’s foreign accent, it is quite noticeable that she is speaking fast. Example (d) (see Appendix) shows that the dubbed German version (78 words, 420 characters) exceeds the Italian version (68 words, 322 characters) in words and characters. It is true that this might also be due to the specificity of German, but it surely does contribute to accelerate the speech rhythm. In this manner, the dubbed German version imitates the fast Italian way of speaking. Another means to accelerate speech is to use apocope, syncope and assimilation. This translation strategy suggested by Heiss can be found in the German dub of *Ieri, Oggi e Domani*<sup>2</sup>.

Table 1: Examples of syncope

Ex.	Italian original	Dubbed German version
10	(Adelina) <i>La multa era per fare contrabbando di cigarette.</i>	(Adelina) <i>Ich muss 'ne Strafe bezahlen, weil ich mit schwarzen Zigaretten handle.</i>
21	(People in the streets) <i>Nù la ponno arrestà. Tene a panza.</i>	(People in the streets) <i>Sie können Adelina nicht einsperren, weil sie 'n Bauch hat.</i>

<sup>2</sup> For the complete scene dialogue of this example and the following ones, see Appendix.

33	(Carmine) <i>Non ci credevano più nei panni dall'allegria, una moina.</i>	(Carmine) <i>Die konnten's gar nicht fassen. Die waren ganz ausser sich.</i>
35	<i>E a ballavano, zumpavano.</i>	<i>Und dann haben sie wie irre rumgetobt.</i>

These four examples show how the use of syncope creates colloquial speech in German. Despite the lack of regional features, the character's way of speaking sounds relaxed and spontaneous. Modal particles are also frequently used.

Table 2: Examples of modal particles

Ex.	<i>Italian original</i>	<i>Dubbed German version</i>
3	(Adelina) <i>Eh che. S'avvicina qualcuno?</i>	(Adelina) <i>Na was ist denn los? Kauft kein Arsch?</i>
13	<i>'O sapete da quanto tempo è disoccupato mio marito?</i>	<i>Wissen Sie überhaupt, wie lange mein Mann schon arbeitslos ist?</i>
16	<i>Come mangia 'o figlio mio?</i>	<i>Soll mein armes Kind denn verhungern?</i>
18	(lawyer) <i>Non la possono arrestare.</i>	(lawyer) <i>Eingesperrt werden können Sie gar nicht.</i>
19	(Carmine) <i>Come avvocà?</i>	(Carmine) <i>Aber wieso denn nicht?</i>
20	(lawyer) <i>Tiene chella panza.</i>	(lawyer) <i>Na, sie hat ja bereits so einen Bauch.</i>

The use of modal particles makes speech undoubtedly more spontaneous and colloquial. It is clear that it will not have exactly the same effect as Sophia Lauren's Neapolitan dialect. The latter creates a strong humorous effect. Therefore, there might be a slight drop in lingua-cultural voltage.

The use of colloquial and idiomatic expressions that creates colloquial language in the dubbed version is another effective way of rendering dialect.

Table 3: Examples of colloquial and idiomatic expressions

Ex.	<i>Italian original</i>	<i>Dubbed German version</i>
3	(Adelina) <i>Eh che. S'avvicina qualcuno?</i>	(Adelina) <i>Na was ist denn los? Kauft kein Arsch?</i>
9	<i>Ma che galera?</i>	<i>Was heisst Zuchthaus?</i>
11	<i>Ma lo sapete quanto tempo ci metto per guadagnare 28.000 lire?</i>	<i>Haben Sie eine Ahnung, was ich schnuffen muss, um 28.000 zu verdienen?</i>
17	<i>E poi arriva 'o cornuto e ti arresta.</i>	<i>Und plötzlich erscheint irgend so ein Idiot und will mich ins Loch stecken.</i>

23	(woman I) <i>Nù ponno arrestà.</i>	(woman I) <i>Sie braucht nicht ins Kittchen.</i>
35	(Carmine) <i>E a ballavano, zumpavano.</i>	(Carmine) <i>Und dann haben sie wie irre rumgetobt.</i>
40	<i>Statte zitto, se no te piglio a pacchi.</i>	<i>Lass' den Quatsch, sei jetzt ruhig, sonst kriegst du 'ne Backpfeife.</i>

