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Translating Mussolini: how to approach the translation  
of historic material through subtitling

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## **Introduction**

Subtitling might seem simple to the uninitiated: much like in standard literary translation, the goal is to take the source-language information and translate it into the target language, the only difference being that the source-language material is not written, but spoken. Then, the resulting translation must be coded into the video through the use of a subtitling software. But what I discovered when translating a 27-minute segment from a documentary on fascist Italy is that subtitling is that this is not the case: subtitling as a mode of translation entails a series of limitations and peculiarities, which can create problems that go beyond those that are inherent in standard literary translation, the most evident being the limitations in the space and time departments. And the translation being from Italian into English, two languages that greatly differ in syntactic structures and vocabulary, only exacerbated this problem.

The aim of my thesis is to provide some sort of insight into how to approach a subtitling project as a complete beginner, focusing in particular on the peculiarities of translating a documentary on fascist Italy: this includes the research and background knowledge that is necessary to approach a translation of this kind, the requirements for doing a subtitling job (software, subtitling theory etc.) and an in-depth commentary on the strategies that were used for the translation and the choices I had to make in order to deliver the final product, focusing in particular on the most problematic bits.

# Chapter 1: the documentary.

## General overview of the documentary

Anni Luce is a four-part documentary directed by Gian Vittorio Baldi. It was released on VHS in 1992 by Istituto Luce, an Italian public institution which was founded during fascism which specialised in the production of newsreels and now serves as a comprehensive archive. The documentary focuses on the thirty years of history between the end of the Great War and the beginning of the Second World War, using footage from the Luce archives. Most sections of the documentary consist of voiced-over sections with commentary from two narrators, but other parts consist of unedited footage: some of these parts are segments of newsreels which are commented by Guido Notari, the official speaker of Istituto Luce, whereas others show Mussolini's most famous speeches. With every tape being about 45 minutes in length, therefore too long for a thesis on subtitling, I decided to pick a 27-minute segment from the second part of the documentary, titled "*Vigilia d'Armi*". This section of the documentary focuses on the 1930s, specifically the years from 1932 to 1939, and follows Mussolini and the actions of the National Fascist Party in the years that would lead to the Second World War. In particular, we see the "golden era" of fascism, a period in which fascism seemed unstoppable.

## In-depth summary of the segment

### *Mussolini's visit in Turin (1932)*

Mussolini visits the city of Turin in 1932. Despite being in a city "with a strong working-class and anti-fascist tradition", he is well received by the population. He is seen parading through the streets, with huge crowds on the side of the road. He is being taken to *Piazza Castello*, the main square of Turin. From this place, he delivers a speech to the people that have filled the square to the brim. At this point, the original schedule of the speech is altered: we are shown what should be the second segment of the first part of the speech. In this segment, Mussolini talks about the outcome of the Lausanne Conference of 1932. Then, the first part of the speech is shown. In this part, Mussolini shows gratitude for the "fiery and enthusiastic" reception that was given by the people of Turin.

### *Grand opening of the new Fiat-Mirafiori plants (1939)*

This sequence is narrated by Guido Notari. It starts with some shots of the factory, and later moves on to show Mussolini inspecting the first specimen of the Fiat 1100BL. Later, he is seen parading through the newly built plants, in front of about 50,000 workers who cheer him on.

### *Speech in Littoria (1932)*

Mussolini is speaking in Littoria (today's Latina) in Lazio region. He is seen speaking from a balcony (just as usual). He boasts about the forthcoming construction of new colonial houses and the inauguration of the new municipality of Sabaudia, set to be inaugurated in 1934. The speech is followed by a short sequence in which the narrators explain the importance of rural life for the fascist regime.

### *Farce elections (1934)*

In this segment, the narrators give us an overview of the 1934 elections, which consist in voting either in support of (by picking the "yes" ballot) or against the fascist government ("no" ballot). We are shown how these "free" elections are, in reality, just a charade: opposition figures are not allowed to voice their opinions, *balillas* (members of a paramilitary fascist youth organisation named, in fact,

*Opera Nazionale Balilla*) guarded polling stations, and whereas “no” ballots are just normal, white pieces of paper, “yes” ballots are decorated with the colours of the Italian flag, allowing observers to spot who voted “no”. Unsurprisingly, “yes” will win by a huge margin (more than 10,000,000 votes against 15,000).

### ***Conquest of Ethiopia (1936)***

The sequence is set in *Piazza Venezia*, one of Rome’s major squares. It starts with Mussolini announcing the conquest of Ethiopia to the cheering crowd. The announcement is followed by footage of the celebration of the event in Rome, accompanied by narration: Italy managed to win, but struggled in the process, and their new colony will last for only four years, as it will fall at the beginning of the Second World War.

### ***Spanish civil war (1936)***

In this clip, we are shown images from the Spanish civil war accompanied by Guido Notari’s narration. We are shown acts of vandalism carried out by communist militants: pillaging and destruction of churches, corpses in the streets and much more. From the commentary on the clip, we can sense the anti-communist rhetoric of fascist propaganda. After all, Mussolini and Hitler are giving military aid to general Francisco Franco, head of the fascist militia responsible for the civil war, which explains why fascist propaganda would try to discredit communist militants.

### ***Wedding of King Zog I of Albania (1937)***

Galeazzo Ciano, Italy’s foreign minister, arranges a wedding between Zog I, King of Albania, and Géraldine Apponyi, heir of a noble Hungarian family. However, this is not a mere display of friendship from the fascists: Ciano is trying to establish Italy’s own sphere of influence in Europe, and this “kind gesture” will be followed, one year later, by the annexation of all Albanian territories to the Kingdom of Italy.

### ***Mussolini returns from the Munich Conference (1939)***

The clip starts with commentary by Guido Notari. We are shown Mussolini and Hitler cruising through the streets of Munich in a convertible. He is there to act as a mediator at the Munich Conference, which will allow Germany to annex Sudetenland, a German-majority region of Czechoslovakia. The favourable outcome of the conference (at least, for the Germans) will ensure peace in Europe, as Hitler will not need to resort to the army to annex the territories he sought so desperately. And Mussolini, having served as a mediator, is now considered a hero. We are now shown Mussolini’s return to Italy, and Guido Notari is heard singing the praises of “the man of providence” or “the man who saved Europe from another senseless war”. Little does he know that war will strike Europe just one year later. At the same time, we see huge crowds of people gathering at Italian train station to pay tribute to their leader, and to thank him for his service in Munich.

### ***Mussolini’s speech in Bari (1934)***

However, things between Mussolini and Hitler have not always worked out that great: if we go back to 1934, we can see Mussolini heavily criticising National-Socialist ideology, defining it a doctrine “of peoples that ignored the writing with which they could pass on their documents, at a time in which Rome had Caesar, Virgil and Augustus”. He also pays a generous tribute to the people who came to the rally, defining Apulia “region of tenacious farmers and brave sailors”.

## Chapter 2: preparing for the translation

### Culture-bound problems

If discussing a topic requires a great deal of knowledge, perhaps in translation you need to know a bit more: not only is it necessary to understand the context of what is going on, but you also have to do it in two languages. This documentary in particular is, to some extent, not only a product of Italian culture specifically, but also a product of a specific era of Italian culture. Its rendition into another language means adapting it to the cultural framework of our target language (in this case, English). (Nedergaard-Larsen, 1993, p. 207). Therefore, there are certain things that one must understand, and even research, if necessary, in order to deliver a good translation.

### *Historical context*

In the 1930s, the regime was at the peak of its popularity, and the countless scenes in which huge crowds of people gather to pay tribute to their leader, their “Duce”, prove this point. And, at least until Italy’s invasion of Ethiopia in 1935, Mussolini’s popularity was not confined within the Alps and the Mediterranean: for example, many newspapers and public figures in the United States sung the praises of the Italian fascist leader, perhaps allured by his personality and governance style<sup>1</sup>. By the end of the documentary, however, we will also see the beginning of his decline: overshadowed by Germany’s power, Mussolini ended up becoming Hitler’s puppet, being forced to pass the infamous racial laws which marked the beginning of the persecution and discrimination of Jews.

It is very important to have a clear picture of the historical context of the events presented in a documentary. This is because, unlike films or tv series which always contain fictional elements to some extent, documentaries are supposed to be based on factual information, and the spectators expect that information to be trustworthy (Matamala, 2009, p. 93). Making a translation mistake might mean distorting the events of history, and spectators might never notice. As a result, their perception of said event could be influenced by false information: it could be called accidental fake news. But knowing a bit about the events you are subtitling might prevent such incidents. I will now talk about the things one has to look out for when approaching this kind of translation.

### *Military and fascist hierarchy*

When approaching a translation on fascism, a system of governance based on a cult of personality, you know that titles, position and ranks count. In this documentary, we can find lots of references to positions, ranks and organisations within the fascist framework. Whereas sometimes these terms have an equivalent in the target language, at times there is no official translation, or if an official translation exists, it does not tell us anything about the meaning of the term itself. I will now provide a couple of examples, along with their literal English translation.

IT	EN (lit.)
<i>Gioventù Italiana del Littorio (GIL)</i>	Italian Lictorian Youth
<i>Opera Nazionale Balilla</i>	Balilla National Organisation
<i>Camicie Nere</i>	Blackshirts

The first two organisations do not have an official English translation, whereas the last one does. In any case, none of these translations, whether literal or official, give us any form of insight into what the organisations actually do: even though a native Italian probably knows the answer to the question

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<sup>1</sup> Katy Hull, *Why Americans loved Mussolini*: <https://bipr.jhu.edu/events/1497-Why-Americans-Loved-Mussolini.cfm>

“who were the blackshirts?”, the same question might leave a foreign spectator baffled. In order to make the foreign audience understand an otherwise incomprehensible culture-specific element, we need to guide them in some way, adopting the strategies that a translator has at his disposal: as it is impossible for foreign viewers to be familiar with all cultural references from a country that is not their own, in certain instances it is necessary to make meaning more explicit, whether it is by means of replacing a term with something that is more familiar to the target audience or providing further context to the subject at hand (Luyken et al., 1991, p. 163). It is therefore necessary to know what these things are in the first place in order to be able to even attempt an adaptation.