*Kittchen* (23) is a strong colloquial expression for 'jail' (in standard German *Gefängnis*). *Schufien* (11) is a colloquial expression meaning '(to) work' (in standard German *arbeiten*) and conveys the feeling of spontaneous colloquial speech. *Ins Loch stecken* (17) is an idiomatic expression, which means '(to) arrest' (standard German *einsperren*), or, literally '(to) put into the hole'. The use colloquial and idiomatic expressions gives the speech a vital and spontaneous feeling. Furthermore, the use of swear words like *Arsch* (3) (ass) and *Idiot* generates a type of colloquial language. *Backpfeife* (40) ('slap in the face') and *wie irre* (35) ('like crazy') are more examples of colloquial expressions used in German UMGANGSSPRACHE of the 1960s.

Another effective translation strategy to render dialect/accents is that of non-translation (ZITATWORT). By leaving well-known expressions, such as exclamations, professional titles and forms of address, in the original language, the dubbed version is enriched by a local cultural imprint. In the case of *Oggi, Ieri e Domani*, Italian expressions like *carabinieri* (professional title for policemen), *Buongiorno* (form of salutation 'good morning') or exclamations like *Madonna*, *Addio* or *Mammamia* are left in Italian in order to create an "Italian feel" as well as a local cultural imprint. Further examples of non-translations are *Avvocato* (6), a professional title for a lawyer, and the simple form of salutation *Signore* (8).

Table 4: Examples of local imprint by non-translation

Ex.	Italian original	Dubbed German version
6	(Carmine & friends) <i>Avvocato!</i> <i>Avvocà!</i>	(Carmine & friends) <i>Avvocato!</i> <i>Avvocato!</i>
8	(Adelina) <i>Questo signore è roba mia!</i>	(Adelina) <i>Hey, lass' die Finger davon, der Signore ist mein Kunde!</i>

Voigt's suggestion to transfer the source language accent stylistically into the standard target language (i.e. stylistic transfer of a SL accent) in terms of pronunciation and stylistic mark is applied for the character of Adelina. Her pronunciation tends to be unclear and the data indicate that her way of speaking is colloquial (see tables 1-3).

Overall, the discussed translation strategies convincingly achieve the purpose of rendering dialect/accents without dropping too much in lingua-cultural voltage.

#### 4.3 DROPS IN LINGUA-CULTURAL VOLTAGE

In this section, I will present two film scenes, in which the dubbed German version failed to render dialect/accent. These examples show a drop in lingua-cultural voltage and a loss of its humorous effect.

Table 5 presents a scene, in which verbally expressed humour is created by dialect/accent, mostly by the pronunciation of the phrase *tene a panza* (25-27) (standard Italian *ha la pancia*, literally ‘she has a big belly’). This expression means that Adelina is pregnant and has a big belly. Apart from the pronunciation, humour is also created by the fact that this same phrase is repeated several times. In the German dub, the phrase is not repeated, but two different translations are alternated, i.e. *Sie hat einen Bauch* (27) (literally ‘she has a belly’) and *Sie bekommt ein Kind* (26) (literally ‘she gets a baby’). Moreover, both German translations of that phrase are in standard German and present no idiomatic or colloquial elements. In order to create humour in that scene, the rendering of dialect/accent could have been easily achieved by applying Chiaro’s strategy of replacing the SL VEH with an idiomatic expression in the TL. The humorous element might have been kept using the translation of *Sie ist kugelrund* (literally ‘she is round as a ball’). This is an idiomatic expression in German Umgangssprache. The repetition of such an idiomatic phrase would have produced a similar humorous effect such as in the Italian version.

Table 5: Verbally expressed humour (VEH) created by dialect/accent not rendered in the dubbed version

Ex.	Italian original	Dubbed German version
23	(woman I) <i>Nù ponno arrestà.</i>	(woman I) <i>Sie braucht nicht ins Kittchen.</i>
24	(woman II) <i>E perché?</i>	(woman II) <i>Wieso, warum nicht?</i>
25	(woman I) <i>Perché tene a panza.</i>	(woman I) <i>Weil sie so 'n Bauch hat.</i>
26	(woman in the streets) <i>Mari, tene a panza.</i> <i>Tene a panza.</i>	(woman in the streets) <i>Maria, sie bekommt ein Kind</i> <i>Sie bekommt ein Kind.</i>
27	(man in the streets) <i>Sì, tene a panza.</i>	(man in the street) <i>Sie hat einen Bauch.</i>

The scene when Carmine and the children are waiting for Adelina to leave jail (table 6) is another example in which dialect/accent has not been rendered. While being interviewed by journalists, Carmine tries to talk in a sophisticated way. His way of speaking appears ridiculous, because he commits idiomatic (33), grammatical (34) and lexical (39) errors. The idiomatic expression *Non ci credevano piu nei panni dall'allegria* is supposed to be *Non ci stavano*. *Madra* is an obvious grammatical error and should be *madre* (‘mother’). *Infanticida* means ‘child murderer’, whereas Carmine intends to say *infantile* (‘childish’). In addition, a humorous effect is created when Carmine attempts

to speak in standard Italian while using dialectal expressions, such as *proprio* (*proprio* in standard Italian meaning ‘really’) (31), *moina* (*chiasso* in standard Italian meaning ‘chaos’) (33), and *zumpavano* (*saltavano* in standard Italian meaning ‘(to) jump’) (35). When he talks to the children, he reverts to his Neapolitan accent. Unfortunately, this linguistic confusion is not rendered in German. The humorous effect might have been kept by substituting the Italian dialect with German colloquial expressions, and by replacing the Italian linguistic errors with errors in German. The Italian phrase *Non ci credevano più nei panni dall’allegria*’ (which contains an idiomatic error) is translated in the dubbed German version with *Die konnten’s gar nicht fassen. Die waren ganz ausser sich*. (They could not believe it. They were overjoyed., my translation, S.N). This translation does not render the original as the phrase is correct standard language. It might have easily been rendered by a translation, such as *Die konnten’s gar nicht fassen. Die waren ausser Band und Rand*. The expression *Die waren ausser Band und Rand* contains an error in the use of the idiomatic expression *ausser Rand und Band* as *Rand* and *Band* are inverted.

Table 6: Verbally expressed humour (VEH) created by dialect/accents not rendered in the dubbed version

Ex.	Italian original	Dubbed German version
28	(journalist) <i>Oggi è la giornata più emozionante della sua vita, vero?</i> (journalist) <i>Certo, poi l’attesa è lunga.</i>	(journalist) <i>Heute ist wohl der aufregendste Tag Ihres Lebens, was?</i> <i>Sie werden ungeduldig.</i> (journalist) <i>Kein Wunder, bei der langen Wartezeit.</i>
29	(Carmine) <i>Certo.</i>	(Carmine) <i>Ja, natürlich</i>
30	(journalist) <i>La notizia vi ha colto impreparato?</i>	(journalist) <i>Waren Sie auf die freudige Nachricht vorbereitet?</i>
31	(Carmine) <i>proprio (proprio), ero preparato.</i>	(Carmine) <i>Selbstverständlich ja. Ich hab’s erwartet.</i>
32	(journalist) <i>I bambini hanno fatto festa quando hanno saputo?</i>	(journalist) <i>Und vor allem bei den Kindern war die Freude wohl groß?</i>
33	(Carmine) <i>Non ci credevano più nei panni dall’allegria, una moina (chiasso).</i>	(Carmine) <i>Die konnten’s gar nicht fassen. Die waren ganz ausser sich.</i>
34	<i>“Torna nostra madra!”, “Torna nostra madra!”</i>	<i>“Unsere Adelina“. Sie sagten: “Unsere Mutti, unsere süsse Mutti“</i>
35	<i>E a ballavano, zumpavano. (saltavano)</i>	<i>Und dann haben sie wie irre ’rumgetobt.</i>
36	(child I) <i>Papà, me sò scuciato.</i>	(child I) <i>Papa, ich hab’ keine Lust mehr.</i>
37	(child II) <i>Tengo fame.</i>	(child II) <i>Hunger, Papa.</i>