### **People**

In today’s world, one thing that usually never needs translation is names. They might need transliteration at best if they come from countries that use a script different from the Latin alphabet (Matamala, 2009, p.104). However, this is not our case since we are translating from Italian into English. Just as Stephen King is Stephen King in the United States, he remains Stephen King in Italy. However, this was not always the case: up until the second half of the twentieth century, there was a tendency to translate the names of relevant figures, whether real or fictional. This is why Stephen King’s example could not apply to one of Charles Dickens’ most famous characters, David Copperfield, who, in the first Italian editions of the book, had his name translated into the not-so-British *Davide* Copperfield (coincidentally, fascists played a role in the “italianisation” of names in literature). Luckily, in later editions he got his original name back. However, this is not the case for every instance of this practice. Just as Queen Elizabeth remains *Elisabetta* even in the 21<sup>st</sup> century, *Vittorio Emanuele III di Savoia* is still Victor Emanuel III of Savoy. It will be important to keep this in mind, as in this documentary lots of names are mentioned.

### **Toponyms**

The translation of toponyms is perhaps the least troublesome. After all, if the name of a city has an official translation, it can be used. And most are universally recognised (capital cities are the most likely to have a different translation in different languages, e.g., London becoming Londra in Italian or Londres in French). But if it does not have a translation, it is left as it is, or at best integrated with other elements to make the foreign listener understand what it is (e.g., *Lazio* = Lazio region). However, toponyms can pose another kind of problem: sometimes, one might believe the source-language toponym to be the same in the target language as well. This is particularly relevant when talking about Italian regions: some have translations that are universally recognised even by Italians (e.g., Tuscany, Sicily, Sardinia), but others might not. One example would be *Puglia*, which in English becomes Apulia. Other translatable region names that are not so obvious to Italian native speakers would be *Valle d’Aosta* (Aosta Valley) and *Piemonte* (Piedmont).

### **Register, part 1**

Whereas the register used by the “modern” commentators of the documentary should not prove to be hard to decipher, historic narrated footage is another story. As we know, languages are subject to drastic changes over time, and Italian is no different: this can be observed in the two following extracts.

IT	EN
<i>“Svetta sulla nuova città del lavoro un altissimo pilo, sul cui basamento, sormontato dalle aquile</i>	<i>“Overlooking the new plants, a lofty column, whose pedestal, surmounted by eagles and</i>

<i>e dai fasci, è scolpito ad imperituro ricordo dell'attesissimo evento (...)"</i>	<i>fasces, in memory of the long-awaited event, bears the inscription (...)"</i>
<i>"All'inconsulto dileggio, la mesta solennità della morte risponde con la sua stupita immobilità, che dovrebbe suonare d'ammonimento ai vandalici disturbatori. Si devastino pure le chiese, ma perché distruggere tutto? Poiché molto è convertibile in danaro!"</i>	<i>The miserable solemnity of death responds to this rash mockery with its surprised stillness, which should sound as a warning to the vandalic agitators. Let the devastation of churches continue, but why destroy everything? For much of it can be converted into money!"</i>

As we can observe, the syntax and structure of sentences is remarkably different from modern Italian: the register is completely different, and to a native speaker from today it would sound unusual or even funny at times. The vocabulary too has undergone dramatic changes: going back to our two samples, I will list all the words that either I had never heard (but whose meaning I could guess in some way) or whose meaning I completely ignored until the realisation of the subtitles.

IT	EN
<i>Pilo</i>	<i>Pilum</i>
<i>Imperituro</i>	<i>Everlasting</i>
<i>Inconsulto</i>	<i>Rash</i>
<i>Dileggio</i>	<i>Mockery</i>
<i>Mesta</i>	<i>Miserable</i>

Five words in two fairly short sentences is a lot, considering I am a native speaker. And these are just two examples. But the problem that stems from a lack of understanding of sentences in the source language is the fact that it poses a great challenge for their translation into the target language. Since my translation strategy consisted in trying to maintain the style and register of the footage from the 1930s whilst maintaining some degree of clarity for the target-language adaptation, these sentences proved fairly difficult to translate. But we will delve deeper into this issue in the next part of my thesis.

### ***Register, part 2: fascist register***

Another aspect that ties in with the difference in register of footage from the fascist era is the distinctive speech elements used at the time: the formal but direct register, the peculiar choices of wording and the general emphasis that was put on discourse defined the way fascist propaganda tended to glorify Mussolini (not without a reason, as stated in the documentary, in the 1930s "Mussolini's cult of personality was born) and his allies, while at the same time vilifying his enemies (especially communists). I will now provide three examples: two from Guido Notari's commentaries, one from Mussolini himself.

IT	EN
<i>"...continuano ad accumularsi le documentazioni della criminalità rossa. La furia dei miliziani, scatenatasi fin dal primo giorno contro le chiese, non desiste dal suo obiettivo di devastazione e di profanazione. S'alza contro la</i>	<i>"...accounts of red barbarity keep piling up. The fury of communist militants, targeting churches from the very beginning of the conflict, unceasingly pursues its goal of devastation and desecration. Against the mutilated cathedral,</i>



<i>cattedrale mutilata la irriverente ma vana sfida del saluto comunista (...)"</i>	<i>the irreverent but vain challenge of communist salute is raised (...)."</i>
<i>"Il fervore, contenuto nelle prime stazioni oltrepassate all'alba per non disturbare il riposo del capo, esplose ora con l'impeto con cui in fiume in piena travolge gli argini, ed i sentimenti di riconoscenza e di orgoglio della nazione, per l'uomo che ha salvato l'Europa dal baratro di una guerra assurda, si manifesteranno con un susseguirsi di commoventi episodi di amore e di devozione lungo tutto il viaggio trionfale."</i>	<i>"The excitement was contained along the first stations that were crossed early at dawn, as not to disturb the leader's sleep. But now it explodes with the strength of a river in flood sweeping away its banks. The expressions of gratitude towards the nation's pride, the man who saved Europe from a senseless war, will continue with a succession of touching displays of love and devotion throughout the whole triumphal journey."</i>
<i>"...la conferenza di Losanna è una delle poche che ha avuto una conclusione, pilotata energicamente dal primo ministro inglese, la navicella delle riparazioni e dei debiti è oggi nel porto di Losanna. Vorrà il grande popolo della repubblica stellata ricacciare questa navicella dove c'è il dolore, il sangue di tanti popoli, ricacciarla nell'alto mare?"</i>	<i>"...the Lausanne conference is one of few to have had a proper conclusion. Energetically driven by the British Prime Minister, the ship of reparations and debt has now docked in Lausanne. Will the great people of the star-sprangled republic send this ship back to where there is the pain and the blood of many peoples, send it back to sea?"</i>

The hardest part of translating these bits is striking a balance between maintaining its distinctive speech elements and keeping the target-language result legible and coherent: but in order to do so, it is necessary to understand the connotations of certain elements of speech.

After carefully watching my 27-minute segment countless times and thoughtfully researching the bits that required further historical consideration, I started worrying about the actual subtitling process: this required further research into how subtitling works and how to make the subtitles themselves. So, my journey started with research into the world of audiovisual translation (AVT) and, more specifically, subtitling.

### **Audiovisual Translation (AVT)**

Audiovisual translation “focuses on the practices, processes and products that are involved in or result from the transfer of multimodal and multimedial content across languages and/or cultures” (Pérez-González, 2019, p.1). It is a huge branch of translation: every time we watch an American film or play a videogame that was made in Japan in our own language, we have to thank AVT. Audiovisual translation consists of several translation approaches for audiovisual material. However, many of these practices (e.g. surtitling, which is mainly used in theatres during plays) are not applicable to documentaries. Therefore, I will now quickly discuss and compare subtitling and dubbing, highlighting their strengths and weaknesses.

### **Subtitling and dubbing: the never-ending battle**

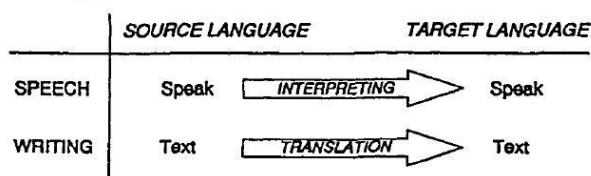
First, let us define subtitling and dubbing:

-Subtitling consists in “representing spoken language in a video by means of written text displayed on screen”<sup>2</sup>

-Dubbing is “the process of adding new dialogue or other sounds to the sound track of a motion picture that has already been shot”<sup>3</sup>

From their respective definitions, we can already spot where dubbing has the high ground. Dubbing, in fact, can be considered a “horizontal, one-dimensional” type of verbal transmission. To better understand this concept, we will now look at table 2a from Henrik Gottlieb’s *Subtitling: Diagonal translation, Perspectives*.

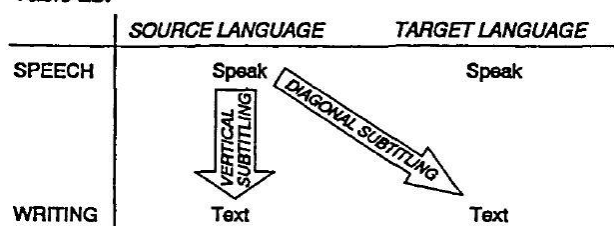
**Table 2a:**



As we can see, in dubbing, much like in literary translation, we use the same medium to convey meaning: we still use audio, and speech remains speech, albeit in a different language

In subtitling, on the other hand, the picture is different.

**Table 2b:**



As shown in table 2b, in order to convey meaning through subtitling we have to change means of communication. This means we must transform speech into text and, as we know, the rules that govern these two separate spheres of communication are very different. For a starter, text can convey only a fraction of what speech is able to: it only represents the lexical and syntactic features of dialogue. For example, the meaning conveyed by intonation in speech is impossible to replicate with the limited set of “tools” (such as italics, exclamation marks, punctuation etc.) that the written format can offer you. And a big chunk of meaning will inevitably be lost in your subtitles. It is the viewer’s job to combine subtitles and (unintelligible) speech to reconstruct the original meaning. With dubbing, this is sold to you as a package.

Another issue linked with subtitling is the fact that it adds another dimension to which the audience needs to pay attention: “while dubbing audiences can concentrate their attention on the image and understand the dialogues even if they are not watching the film, subtitles split the audience’s attention, and reading the subtitles is necessary to understand the original dialogues” (Matamala, Perego, Bottiroli, 2017, p.426). With subtitling, sight is under more pressure, as it needs to pay attention to subtitles and what is going on on-screen, which proves to be difficult, and at the same

<sup>2</sup> <https://cdt.europa.eu/en/content/subtitling>

<sup>3</sup> <https://www.britannica.com/technology/dubbing-cinema>

time hearing loses its importance, as it can only decipher certain elements of speech if the language being spoken is not understood (Gottlieb, 1994, pp.102-103).