38	(child III) <i>Papà, a pipì.</i>	(child III) <i>Papa, Pipì.</i>
39	(Carmine) <i>Non capiscono, sono infanticida (infantili), compatite</i>	(Carmine) <i>Das sind eben noch Kinder. Sie verstehen das nicht.</i>
40	<i>Statte zitto, se no te piglio a pacchi.</i>	<i>Lass' den Quatsch, sei jetzt ruhig, sonst kriegst du 'ne Backpfeife.</i>

## 5 CONCLUDING REMARKS

It has been demonstrated that the various translation strategies proposed by Heiss and Voigt for dubbing Italian comedy into German are adequate for the rendering of dialect/accents, despite the specific linguistic situation in Germany. Instead of substituting the source language dialect/accents with a German regiolect, the stylistic transfer of dialect/accents by means of apocope, syncope and assimilation, colloquial and idiomatic expressions, modal particles and non-translation has proven to be an adequate solution for *Ieri, Oggi e Domani*. By doing so, the feeling of colloquial speech and the Italian cultural imprint are preserved.

To a certain extent, drops in cultural voltage cannot be avoided, but this holds true for any kind of translation. Instead, the improvement of the dubbing quality should be focused on. Humour also constitutes a challenging issue in the field of dubbing. In the analysed film, humour has not always been rendered, but the proposed translations based on Chiaro's translation strategies prove that there are possible ways to keep the humorous effects in a dubbed version. Hence, both language varieties and humour constitute complex elements within a film requiring a high degree of creativity when being translated.

## REFERENCES

- Antonini, Rachele & Delia Chiaro. 2005. The quality of dubbed television programmes in Italy: The experimental design of an empirical study. In Marina Bondi & Nick Maxwell (eds.), *Cross-cultural encounters: Linguistic perspectives*, 33-44. Roma: Officina Edizioni.
- Chiaro, Delia. 2006. Verbally expressed humour on screen: Reflections on translation and reception". *Journal of Specialised Translation (JoSTrans)* 6, [http://www.jostrans.org/issue06/art\\_chiaro.php](http://www.jostrans.org/issue06/art_chiaro.php) (16<sup>th</sup> December, 2008.)
- Crystal, David. 1980. *A Dictionary of Linguistics and Phonetics*, 3rd edn. Oxford: Basil Blackwell.
- Heiss, Christine. 2000. Quanto è tedesco Mimì Metallurgico? Qualità e strategie del doppiaggio in alcuni esempi di commedia all'italiana. *Online Translation (inTRAlinea)* 3. <http://www.intralea.it> (16<sup>th</sup> December, 2008.)

S. Nauert. 2008. Dubbing cultural elements. *Saarland Working Papers in Linguistics (SWPL)* 2. 58-72.

- Koller, Werner. 1979/2004. *Einführung in die Übersetzungswissenschaft*, 7th edn. Wiebelsheim: Quelle & Meyer.
- Levý, Jirí. 1969. *Die literarische Übersetzung. Theorie einer Kunstgattung*. Frankfurt/Main: Athenäum.
- Newmark, Peter. 1981. *Approaches to Translation*. New York: Pergamon.
- Rai International. 2001. Commedia all'italiana. Ieri, oggi e domani. <http://www.italica.rai.it/cinema/film/ieri/cast.htm> (16<sup>th</sup> December, 2008.)
- Reiss, Katharina. 1971. *Möglichkeiten und Grenzen der Übersetzungskritik. Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen*. München: Hueber.
- Sanchez, Maria T. 1999. Translation as a(n) (im)possible task: Dialect in literature. *Babel* 45. 301-310.
- Stevenson, Patrick. 1997. *The German-speaking world: A practical introduction to sociolinguistic issues*. London: Routledge.
- Voigt, Katrin 2002. Aspects of change in film dubbing: An analysis of sliding doors and Sie liebt ihn – Sie liebt ihn nicht. TU Chemnitz: Master Thesis.