However, subtitling also offers certain advantages over dubbing. The first and perhaps most evident is its reduced cost: whereas subtitling only requires “a chap with a computer and lots of talent”, dubbing requires a translator, voice actors, tons of probably expensive recording equipment and even more chaps with computers and lots of talent. Not to mention the fact that it is more time-consuming than subtitling. In the end, whereas dubbing rates start from \$100 per minute<sup>4</sup>, subtitling rates range from \$3 to \$20 per minute of video, depending on the languages that are being used, the purpose of the video and the quality of the subtitles (various sources<sup>5</sup>). This means that dubbing is at least five times more expensive than subtitling, and that is if we decide to compare the minimum rate for dubbing and the highest rate for subtitling.

Another advantage of subtitling over dubbing is that it is the only way to maintain the original audio tracks. After all, no voice actor, no matter how talented, will ever be able to replicate the voices of Guido Notari and Mussolini. And since the purpose of documentary is informing people, I decided to provide the fairest representation of the sounds that made the history of Italy, which meant using the original audio tracks. Subtitling also proved to be effective in language learning: the original audio track and the subtitles are played simultaneously, making the acquisition of new vocabulary easy. Perhaps for these reasons, subtitling is the audiovisual translation format of choice in many European countries.

## **Good subtitling practices**

Before starting a subtitling project, it is important to know the criteria that one is required to meet in order to deliver good subtitles. During my research, I found the following three papers to be the most useful: “Code of Good Subtitling Practices” by Mary Carroll and Jan Ivarsson, “A Proposed Set of Subtitling Standards in Europe” by Fotios Karamitroglou, and “Audiovisual Translation: Subtitling” by Jorge Díaz Cintas and Aline Remael. “Code of Good Subtitling Practices” proved to be invaluable in the first stages of my subtitling project: it is presented in the form of a list of things one must when creating subtitles rather than an in-depth explanation of the mechanics of subtitling, which really helps when you are just starting with subtitling. The other two were more in-depth (especially “Audiovisual Translation: Subtitling”) and helped me understand the importance of these rules from an academic point of view. In the end, I found the following points to be the most useful for the purpose of my translation project:

- Sync the entry point of subtitles with the entry point of dialogue (spotting)
- Every subtitle should not exceed 38 characters per line and should be no longer than two lines
- Break subtitles in a way that makes sense, do not split article and name between two subtitles (e.g., “I want to see the [end of subtitle]” is not a good way to split subtitles)
- Timing matters: make sure that your subtitles maintain a good pace, do not make them too long or too short
- Always leave at least 2/3 tenths of a second between subtitles
- The only formatting that is needed is italics

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<sup>4</sup> <https://www.atltranslate.com/articles/cost-to-translate-video>

<sup>5</sup> <https://beverlyboy.com/how-much-does-it-cost/how-much-does-it-cost-to-subtitle-a-film/>;  
<https://www.subtitles.company/index.php?t=pricing>; <https://www.3playmedia.com/blog/how-much-does-closed-captioning-service-cost> and others

So, now that we have discussed the basics of audiovisual translation and, more specifically, of subtitling, I will address my choice for the program which I used for subtitling, investigating its mechanics.

### **Subtitle Workshop**

As advertised on its website, “Subtitle Workshop is a free application for creating, editing, and converting text-based subtitle files”. It allows you to enter subtitles and time them accordingly thanks to its preview mode: after choosing a video file, it is in fact possible to enter them and choose their entry and exit points. It also allows you to apply basic formatting to the text that is displayed on screen (things like italics, bold, underlines and text colour) and has also tons of advanced options that, for the purposes of this thesis project, were deemed unnecessary. The one functionality that helped me the most in the creation of subtitles was its subtitle revision function: it checks things such as subtitle and pause duration, unnecessary spacing, subtitle length and number of lines, warning you in case something does not meet correct subtitling parameters. Since most parameters coincided with the instructions that were given to me by my professor, it proved to be an invaluable tool for the realisation of my subtitles, as I did not have to worry about making mistakes in that area. One thing the program does not include is a spell-check function: this meant that every subtitle could be prone to spelling errors and typos (which happened more than once and had to correct later). Once the subtitle file is created, you are given a large selection of file formats that can be used for the storage of your subtitles. After some research, I ended up going for the .srt format, which, according to subtitling forums, is the least prone to incompatibility issues. In fact, I had no compatibility issues on different platforms and applications, such as VLC Media Player and YouTube. But before starting with the discussion of my translation choices, I need to talk about my translation strategies.

### **Translation strategies**

The peculiarity of this documentary is the fact it combines historic and modern voices: we have the two modern narrators, and Guido Notari and Benito Mussolini. Each of these people has his own distinct way of speaking, and I made it a priority to make sure that each of these characters (I’m saying “each” but in fact the two modern narrators are lumped together) gets his own voice in the final product. This means that I had to develop three different translation strategies for them.

#### ***Modern narrators***

With modern Italian commentary, my strategy is straightforward: it consists in using the kind of register that is used in modern English documentaries, i.e., concise and clear language, formal register.

-Guido Notari

Notari is an unsung hero in Italian popular culture: everybody recognises the high-pitched voice and the outdated, almost comical vocabulary of Luce newsreels from the fascist era, but yet nobody seems to know his name. I decided to try as best as I could to transfer at least a fraction of what made his oratorical style so iconic into my final translation. Of course, subtitling has its own limitations, which means that I will have to hold back in my attempts to revive the spirit of that era. But that does not mean that the idea has to be abandoned completely: it is all a matter of striking “a balance between the known and the unknown, that is, to convey a degree of exoticism [...] that does not impair the target viewer's comprehension of the whole information” (Franco, 2001, p. 178). Therefore, I decided to use high-register, old-fashioned vocabulary and syntactic structures, but without overdoing it as not to compromise the intelligibility of the sentences.

## ***Benito Mussolini***

We should note that it is perhaps thanks to his great oratorical style that Mussolini managed to coerce people into following his agenda and to seize and hold power in Italy for about twenty years. For this reason, I think it is very important that his character shines through the barriers of translation, and that English speaker get a proper sense of what his speeches really were: I therefore decided to pay great attention to the timing and splitting of the subtitles, in order to recreate the effect of the long emphatic pauses that were a staple of his speeches. The long emphatic pauses also helped to attenuate the effects of time constraints imposed by subtitling: his very long emphatic pauses during speeches allowed me to have all the time I could possibly wish for at my disposal. Therefore, replicating his distinct vocabulary by using formal but yet direct wording did not prove to be a problem.

## Chapter 3: analysis of some translation choices

In this section, I will discuss some of the most interesting translation strategies I employed during the creation of my subtitles for *Anni Luce Parte 2: Vigilia d'armi*.

### Duce: a versatile term in Italian, but not so much in English

As previously stated, Mussolini, following his rise to power, started his own cult of personality. This meant that people would often refer to him with adulatory terms. In this documentary, we hear lots of ways, often very creative, to refer to him: terms such as “*l'uomo della provvidenza*” (the man of providence), “*il padre provvidenziale della nazione*” (the nation’s providential father) and many others. But the term we hear by far the most, and whose memory is perhaps most vivid in Italy, is *Duce*. We could say it is the Italian equivalent of *Führer*.

*Duce*: literally, the leader, title of Benito Mussolini, from Latin *duc-*, *dux*<sup>6</sup>

*Führer*: a leader: applied esp to Adolf Hitler (*der Führer*) while he was Chancellor<sup>7</sup>

However, the one thing they do not have in common is their use in the English language: whereas it is not uncommon to see or hear “the Führer” in texts and documentaries, “the Duce” is something you will rarely hear in the English language. Therefore, this term, which is mentioned countless times in the documentary, required special care. In the end, I developed three different approaches for the translation of *Duce*, which consisted in either replacing the term with Mussolini or Leader or leaving it as it is. I will now talk in detail about each strategy.

#### The “Mussolini” approach

If we get back to our definition, we see that *Duce* is the title that Benito Mussolini gave to himself. And it is safe to say that in the same period in history there were no other *Duces* alive: *Duce* comes from the latin *dux*, a title given to military leaders in the Roman Empire, but there is no way any of these ancient *duxes* would still be alive. Therefore, if we replace *Duce* with Mussolini we do not run the risk of creating ambiguity.

This translation strategy was mostly used in the modern commentary section of the documentary. I will now provide a couple of examples.

IT	EN
<i>fingendo un dialogo tra il <b>Duce</b> e le moltitudini</i>	<i>faking a dialogue between <b>Mussolini</b> and the masses</i>
<i>E il <b>Duce</b> si regala una serata di ebrezza</i>	<i>And <b>Mussolini</b> treats himself to a night of celebrations.</i>
<b>IL DUCE ANNUNZIA AL POPOLO ITALIANO CHE L'ETIOPIA È ITALIANA</b>	<b>MUSSOLINI ANNOUNCES THE CONQUEST OF ETHIOPIA TO THE ITALAIN PEOPLE</b>

In these specific occurrences, there is no emphasis on Mussolini’s role as a leader: therefore, by replacing “*Duce*” with “*Mussolini*”, we do not run the risk of distorting the original meaning of these sentences. This strategy is perhaps the simplest to implement, as it does not require any alteration in

<sup>6</sup> <https://www.merriam-webster.com/dictionary/duce>

<sup>7</sup> <https://www.collinsdictionary.com/dictionary/english/fuhrer>

the structure of the sentence. However, not all occurrences of the word “Duce” allowed for the replacement with “Mussolini”.

### *The “leader” strategy*

As seen in the table below, all occurrences in which Duce was followed by “dell’Italia fascista” (of fascist Italy) did not allow for the replacement of the word with Mussolini.

IT	EN
<i>Monaco ha tributato entusiastiche accoglienze al <b>Duce</b> dell’Italia fascista.</i>	<i>Munich has received the <b>Mussolini</b> of fascism with great enthusiasm.</i>
<i>Mussolini, <b>Duce</b> dell’Italia fascista, fondatore dell’impero</i>	<i>Mussolini, <b>Mussolini</b> of fascist Italy, founder of the empire,</i>

In fact, in these instances the word “Duce” emphasises Mussolini’s leadership role. But at the same time, leaving “Duce” as it is would sound unnatural to native English speakers, as demonstrated below.

IT	EN
<i>Monaco ha tributato entusiastiche accoglienze al <b>Duce</b> dell’Italia fascista.</i>	<i>Munich has received the <b>Duce</b> of fascism with great enthusiasm.</i>
<i>Mussolini, <b>Duce</b> dell’Italia fascista, fondatore dell’impero</i>	<i>Mussolini, <b>Duce</b> of fascist Italy, founder of the empire,</i>

However, if we go back to our definition, Duce means “*literally, the leader*”. And, if we start to think about it, *Leader* does not sound like a bad choice afterall: it would echo the *great leader* which is often used when referring to presidents in communist dictatorships, most notably North Korea. Therefore, all the connotations of “leader” would be understood by most native English speakers. And, if we use this term for the translation of these occurrences, we can see it is a perfect fit.

IT	EN
<i>Monaco ha tributato entusiastiche accoglienze al <b>Duce</b> dell’Italia fascista.</i>	<i>Munich has received the <b>leader</b> of fascism with great enthusiasm</i>
<i>Mussolini, <b>Duce</b> dell’Italia fascista, fondatore dell’impero</i>	<i>Mussolini, <b>leader</b> of fascist Italy, founder of the empire,</i>

But there is one instance that we have yet to investigate.

### *The “Duce” strategy*

In the first minutes of the documentary, we see Mussolini’s visit to Turin. Following his speech, the huge crowd that gathered in *Piazza Castello* starts acclaiming Mussolini, screaming “*Duce! Duce!*” in unison. Now, in this specific occurrence, I found that the strategy that worked best was leaving everything as it was: Mussolini might just work, but is a bit too long to scream, and hearing a square filled to the brim with people screaming “leader!” would just sound wrong. Duce, in this case, was just a perfect fit. Another occurrence in which I had to use this strategy was for the translation of the huge billboard that was built for the inauguration of the Fiat-Mirafiori plants:

IT	EN
“ <b>DUCE!</b> A questa nuova fabbrica tu porti oggi la vita. Animatore del nostro lavoro e di ogni vittoria! Gratitude e fede dei 50.000 lavoratori Fiat.”	“ <b>DUCE!</b> Today, you bring this factory to life. Inspirer of our work and every victory! Gratitude and faith from 50,000 Fiat workers.”

In this case as well, starting a declaration of “gratitude and faith” for the great leader of fascism with “leader” would sound wrong, using his name might work, but in this case “Duce” is the best fit.

### Translation of culture-specific elements

As in all translation, when subtitling we need to look out for culture-specific elements: these terms, which are usually perfectly understood by source-language speakers, may prove harder to understand by target-language speakers. I will now present a few examples of culture-specific elements, discussing the translation strategies I decided to adopt.

IT	EN (lit. translation)
<i>è iniziato il culto della personalità dell'uomo di <b>Predappio</b>.</i>	<i>the cult of personality of the <b>man from Predappio</b> was born.</i>

Whereas in Italy Predappio is universally recognised as Mussolini’s birthplace, spectators from other parts of the world might not even know about the existence of such a place, and therefore will be quite baffled when presented with a translation of this kind. In these cases, the best strategy would be that of replacing “referential synonyms by proper names, if the information given is superfluous and the writing is undistinguished” (Newmark, 1981, p 147).

IT	EN (final)
<i>è iniziato il culto della personalità dell'uomo di <b>Predappio</b>.</i>	<b>Mussolini</b> ’s cult of personality was born.

Since the fact that Mussolini was born in Predappio bears no significance for the purpose of the sentence, we can safely replace “man from Predappio” with “Mussolini”.

### The GIL problem

The GIL (acronym for *Gioventù Italiana del Littorio*, which loosely translates as Italian Lictorian Youth) was a fascist cultural organisation whose aim was supervising the youth of Italy and transforming it into an efficient paramilitary group. It is mentioned two times in the documentary, and in both cases its translation turned out to be problematic.

IT	EN
<i>(...) e più innanzi inseriti negli apparati del regime attraverso le organizzazioni come la <b>Gioventù Italiana del Littorio</b></i>	<i>(...) and later lured into the regime’s schemes through organisations such as the <b>Italian Lictorian Youth</b></i>
<i>(...) le formazioni premilitari Fiat della <b>GIL</b> che inquadrano un complesso di oltre 3.000 giovani</i>	<i>(...) <b>GIL</b>’s premilitary formations of Fiat, which consist of more than 3,000 young men</i>



The problem stems from the fact that there is no official translation for *Gioventù Italiana del Littorio*, and even if there was an official translation (let us suppose that the official translation is Italian Lictorian Youth) it would not tell us much about the organisation itself, leaving the viewer puzzled. All we can gather is that it is a youth organisation of fascist nature (as the lictor is a symbol of the Fascist Party). And that is if we find the extended version of the acronym. Therefore, the approach I decided to follow was the *Descriptive Equivalent*: this means finding a way to provide an explanation for the culture-specific term at hand. However, this might come at the expense of functionality (Newmark, 1988 pp. 83-84), and time constraints imposed by subtitling as a medium do not allow this. Therefore, I had to find creative ways that would allow me to make the descriptive equivalent strategy and subtitling go hand in hand.

IT	EN
<i>I bambini, seguiti sin dalla nascita dall’Opera Nazionale Maternità e Infanzia, e più innanzi inseriti negli apparati del regime attraverso le organizzazioni come la <b>Gioventù Italiana del Littorio</b>, sono oggetto di premure interessate.</i>	<i>From the day of their birth, children are closely followed first by the National Association for Maternity and Childhood, then by <b>other Fascist youth organisations such as the GIL</b>, whose real aims are to prepare these young boys for war.</i>
<i>(...) le formazioni premilitari Fiat della <b>GIL</b> che inquadrano un complesso di oltre 3.000 giovani</i>	<i>and the Fiat <b>premilitary youth formations</b>, which consist of more than 3.000 young men</i>

The solution was “hiding” the description inside the rest of the translation by incorporating it into the pre-existing sentence structure, as not to disrupt the flow of the subtitles. The first occurrence of GIL required me to deeply alter the original sentence structure, as we can see from the table above. Unfortunately, the original sarcastic jab at the regime’s “bad intentions” (“(i bambini) *sono oggetto di premure interessate*”, lit. “(the children) are the subject of cares with an interest behind them) had to be lost in favour of a more overt and direct accusation (“whose real aims are to prepare these young boys for war”), which also serves as the second part of our description. Our second occurrence was much easier to translate, as the starting sentence already included the word “premilitary”, part of our overt explanation. All I had to do was replace “GIL” with “youth” and rearrange the order of words a bit.

### **A series of complications: from culture-specific elements to unexplainable terms**

In this essay, I mentioned many times that Italian and English are two very different languages. Sometimes, these differences create sentences that are difficult to adapt to the target language. This is a prime example of what happens when these two languages clash with each other.

IT	EN (lit.)
<i>(...) l’Italia avrà il suo impero: <b>il sedicesimo</b>; il suo “posto al sole”; il suo miraggio per i disoccupati; il luogo ideale per le evasioni romantiche, <b>tra le reminiscenze delle letture salgariane, gli echi del film “Squadrone Bianco” e le canzonette sulle carovane nel Tigrai.</b></i>	<i>Italy will get its own empire: the sixteenth, its “place in the sun”, its mirage for the unemployed, the ideal place for romantic getaways, among the memories of Emilio Salgari’s novels, the echoes of the film “Squadrone Bianco” and the songs on convoys in Tigray.</i>

There is much to discuss here. Let us proceed step-by-step

### *the sixteenth?*

I could not find an explanation for the meaning of this word in this context, despite my efforts. First, I thought that Ethiopia could have been Italy's sixteenth colony, but according to my research, at its maximum expansion, Italy did not even have 16 colonies in total. The definition of the word "Sixteenth" in the dictionary did not help either: at first, I found the expression "In sedicesimo", which, according to Treccani online dictionary<sup>8</sup>, means "with figurative use, jokingly, a person or place of small dimensions or of lesser importance", but there are two problems with this explanation: firstly, Ethiopia is fairly big (1,104,000 km<sup>2</sup> against Italy's 301,340 km<sup>2</sup>), so it is definitely not small. Secondly, fascists were very proud of their new conquest, so they would probably not define it as something unimportant either. And even if it was intended in a sarcastic way by the modern narrators, it would not fit with the rest of the sentence, which seems to be emphasising the importance of the conquest of Ethiopia to the Italian people.

### *Posto al Sole*

*Posto al Sole*, literally translated, means "place in the sun", but it was also used to refer to "a colony of a state"<sup>9</sup>. However, simply translating it as "colony", not only would sound wrong and redundant, but would also lose the original allusion to a hot, sunny, pleasant place, replacing it with the sad reality of colonialism.

### *Culture-specific (but also era-specific) novelists, films, and songs*

The next challenge is posed by the last section of the sentence, which contains culture-specific references which can leave even Italian native speakers baffled: Whereas the reference to Emilio Salgari is perhaps the easiest to understand, the other two are much more complicated to understand. *Lo Squadrone Bianco* ("The White Squadron") is a 1936 propaganda film about war in Lybia. The so-called *canzonette sulle carovane del Tigray* might refer to the 1935 propaganda song "*Le Carovane del Tigray*". The thing is: these references would baffle today's Italians (I had never heard of them, and a quick survey among my friends revealed that they had never heard of them either), let alone a foreign audience. However, omitting them altogether would remove precious details that give context to the events being portrayed with their historical value and relevance.

### *Syntactic structure*

Here we also see a prime example of the tendency of the Italian language to develop unnecessarily long sentences. This will require some changes in its structuring in order to deliver shorter, more concise sentences.

-the solution

IT	EN (final)
(...) <i>l'Italia avrà il suo impero: <b>il sedicesimo</b>; il suo "posto al sole"; il suo miraggio per i disoccupati; il luogo ideale per le evasioni romantiche, <b>tra le reminiscenze delle letture salgariane, gli echi del film "Squadrone Bianco" e le canzonette sulle carovane nel Tigray.</b></i>	(...) <i>Italy will have its own empire. <b>Its sunny colony.</b> The last hope for the unemployed. The perfect place for romantic getaways. A place reminiscent of Emilio Salgari's novels, echoing the film "Squadrone Bianco" and the songs on convoys in Tigray.</i>

<sup>8</sup> <https://www.treccani.it/vocabolario/sedicesimo/>

<sup>9</sup> <https://dizionario.internazionale.it/parola/posto-al-sole>

The solution to the first problem faced in this segment presented itself in the form of omission: “a decision as to which pieces of information to omit or to include should depend on the relative contribution of these pieces of information to the comprehension and appreciation of the target film as a whole.” (Karamitroglou, 1997, p. 8). And having quickly concluded that “*sedicesimo*” bore no significance for the comprehension of the segment (quite the opposite actually: it was confusing), I decided to start by omitting it altogether. As for our list of culture and era-specific terms, I decided to keep them; although these cultural references would be pretty obscure for a foreign audience, they are obscure even for Italians, which means they are meant to be like this: their purpose is to add flavour and a bit of extra context to the documentary, and they are cited as examples of what Italian popular culture was in the years of the conquest of Ethiopia. Therefore, they were all maintained in the final version. As for the “*posto al sole*” problem, I decided to incorporate the original meaning of the expression with the adjective “sunny”, so as to maintain that idea of a beautiful, “happy” place that the original wording conveyed. As for the structure of the sentence, I decided to present it in the form of a list, rather than a long, unsplit sentence, displaying a maximum of two elements of said list at a time in order to improve flow and legibility. In fact, “*Simpler syntactic structures (canonical forms) tend to be both shorter and easier to understand than complex syntactic structures and should, therefore, be preferred*” (Karamitroglou, 1997, p. 8).