## APPENDIX

### DATA

*Ieri, oggi e domani*. 1963. De Sica. Italy. (Italian original film and dubbed German version)

The following table contains all the examples (a-h) used in this paper. It compares the film dialogue of the Italian original with that of the dubbed German version. The discussed translation strategies are marked in different colours for better readability. The transcription of the dialogues has been carried out by the author with the help of the film subtitles. The examples can easily be found in the film with the indication of the time code (TCR). Apart from the numeration by scenes (a-h), there is also line-numbering (1-40).

Legend
use of syncope to create colloquial language
use of colloquial and idiomatic expressions
use of modal particles to create colloquial language
use of Italian expressions to create local cultural imprint
drops in lingua-cultural voltage: VEH created by dialect/accent is not rendered

Ex.	Italian original	Dubbed German version
(a)	00:05:15:00 – 00:05:28:00 (TCR)	
1	(Adelina) <i>Cigarette!</i>	(Adelina) <i>Zigaretten!</i>
2	<i>Ingesi, americane, svizzere!</i>	<i>Englische, amerikanische und schweizer' Zigaretten.</i>
3	<i>Eh che. S'avvicina qualcuno?</i>	<i>Na was ist denn los? Kauft kein <b>Arsch</b>?</i>
4	<i>Ingesi, americane, svizzere!</i>	<i>Englisch, amerikanische, schweizer' Zigaretten.</i>
5	<i>Chi fuma?</i>	<i>Frisch von Bord!</i>
(b)	00:04:02:00 – 00:04:06:00	
6	(Carmine & friends) <i>Avvocato! Avvocà!</i>	(Carmine & friends) <i>Avvocato! Avvocato!</i>
7	<i>Ma come, ce lassate così.</i>	<i>Aber bitte.</i>
(c)	00:06:06:00 – 00:06:10:00	
8	(Adelina) <i>Questo signore è roba mia!</i>	(Adelina) <i>Hey, lass' die Finger davon, der <b>Signore</b> ist mein Kunde!</i>
(d)	00:07:05:00 – 0:07:27:00	
9	(Adelina) <i>Ma che galera?</i>	(Adelina) <i>Was beisst Zuchthaus?</i>
10	<i>La multa era per fare contrabbando di cigarette.</i>	<i>Ich muss 'ne Strafe bezahlen, weil ich mit schwarzen Zigaretten handle.</i>
11	<i>Ma lo sapete quanto tempo ci metto per guadagnare 28.000 lire?</i>	<i>Haben Sie eine Ahnung, was ich <b>schufien</b> muss, um 28.000 zu verdienen?</i>
12	<i>Giorni, settimane, mesi, sempre 'o stesso posto. Con il sole e sotto l'acqua.</i>	<i>Tagelang, wochenlang, monatelang, stehe ich im Freien, bei glühender Hitze und bei Regen.</i>
13	<i>'O sapete da quanto tempo è disoccupato mio marito?</i>	<i>Wissen Sie <b>überhaupt</b>, wie lange mein Mann schon arbeitslos ist?</i>
14	<i>Da quando ha finito il servizio militare.</i>	<i>Seit er seine Militärzeit abgerissen hat.</i>
15	<i>E come campamo?</i>	<i>Wovon sollen wir leben?</i>
16	<i>Come mangia 'o figlio mio?</i>	<i>Soll mein armes Kind <b>denn</b> verhungern?</i>
17	<i>E poi arriva 'o cornuto e ti arresta.</i>	<i>Und plötzlich erscheint irgend so ein <b>Idiot</b> und will mich <b>ins Loch</b> stecken.</i>