### Gender stereotypes, and subtitle splitting

One thing that differentiates English from Italian is that its grammar is less influenced by gender: what I mean by this is that whereas in the Italian language certain names have four forms, namely singular masculine, singular feminine, plural masculine and plural feminine, in English you only get singular and plural. This posed a problem in the following segment:

IT	EN (lit.)
<i>Non è un romanzo rosa ad uso e costume delle <b>dattilografe</b>, e nemmeno un'operetta, nonostante le apparenze.</i>	<i>This is not a romance novel for <b>typists</b>, not even an <b>operetta</b>, despite the looks of it.</i>

The difference between the gendered “*dattilografe*” and the ungendered “typists” is what makes a literal translation of the word not work. The intended meaning of the word “*dattilografe*”, in this case, could be interpreted like this: two (female) typists, in their free time in the office, have nothing to do, and therefore spend their time gossiping and reading cutesy things like romance novels. And King Zog’s marriage seems like something they would be reading. Now, let us ignore for a second that this reference would not be well received today. The fact is that in the English “typists” gender is not defined, and other than that, English speakers do not expect reading romance novels to be something typical of typists. However, if we replace “typists” with a job that is very similar to it, namely “secretaries”, the sentence makes sense: this is because of the fact that the average person perceives being a secretary a job for women, which entails the aforementioned things.

IT	EN (final)
<i>Non è un romanzo rosa ad uso e costume delle <b>dattilografe</b>, e nemmeno un'operetta, nonostante le apparenze.</i>	<i>This is not a romance novel for <b>bored secretaries</b>. Not even an <b>operetta</b>, despite the looks of it.</i>

One last note about this segment: it started its life as one subtitle line, but I quickly realised that its duration was too long (almost 5 seconds for a 19-word sentence). I then decided to split it into two shorter lines which last about 2.3 seconds each. This greatly improved the flow of the subtitles, as

“the eye and the brain of the viewers render a two-line subtitle as more bulky and, as a result, accelerate the reading process” (Karamitroglou, 1997, p. 6).

### The tyranny of the draft card and the defence of the bread

IT	EN (lit.)
<i>A colpire è la larga partecipazione delle maestranze operaie, un'adesione che non può essere spiegata soltanto invocando la <b>tirannia della cartolina precetto o la difesa del pane.</b></i>	<i>Most striking is the large turnout of workers at the event: this cannot simply be explained by invoking the <b>tyranny of the draft card or the defence of the bread.</b></i>

In this case the issue is very simple: the problem stems from the fact that these two metaphors, which make perfect sense in Italian, do not exist in the English language. All we have to do is reconstruct their meaning and then replace them with an overt explanation. The “tyranny of the draft card” gives us the idea of a big, evil power card coercing factory workers into attending the event. Therefore, it is safe to say that the draft card is just the personification of the constant threat of repercussions in case they decided not to attend. And if the bread must be defended, it means that it is very important, which means that we are talking about the food that factory workers put on their tables. And the only way that workers could buy their food was working at the factory. So, the “defence of the bread” is a metaphor for “keeping your job”.

IT	EN (final)
<i>A colpire è la larga partecipazione delle maestranze operaie, un'adesione che non può essere spiegata soltanto invocando la <b>tirannia della cartolina precetto o la difesa del pane.</b></i>	<i>Most striking is the large turnout of workers at the event: this cannot simply be explained by <b>the workers' being forced to attend or their fear of losing the job at the factory.</b></i>

## Chapter 4: integral adaptation

Original	Adaptation	Time
I più significativi spostamenti di Mussolini	Mussolini's most important visits	00:00:10,471 00:00:13,392
i discorsi più incendiari, vengono filmati dal LUCE.	his most eloquent speeches, are all filmed by Luce.	00:00:13,592 00:00:18,485
Sono spettacoli, in cui, non meno che nelle parate,	In these rallies, which are orchestrated like shows	00:00:18,896 00:00:22,313
il regime si mette in scena, si rappresenta,	the regime flexes its muscles and shows off	00:00:22,513 00:00:28,235
fingendo un dialogo tra il Duce e le moltitudini	faking a dialogue between Mussolini and the masses	00:00:28,435 00:00:32,362
che in effetti è soltanto un monologo	which, in reality, is entirely one-directional	00:00:32,562 00:00:35,228
cadenzato da batti mani e grida di giubilo	marked by the people's clapping and jubilation.	00:00:35,428 00:00:38,794
Visita a Torino, agli inizi degli anni Trenta	Visit to Turin, early '30s	00:00:40,662 00:00:43,167
Primo contatto con una città	Mussolini's first time in a city with a strong	00:00:43,367 00:00:45,631
dalle forti tradizioni operaie e antifasciste	working-class and anti-fascist tradition.	00:00:45,831 00:00:47,883
È un Mussolini che stranamente sorride	Strangely, he is seen smiling.	00:00:48,183 00:00:50,604
e si presenta in divisa da caporale della milizia per la sicurezza nazionale	Mussolini is wearing the uniform of the Blackshirts	00:00:50,804 00:00:53,558
cioè l'esercito del fascismo	the militia of the fascist regime.	00:00:53,758 00:00:55,836
cioè l'esercito del fascismo. Nutrito dai mass media, dalla scuola, dalle organizzazioni che inquadrano le moltitudini	Thanks to the support of media, schools and public institutions	00:00:56,857 00:01:02,901
è iniziato il culto della personalità dell'uomo di Predappio	Mussolini's cult of personality is born.	00:01:03,253 00:01:07,227
Mussolini non è più il Presidente del Consiglio degli anni '20	Mussolini is no longer the Prime Minister	00:01:07,554 00:01:10,076
ma padre provvidenziale della nazione	he used to be in the '20s. He is Italy's providential father	00:01:10,276 00:01:14,323
il capo carismatico.	its charismatic leader.	00:01:14,523 00:01:16,767
Un operatore, sempre lo stesso, è addetto	During speeches, Mussolini's close-up shots	00:01:16,967 00:01:19,436
alle riprese ravvicinate di Mussolini durante i discorsi.	are always curated by the same camera operator.	00:01:19,636 00:01:22,484
<i>...da allora la storia d'Europa...</i>	<i>...since then the history of Europe...</i>	00:01:22,684 00:01:24,985
Abbiamo un'anticipazione di quella che sarà la tecnica	Here, we can see an anticipation of the so-called	00:01:25,185 00:01:29,201

del cosiddetto “mezzo busto televisivo” di oggi	"bust shots" that are used in television today.	00:01:29,401 00:01:33,424
un accorgimento che tuttavia consente di analizzare dettagliatamente	A technique that allows us to analyse in detail	00:01:33,624 00:01:37,706
la mimica, la gestualità, lo stile oratorio del soggetto filmato.	the gesturality and oratorical syle of the subject.	00:01:37,906 00:01:41,587
Starace, il segretario del partito	Achille Starace, secretary of the Fascist Party	00:01:43,630 00:01:47,505
è il coreografo di queste manifestazioni	acts as a choreographer for these rallies	00:01:47,705 00:01:50,320
che, rispetto ai raduni nazisti	even though they might look underwhelming	00:01:50,520 00:01:52,520
conservano però un’aria casareccia	when compared to National Socialist rallies.	00:01:52,720 00:01:55,085
<i>...la conferenza di Losanna...</i>	<i>...the Lausanne Conference...</i>	00:01:55,485 00:01:57,771
<i>...è una delle poche che ha avuto una conclusione.</i>	<i>...is one of few to have had a proper conclusion.</i>	00:01:57,971 00:02:03,612
<i>Pilotata energicamente dal primo ministro inglese</i>	<i>Energetically driven by the British Prime Minister</i>	00:02:05,065 00:02:08,762
<i>la navicella delle riparazioni e dei debiti...</i>	<i>the ship of reparations and debts...</i>	00:02:09,612 00:02:12,971
<i>...è oggi nel porto di Losanna.</i>	<i>...has now docked in Lausanne.</i>	00:02:14,164 00:02:16,148
<i>Vorrà il grande popolo della repubblica stellata...</i>	<i>Will the great people of the star-sprangled Republic...</i>	00:02:19,240 00:02:23,320
<i>...ricacciare questa navicella dove c’è il dolore, il sangue</i>	<i>...send this ship back where there is the pain and the blood</i>	00:02:23,520 00:02:28,574
<i>di tanti popoli, ricacciarla nell’alto mare?</i>	<i>of many Peoples, send it back to sea?</i>	00:02:28,774 00:02:32,120
<i>Io vorrei che questo “no” che avete pronunciato con voce di tuono...</i>	<i>I wish that this "no" you spoke with a voice of thunder...</i>	00:02:36,548 00:02:41,550
<i>...valicasse l’Atlantico e giungesse a toccare il cuore di quel popolo.</i>	<i>...crossed the Atlantic and touched the heart of that nation.</i>	00:02:42,531 00:02:49,030
Tra il pubblico che applaude si nota ancora	Among the cheering crowd, we can still observe	00:02:52,682 00:02:55,748
una curiosa mescolanza di fascisti in divisa, ufficiali dell’esercito	a curious mix of fascists in uniform, army officers	00:02:55,948 00:02:58,921
e notabili in tight e cilindro.	and prominent figures in formal attire:	00:02:59,121 00:03:01,430
L’Italia dell’altro secolo e l’Italia fascista sono riunite nella stessa platea.	19th century Italy and fascist Italy meet in the same square.	00:03:02,669 00:03:06,474
<i>Camicie nere!</i>	<i>Blackshirts!</i>	00:03:23,165 00:03:24,938
Alla destra di Mussolini è Cesare Maria De Vecchi	The man on Mussolini's right is Cesare Maria De Vecchi	00:03:25,138 00:03:28,669
di Val Cismon.	from Val Cismon.	00:03:28,869 00:03:30,013

Il leader del Piemonte.	The leader of Piedmont.	00:03:30,213 00:03:31,413
Uno dei quadrumviri della cosiddetta "rivoluzione fascista".	One of the leaders of the so-called "Fascist Revolution".	00:03:31,613 00:03:34,848
A sinistra: Leandro Arpinati e Starace.	On the left: Leandro Arpinati and Achille Starace.	00:03:35,956 00:03:39,102
<i>Avevo promesso...</i>	<i>I had promised...</i>	00:03:42,356 00:03:44,509
<i>...che non sarebbe trascorso... l'anno decimo del fascismo...</i>	<i>...that the tenth year of fascism would not go by...</i>	00:03:46,262 00:03:49,052
<i>...senza che io avessi visitato la vostra città.</i>	<i>...without me visiting your city.</i>	00:03:50,935 00:03:55,242
<i>Ecco...</i>	<i>Here I am...</i>	00:03:56,129 00:03:57,550
<i>...che io mantengo la mia promessa.</i>	<i>...keeping my promise.</i>	00:03:59,338 00:04:02,858
<i>Sono fiero...</i>	<i>I am proud...</i>	00:04:04,602 00:04:06,518
<i>...di essere tra voi</i>	<i>...to be here among you</i>	00:04:10,805 00:04:12,792
<i>e vi dichiaro, con tutta schiettezza</i>	<i>and I declare, in all frankness</i>	00:04:13,877 00:04:17,804
<i>che la vostra accoglienza, ardente ed entusiastica</i>	<i>that your enthusiastic and fiery reception</i>	00:04:18,775 00:04:24,187
<i>ha superato le mie aspettative.</i>	<i>exceeded all my expectations.</i>	00:04:24,673 00:04:27,229
<i>Duce! Duce!</i>	<i>Duce! Duce!</i>	00:04:34,675 00:04:36,675
<i>Duce! Duce!</i>	<i>Duce! Duce!</i>	00:04:36,875 00:04:38,936
<i>Duce! Duce!</i>	<i>Duce! Duce!</i>	00:04:39,136 00:04:41,148
ISTITUTO NAZIONALE LUCE	ISTITUTO NAZIONALE LUCE	00:04:44,811 00:04:48,011
PRESENTA	PRESENTS	00:04:48,226 00:04:49,529
FIAT	FIAT	00:04:51,312 00:04:55,661
XV MAGGIO XVII	15TH MAY, YEAR 17 OF THE FASCIST ERA	00:04:58,561 00:05:02,529
IL DVCE INAVGVRA	MUSSOLINI OPENS	00:05:05,342 00:05:08,029
I NVOVI STABILIMENTI FIAT-MIRAFIORI	THE NEW FIAT-MIRAFIORI PLANTS	00:05:08,898 00:05:13,521
<i>Svetta sulla nuova città del lavoro un altissimo pilo,</i>	<i>Overlooking the new plants, a lofty column</i>	00:05:17,324 00:05:20,004
<i>sul cui basamento, sormontato dalle aquile e dai fasci</i>	<i>whose pedestal, surmounted by eagles and fasces</i>	00:05:20,204 00:05:24,043
<i>è scolpito ad imperituro ricordo</i>	<i>in memory of the long-awaited event</i>	00:05:24,305 00:05:26,462

<i>dell'attesissimo evento:</i>	<i>bears the inscription:</i>	00:05:26,662 00:05:28,058
<i>"Mussolini, Duce dell'Italia fascista, fondatore dell'impero</i>	<i>"Mussolini, leader of fascist Italy, founder of the empire</i>	00:05:28,258 00:05:32,480
<i>inaugura la nuova Fiat. Presenti i suoi 50.000 lavoratori"</i>	<i>opens the new Fiat plants. 50,000 workers are present."</i>	00:05:32,837 00:05:36,040
Visita di Mussolini alla Fiat, nel 1939	Mussolini's visit to Fiat plants, 1939	00:05:36,523 00:05:39,993
alla vigilia del secondo conflitto mondiale.	on the eve of the Second World War.	00:05:40,193 00:05:42,299
Un documento in genere ignorato dai film di montaggio che rievocano l'Italia sotto il fascismo.	This footage is often ignored by documentaries on Fascist Italy.	00:05:43,188 00:05:48,831
Sostando dinanzi al primo esemplare della nuova vettura utilitaria a 4 posti	<i>Now standing before the first specimen of Fiat's new four-seater</i>	00:05:54,165 00:05:58,663
che andrà in produzione il prossimo anno e segnerà	<i>which will enter production next year and will mark</i>	00:05:58,863 00:06:01,452
un'altra affermazione dell'industria torinese	<i>another milestone for the Turinese company</i>	00:06:01,652 00:06:03,715
per la diffusione dell'automobile.	<i>and for the spread of the automobile.</i>	00:06:03,915 00:06:06,117
<i>"Duce!</i>	<i>"Duce!</i>	00:06:18,071 00:06:19,190
<i>A questa nuova fabbrica tu porti oggi la vita.</i>	<i>Today, you bring this factory to life.</i>	00:06:19,390 00:06:22,104
<i>Animatore del nostro lavoro e di ogni vittoria!</i>	<i>Inspirer of our work and every victory!</i>	00:06:22,304 00:06:24,517
<i>Gratitudine e fede dei 50.000 lavoratori Fiat."</i>	<i>Gratitude and faith from 50,000 Fiat workers."</i>	00:06:24,717 00:06:27,217
A colpire è la larga partecipazione delle maestranze operaie	Most striking is the large turnout of workers at the event:	00:06:30,472 00:06:35,685
un'adesione che non può essere spiegata	this cannot simply be explained by the workers	00:06:35,885 00:06:38,460
soltanto invocando la tirannia della cartolina precetto o la difesa del pane.	being forced to attend or their fear of losing the job at the factory.	00:06:38,660 00:06:42,137
<i>I ranghi d'onore dell'importante adunata sono:</i>	<i>The most valiant ranks at today's parade are:</i>	00:06:42,937 00:06:45,322
<i>il gruppo Fiat del Nastro Azzurro, che conta 262 decorati.</i>	<i>The Blue Ribbon Fiat group, consisting of 262 decorated men.</i>	00:06:45,522 00:06:50,190
<i>Nella grande famiglia di lavoro Fiat vi sono</i>	<i>In Fiat's great working family there are:</i>	00:06:50,390 00:06:52,663
<i>cinque medaglie d'oro alla memoria di gloriosi caduti</i>	<i>five gold medals, in glorious memory of our fallen soldiers</i>	00:06:52,863 00:06:55,831
<i>una folta schiera di squadristi</i>	<i>scores of action squad members</i>	00:06:56,031 00:06:57,817
<i>le stelle al merito del lavoro</i>	<i>the decorated with the star of merit for labour</i>	00:06:58,017 00:07:00,369
<i>e le formazioni premilitari Fiat della GIL</i>	<i>and the Fiat premilitary youth formations</i>	00:07:00,569 00:07:02,993



<i>che inquadrano un complesso di oltre 3.000 giovani</i>	<i>which consist of more than 3,000 young men</i>	00:07:03,193 00:07:05,692
<i>preavieri, marinaretti e preautieri</i>	<i>soon to become aviators, sailors and transport operators</i>	00:07:05,892 00:07:08,752
<i>Meta è l'Arengo, che ha per parapetto</i>	<i>Their destination: the Arengo, whose parapet consists of</i>	00:07:08,952 00:07:12,160
<i>l'incudine in alluminio, appositamente fusa</i>	<i>an aluminium anvil that was realised for the occasion</i>	00:07:12,360 00:07:15,526
<i>dai fonditori della Fiat</i>	<i>by Fiat melters.</i>	00:07:15,776 00:07:16,862
<i>e dalla quale, dopo il saluto del senatore Agnelli</i>	<i>After Senator Agnelli's speech, Mussolini will address</i>	00:07:17,062 00:07:19,750
<i>il Duce parlerà alla grande adunata.</i>	<i>the huge crowd from this very place.</i>	00:07:19,950 00:07:21,879
SABAUDIA	SABAUDIA	00:07:41,277 00:07:42,661
28 OTTOBRE X°	28TH OCTOBER, YEAR 10 OF THE FASCIST ERA	00:07:44,464 00:07:47,486
<i>Non saremmo fascisti...</i>	<i>We would not be fascists...</i>	00:07:52,347 00:07:55,320
<i>... se già sin da questo momento non precisissimo</i>	<i>...if we did not clarify from this very moment</i>	00:07:57,116 00:08:01,847
<i>con l'esattezza che è nel nostro costume</i>	<i>with the precision that defines us</i>	00:08:02,417 00:08:05,765
<i>con l'energia fredda e spietata che è nel nostro temperamento</i>	<i>with the cold and ruthless strength that defines our spirit</i>	00:08:05,965 00:08:10,469
<i>quelle che saranno le tappe future, e cioè:</i>	<i>what our next moves will be.</i>	00:08:10,669 00:08:12,770
<i>il 28 ottobre del 1933...</i>	<i>On the 28th of October of 1933...</i>	00:08:14,603 00:08:19,655
<i>...si inaugureranno altre 981 case coloniche.</i>	<i>...we will open another 981 colonial houses.</i>	00:08:20,421 00:08:25,573
<i>il 21 aprile del 1934 si inaugurerà</i>	<i>On the 21st of April of 1934, the new Municipality of Sabaudia</i>	00:08:26,168 00:08:31,255
<i>il nuovo comune di Sabaudia.</i>	<i>will be inaugurated.</i>	00:08:31,455 00:08:33,546
La retorica dell'operaio laborioso, moralmente sano, felice	The ideal of the hard-working, morally sane, happy worker	00:08:35,474 00:08:39,905
ignaro delle rivendicazioni salariali	who is oblivious to wage demands	00:08:40,105 00:08:43,002
collima con il mito della ruralità	is a perfect fit for the myth of rurality and	00:08:43,202 00:08:46,579
e dello stato di idilliaca beatitudine in cui verserebbero	the state of peaceful bliss in which, supposedly	00:08:46,779 00:08:50,072
i contadini incontaminati dalle consuetudini urbane.	farmers should find themselves in, locked away from urban customs.	00:08:50,272 00:08:54,659
I luoghi comuni, in cui anche il Luce cade	Clichés, which are often used by Luce as well	00:08:54,859 00:08:58,278