<b>(e)</b>	00:07:31:00 – 00:07:42:00	
18	(lawyer) <i>Non la possono arrestare.</i>	(lawyer) <i>Eingesperrt werden können Sie gar nicht.</i>
19	(Carmine) <i>Come avvocà?</i>	(Carmine) <i>Aber wieso denn nicht?</i>
20	(lawyer) <i>Tiene chella panza.</i>	(lawyer) <i>Na, sie hat ja bereits so einen Bauch.</i>
21	(People in the streets) <i>Nù la ponno arrestà. Tene a panza.</i>	(People in the streets) <i>Sie können Adelina nicht einsperren, weil sie 'n Bauch hat.</i>
<b>(f)</b>	00:07:52:00 – 00:08:18:00	
22	(woman I selling cigarettes in the streets) <i>Hai capito che piacere?</i>	(woman I selling cigarettes in the streets) <i>Wisst ihr schon das Neueste?</i>
23	(woman I) <i>Nù ponno arrestà.</i>	(woman I) <i>Sie braucht nicht ins Kältchen.</i>
24	(woman II) <i>E perché?</i>	(woman II) <i>Wieso, warum nicht?</i>
25	(woman I) <i>Perché tene a panza.</i>	(woman I) <i>Weil sie so 'n Bauch hat.</i>
26	(woman in the streets) <i>Mari, tene a panza.</i> <i>Tene a panza.</i>	(woman in the streets) <i>Maria, sie bekommt ein Kind</i> <i>Sie bekommt eine Kind.</i>
27	(man in the streets) <i>Si, tene a panza.</i>	(man in the streets) <i>Sie hat einen Bauch.</i>
<b>(g)</b>	00:43:59:00 – 00:44:28:00	
28	(journalist) <i>Oggi è la giornata più emozionante della sua vita, vero?</i> (journalist) <i>Certo, poi l'attesa è lunga.</i>	(journalist) <i>Heute ist wohl der aufregendste Tag Ihres Lebens, was?</i> <i>Sie werden ungeduldig.</i> (journalist) <i>Kein Wunder, bei der langen Wartezeit.</i>
29	(Carmine) <i>Certo.</i>	(Carmine) <i>Ja, natürlich</i>
30	(journalist) <i>La notizia vi ha colto impreparato?</i>	(journalist) <i>Waren Sie auf die freudige Nachricht vorbereitet?</i>
31	(Carmine) <i>proprio, ero preparato.</i>	(Carmine) <i>Selbstverständlich ja. Ich hab's erwartet.</i>
32	(journalist) <i>I bambini hanno fatto festa quando hanno saputo?</i>	(journalist) <i>Und vor allem bei den Kindern war die Freude wohl gross?</i>

33	(Carmine) <i>Non ci credevano più nei panni dall'allegria, una moina.</i>	(Carmine) <i>Die konnten's gar nicht fassen. Die waren ganz ausser sich.</i>
34	"Torna nostra <i>madra!</i> ", "Torna nostra <i>madra!</i> "	"Unsere <i>Adelina!</i> ". Sie sagten: "Unsere Mutti, unsere süsse Mutti"
35	<i>E a ballavano, zumpavano.</i>	Und dann haben sie <i>wie irre 'rumgetobt.</i>
36	(child I) <i>Papà, me sò scucciato.</i>	(child I) <i>Papa, ich hab' keine Lust mehr.</i>
37	(child II) <i>Tengo fame.</i>	(child II) <i>Hunger, Papa.</i>
38	(child III) <i>Papà, a pipì.</i>	(child III) <i>Papa, Pipì.</i>
39	(Carmine) <i>Non capiscono, sono infanticida, compatite.</i>	(Carmine) <i>Das sind eben noch Kinder. Sie verstehen das nicht.</i>
(h)	00:44:36:00 – 0:44:3800	
40	<i>Statte zitto, se no te piglio a pacchi.</i>	<i>Lass' den Quatsch, sei jetzt ruhig, sonst kriegst du 'ne Backpfeife.</i>

Sandra Nauert  
 FR 4.6 Angewandte Sprachwissenschaft sowie Übersetzen und Dolmetschen  
 Universität des Saarlandes  
 PF 15 11 50  
 D-66041 Saarbrücken

sandranauert@gmx.de