sono il retaggio di vecchie concezioni culturali	are the result of outdated mentalities	00:08:58,478 00:09:01,028
che il fascismo ha assorbito e rigenera	which are absorbed and re-elaborated by fascism.	00:09:01,228 00:09:04,091
enfaticizzando, per esempio, il prosciugamento delle Paludi Pontine (per altro iniziato prima del fascismo)	They emphasise, for example, the draining of the Pontine Marshes (which, by the way, was started way before Fascism)	00:09:04,291 00:09:08,318 00:09:08,518 00:09:11,576
e l'edificazione delle nuove città nel Lazio e in Sardegna.	and the construction of new cities in Lazio and Sardinia.	00:09:11,776 00:09:16,906
15 APRILE XII°	15TH APRIL, YEAR 12 OF THE FASCIST ERA	00:09:18,137 00:09:20,450
Incerto nel passo, il Re Vittorio Emanuele 3°	Stumbling through the crowd, King Victor Emanuel III	00:09:30,226 00:09:33,248
presenzia le più importanti cerimonie del regime.	participates in the most important ceremonies held by the regime.	00:09:33,448 00:09:35,679 00:09:35,879 00:09:36,879
Negli spettacoli del fascismo, si accaparra la sua porzione di ovazioni, e lascia a Mussolini, tuttavia, il ruolo di primo attore.	He gets his good share of admiration during rallies whilst letting Mussolini take the spotlight, nonetheless.	00:09:37,079 00:09:42,628 00:09:42,828 00:09:48,246
Ma il Re detiene un notevole potere e ha dalla sua l'esercito, la marina, la casta militare	But the king still has great power: On his side, he has the army, the navy, the military elite	00:09:48,446 00:09:51,423 00:09:51,623 00:09:55,981
la nobiltà, nonché la devozione di molti italiani per casa Savoia.	the aristocracy, and many italians who are devoted to the royal family.	00:09:56,181 00:10:01,218
<i>Ricordatevi!</i>	<i>Remember!</i>	00:10:02,166 00:10:03,185
L'oratore che si agita è Edmundo Rossoni.	The man speaking is Edmundo Rossoni.	00:10:03,385 00:10:07,146
L'ex leader del sindacalismo fascista tiene un comizio elettorale per il plebiscito nel 1934.	The ex-leader of fascist syndicalism holds a rally for the upcoming elections of 1934.	00:10:07,500 00:10:10,548 00:10:10,748 00:10:13,909
Ritenendosi abbastanza sicuro in quel momento, Mussolini organizza le sole elezioni del periodo fascista:	Feeling confident in this moment, Mussolini holds the only elections of the fascist era:	00:10:14,109 00:10:16,805 00:10:17,005 00:10:19,990
elezioni farsa	a mere charade.	00:10:20,190 00:10:21,588
I resoconti del Luce non ammettono dubbi:	Luce's reports leave no doubt:	00:10:21,788 00:10:23,378
si assiste più alla celebrazione di un rito che a un confronto di posizioni diverse.	Rather than an actual confrontation between two different points of view, we are witnessing the celebration of a ritual.	00:10:23,578 00:10:27,184 00:10:27,384 00:10:29,698

La consultazione elettorale è a favore del governo	The election is about support for the government.	00:10:29,898 00:10:32,344
gli oppositori non hanno diritto alla parola.	Opposition figures are not free to voice their opinions.	00:10:32,544 00:10:35,300
I balilla montano la guardia.	The Balillas stand guard.	00:10:35,500 00:10:37,269
Con i suoi simboli, il fascismo è presente dentro e fuori dai seggi.	With its symbolism, Fascism is present both inside and outside polling stations.	00:10:37,469 00:10:40,072
Si vota pro o contro il governo:	The vote is either in support of or against the government:	00:10:42,081 00:10:44,961
non si ha la facoltà di scegliere nomi.	no names can be picked.	00:10:45,161 00:10:46,389
Il cinegiornale Luce allinea gli esponenti di varie categorie sociali	Luce newsreels call on people from all walks of life	00:10:46,589 00:10:49,147
per dimostrare l'ampiezza del concorso al plebiscito.	to demonstrate the widespread turnout for the referendum.	00:10:49,347 00:10:52,150
Dalle schede del "sì" traspare una listatura tricolore	The "yes" ballots are decorated with the colours of the Italian flag	00:10:52,350 00:10:55,929
che consente di individuare a occhio nudo le preferenze degli elettori.	allowing observers to easily spot the preferences of voters.	00:10:56,129 00:10:59,100
<i>Il popolo italiano vuole avanzare sotto il segno del littorio</i>	<i>The Italian people want to march on under the banner of fascism</i>	00:10:59,300 00:11:02,558
<i>che significa unità, volontà e disciplina!</i>	<i>which means unity, resolve and discipline!</i>	00:11:02,758 00:11:04,874
<i>Questa volontà del popolo italiano</i>	<i>Italians will get another chance</i>	00:11:05,074 00:11:07,591
<i>avrà domenica prossima un'altra occasione per manifestarsi</i>	<i>to show this resolve of theirs next Sunday.</i>	00:11:07,791 00:11:10,272
<i>i fascisti, dai maggiori ai minori</i>	<i>All fascist, without distinction,</i>	00:11:10,472 00:11:13,483
<i>devono sentire l'umiltà e l'orgoglio di servire questo stato</i>	<i>must feel humbled and proud to serve this nation</i>	00:11:13,683 00:11:17,779
<i>e di assicurare benessere e potenza a questo popolo.</i>	<i>and to uphold its well-being and greatness.</i>	00:11:17,979 00:11:24,634
Iscritti = 10.433.536	Registered for vote: 10,433,536	00:11:24,834 00:11:26,757
Votanti = 10.041.997	People who voted: 10,041,997	00:11:26,957 00:11:29,040
L'esito di questo teatrino è scontato	The outcome of this charade is unsurprising.	00:11:29,240 00:11:31,504
ma alcuni cittadini avranno il coraggio di votare "no".	However, a handful of Italians will muster the courage to vote "no".	00:11:31,704 00:11:35,151
"SI" = 10.025.513 "NO" 15.265	"YES": 10,025,513; "NO": 15,265	00:11:35,351 00:11:37,760
5 MAGGIO 1936 XIV	5TH MAY 1936, YEAR 14 OF THE FASCIST ERA	00:11:43,104 00:11:46,070

IL DUCE ANNUNZIA AL POPOLO ITALIANO CHE L'ETIOPIA È ITALIANA	MUSSOLINI ANNOUNCES THE CONQUEST OF ETHIOPIA TO THE ITALIAN PEOPLE	00:11:46,270 00:11:50,637
<i>Camicie nere...</i>	<i>Blackshirts...</i>	00:11:54,421 00:11:56,734
<i>... della rivoluzione!</i>	<i>...of the revolution!</i>	00:11:59,408 00:12:01,486
<i>Uomini e donne di tutta Italia!</i>	<i>Men and women from all of Italy!</i>	00:12:05,504 00:12:09,575
<i>Italiani e amici dell'Italia...</i>	<i>Italians and friends of Italy...</i>	00:12:10,922 00:12:15,564
<i>...al di là dei monti e al di là dei mari!</i>	<i>...beyond the mountains and the seas!</i>	00:12:17,060 00:12:20,456
<i>Ascoltate!</i>	<i>Listen!</i>	00:12:21,438 00:12:23,950
<i>Il Maresciallo Badoglio...</i>	<i>Marshal Badoglio...</i>	00:12:24,330 00:12:26,691
<i>... telegrafa:</i>	<i>...telegraphs:</i>	00:12:28,847 00:12:30,850
<i>"Oggi, 5 maggio, alle ore 16...</i>	<i>"Today, 5th May, at 4:00 pm...</i>	00:12:34,236 00:12:41,236
<i>...alla testa delle truppe vittoriose...</i>	<i>...at the head of the victorious troops...</i>	00:12:42,446 00:12:45,384
<i>... sono entrato in Addis Abeba!</i>	<i>...I entered Addis Abeba!</i>	00:12:46,414 00:12:48,749
Maggio 1936: l'avventura etiopica si è conclusa	May 1936: the Ethiopian endeavour has come to an end.	00:12:55,710 00:12:59,593
: l'Italia ha vinto l'esercito del Negus, ma a stento.	Italy beat the Ethiopian army, but with great difficulty.	00:12:59,793 00:13:03,069
Le sanzioni, abilmente sfruttate dalla macchina propagandistica	Sanctions imposed on Italy were cleverly exploited by propaganda	00:13:04,618 00:13:07,991
hanno spinto la maggioranza degli italiani nelle braccia di Mussolini.	to further push Italians into Mussolini's arms.	00:13:08,191 00:13:10,939
Ma il mal d'Africa ha profonde radici, che rinviano	Italy's penchant for Africa has deep roots, which date back	00:13:11,139 00:13:14,290
all'Italia post-risorgimentale, e alla guerra di Libia del 1911.	to post-reunification Italy and the Italo-Turkish war of 1911.	00:13:14,490 00:13:17,579
D'altronde, la condotta colonialista delle altre nazioni europee	After all, the colonialist conduct of the other European nations	00:13:17,779 00:13:21,125
non fa che rafforzare le voglie italiane:	only strengthens Italy's aims in Africa:	00:13:21,325 00:13:23,560
persino gli antifascisti temono che il fascismo sia ormai intramontabile.	even antifascists fear that fascism has become unstoppable.	00:13:23,760 00:13:27,082
E il Duce si regala una serata di ebbrezza	And Mussolini treats himself to a night of celebrations.	00:13:28,603 00:13:32,765
che i cineoperatori incorniciano alla maniera	Camera operators film the event,	00:13:32,965 00:13:34,984
delle spettacolari sagre notturne	which resembles the spectacular night rallies	00:13:35,184 00:13:37,429

tanto amate dal nazismo.	that are much loved by the Nazis.	00:13:37,629 00:13:40,093
D'ora in avanti - anche se solo per 4 anni, perché l'Etiopia cadrà all'inizio della Seconda guerra mondiale -	For the next four years - as Ethiopia will fall at the beginning of the Second world War -	00:13:40,293 00:13:44,287
l'Italia avrà il suo impero:	Italy will have its own empire.	00:13:44,487 00:13:47,260
il sedicesimo; il suo "posto al sole"; il suo miraggio per i disoccupati	Its sunny colony. The last hope for the unemployed.	00:13:47,460 00:13:49,553
il luogo ideale per le evasioni romantiche	The perfect place for romantic getaways.	00:13:49,753 00:13:53,488
tra le reminiscenze delle letture salgariane	A place reminiscent of Emilio Salgari's novels, echoing	00:13:53,688 00:13:57,455
, gli echi del film "Squadrone Bianco" e le canzonette sulle carovane nel Tigray.	the film "Squadrone Bianco" and the songs on convoys in Tigray.	00:13:57,655 00:14:00,008
1936 -1939:	1936-1939:	00:14:00,208 00:14:04,008
la guerra civile dilaga in Spagna	civil war strikes Spain.	00:14:19,869 00:14:22,950
e Mussolini e Hitler sostengono, con ingenti aiuti militari	With sizeable military aid, Mussolini and Hitler support	00:14:23,150 00:14:25,113
a rivolta capeggiata dal Generale Franco contro il legittimo	Francisco Franco's revolt against the legitimate	00:14:25,313 00:14:28,776
e democratico governo della Repubblica Spagnola.	and democratic government of the Republic of Spain.	00:14:28,976 00:14:31,972
La propaganda si fa più violenta, ideologicamente esasperata	Propaganda becomes more violent, ideologically embittered, furious	00:14:32,172 00:14:35,214
rabbiosa nell'anticomunismo.	in its anti-communism.	00:14:36,768 00:14:40,456
E le sue tecniche si aggiornano.	And its techniques are renewed.	00:14:40,656 00:14:42,796
Al Luce si affianca la INCOM	Luce is assisted by INCOM	00:14:43,296 00:14:45,464
una società privata specializzatasi nella produzione di documentari	a private company that specialises in the production of documentaries	00:14:48,576 00:14:51,002
in cui non si esita a drammatizzare la cronaca, mescolando l'attualità	which often dramatise news by incorporating re-enactments	00:14:51,202 00:14:55,540
e le ricostruzioni in teatro.	filmed in studios.	00:14:55,740 00:15:00,075
L'insegnamento proviene dai paesi anglosassoni,	This technique is imported from English-speaking countries.	00:15:00,275 00:15:02,100
ma l'accentuazione politica	However, the political stance of these documentaries	00:15:02,300 00:15:05,429
risponde alle direttive del Ministero della Cultura Popolare	is under the direct influence of the Ministry for Popular Culture	00:15:05,629 00:15:08,444
e di quanti, all'interno del fascismo	and of prominent figures in fascism	00:15:08,644 00:15:11,891
non si reputavano pienamente soddisfatti dell'Istituto Luce.	who were dissatisfied with Luce's work.	00:15:12,091 00:15:15,124
		00:15:15,324 00:15:17,932

<i>...una sola città.</i>	<i>...a single city.</i>	00:15:18,132 00:15:19,243
<i>E nel suo crudele raggio, precise, implacabili, accusatrici</i>	<i>And in its war-torn perimeter, with precision and relentlessness</i>	00:15:19,443 00:15:24,793
<i>continuano ad accumularsi le documentazioni della criminalità rossa.</i>	<i>accounts of red barbarity keep piling up.</i>	00:15:24,993 00:15:30,687
<i>La furia dei miliziani, scatenatasi</i>	<i>The fury of communist militants, targeting churches</i>	00:15:30,887 00:15:35,020
<i>fin dal primo giorno contro le chiese</i>	<i>from the very beginning of the conflict</i>	00:15:35,220 00:15:37,366
<i>non desiste dal suo obiettivo di devastazione e di profanazione.</i>	<i>unceasingly pursues its goal of devastation and desecration.</i>	00:15:37,566 00:15:41,683
<i>S'alza contro la cattedrale mutilata</i>	<i>Against the mutilated cathedral, the irreverent but vain challenge</i>	00:15:41,883 00:15:46,477
<i>la irriverente ma vana sfida del saluto comunista.</i>	<i>of communist salute is raised.</i>	00:15:46,677 00:15:48,756
<i>All'inconsulto dileggio, la mesta solennità della morte</i>	<i>The miserable solemnity of death responds to this rash mockery</i>	00:15:48,956 00:15:54,185
<i>risponde con la sua stupita immobilità, che dovrebbe suonare</i>	<i>with its surprised stillness, which should sound as</i>	00:15:54,385 00:15:58,368
<i>d'ammonimento ai vandalici disturbatori.</i>	<i>a warning to the vandalic agitators.</i>	00:15:58,568 00:16:00,669
<i>"Si devastino pure le chiese,</i>	<i>"Let the devastation of churches continue,</i>	00:16:00,869 00:16:03,308
<i>ma perché distruggere tutto?</i>	<i>but why destroy everything?</i>	00:16:03,508 00:16:05,525
<i>Poiché molto è convertibile in danaro!</i>	<i>For much of it can be converted into money!</i>	00:16:05,725 00:16:09,193
<i>Depredare, quando è possibile, è meglio che annientare."</i>	<i>Plundering, when possible, is better than destruction."</i>	00:16:09,393 00:16:13,649
<i>Ed i tesori d'arte di cui la chiesa si adorna</i>	<i>And the treasures that the church adorns itself with</i>	00:16:13,849 00:16:16,733
<i>vanno a far parte di un illegittimo bottino</i>	<i>become part of an illegitimate loot.</i>	00:16:16,933 00:16:19,570
<b>LE FAUSTE NOZZE DI S.M. RE ZOG I'</b>	<b>THE MERRY WEDDING OF HIS MAJESTY KING ZOG I</b>	00:16:31,307 00:16:33,462
Novembre 1937.	November of 1937.	00:16:35,069 00:16:36,909
Fiori d'arancio in terra d'Albania, e segni gentili:	Orange blossoms and kind gestures in Albanian land.	00:16:37,109 00:16:40,110
Re Zog sposa Géraldine Apponyi	King Zog marries Géraldine Apponyi	00:16:40,310 00:16:43,357
erede di una rinomata famiglia ungherese economicamente decaduta.	heir of a well-known impoverished noble family from Hungary.	00:16:43,557 00:16:46,995
Testimone e patrocinatore del matrimonio: Galeazzo Ciano.	Best man and promoter of the marriage: Galeazzo Ciano.	00:16:48,214 00:16:51,694
Non è un romanzetto rosa	This is not a romance novel	00:16:53,251 00:16:55,569
ad uso e consumo delle dattilografe	for bored secretaries	00:16:55,769 00:16:58,069

e nemmeno un'operetta, nonostante le apparenze.	not even an operetta, despite the looks of it.	00:16:58,307 00:17:00,870
È che il Ministro degli esteri italiano	The fact is that Italy's Foreign Minister	00:17:01,070 00:17:03,950
ha architettato di crearsi un suo personale spazio di influenza internazionale	is planning to establish his own international sphere of influence	00:17:04,150 00:17:08,398
cominciando ad allungare le mani sul piccolo	and he started by putting his hands on the small	00:17:08,698 00:17:12,008
e indifeso Regno dell'Albania:	and defenceless Kingdom of Albania:	00:17:12,208 00:17:14,892
prima con il sorriso dell'amicizia	at first, with smiles and the promise of friendship	00:17:15,092 00:17:17,563
(come ora)	- like in this clip -	00:17:17,763 00:17:19,163
e poi brutalmente, un anno dopo, con l'invasione e l'annessione	then, one year later, with brute force through the invasion and annexation	00:17:19,363 00:17:23,365
del territorio albanese all'Italia.	of all Albanian territories to the Kingdom of Italy.	00:17:23,565 00:17:26,625
<i>Monaco ha tributato entusiastiche accoglienze al Duce dell'Italia fascista, che, accompagnato dal Führer che gli è andato incontro</i>	<i>Munich has received the leader of fascism with great enthusiasm. Accompanied by the Führer, who waited for him</i>	00:17:51,130 00:17:55,890
<i>alla stazione di Kufstein, è giunto</i>	<i>at Kufstein train station, Mussolini reached</i>	00:17:59,525 00:18:02,368
<i>nella capitale nazionalsocialista</i>	<i>the National Socialist capital city</i>	00:18:02,568 00:18:04,584
<i>per salvare la pace europea secondo giustizia.</i>	<i>to save peace in Europe with his righteous act.</i>	00:18:04,784 00:18:07,197
<i>Il fervore, contenuto nelle prime stazioni</i>	<i>The excitement was contained along the first stations</i>	00:18:18,452 00:18:21,100
<i>oltrepassate all'alba per non disturbare il riposo del capo</i>	<i>that were crossed early at dawn, as not to disturb the leader's sleep.</i>	00:18:21,300 00:18:24,769
<i>esplode ora con l'impeto</i>	<i>But now it explodes with the strength</i>	00:18:24,969 00:18:27,623
<i>con cui in fiume in piena travolge gli argini</i>	<i>of a river in flood sweeping away its banks.</i>	00:18:27,823 00:18:30,239
<i>ed i sentimenti di riconoscenza e di orgoglio della nazione</i>	<i>The expressions of gratitude towards the nation's pride</i>	00:18:30,439 00:18:33,860
<i>per l'uomo che ha salvato l'Europa dal baratro di una guerra assurda</i>	<i>the man who saved Europe from a senseless war</i>	00:18:34,060 00:18:38,561
<i>si manifesteranno con un susseguirsi di commoventi episodi</i>	<i>will continue with a succession of touching displays</i>	00:18:38,761 00:18:42,310
<i>di amore e di devozione lungo tutto il viaggio trionfale.</i>	<i>of love and devotion throughout the whole triumphal journey.</i>	00:18:42,510 00:18:46,867
<i>La nota che più colpiva, in questa entusiastica e commovente spontaneità</i>	<i>Most striking in this enthusiastic and touching spontaneity</i>	00:18:48,819 00:18:53,251
<i>era data dalla moltitudine femminile:</i>	<i>was the great turnout of women.</i>	00:18:53,451 00:18:56,236
<i>erano le mamme, le spose, le sorelle, quelle:</i>	<i>We are talking about mothers, wives and sisters:</i>	00:18:56,436 00:18:59,335

<i>che avevano trepidato nell'ansia dei giorni cruciali</i>	<i>those who were most nervous in the crucial days</i>	00:18:59,535 00:19:02,961
<i>e che perciò sentivano più fervido l'impulso della gratitudine e del sollievo.</i>	<i>and that therefore felt the most thankful and relieved in the end.</i>	00:19:03,161 00:19:08,481
<i>Questo popolo, potentemente inquadrato, armato spiritualmente</i>	<i>A strong-willed Nation, that is spiritually ready</i>	00:19:10,344 00:19:13,439
<i>e pronto ad esserlo anche materialmente</i>	<i>and, if necessary, militarily as well</i>	00:19:13,739 00:19:16,680
<i>agli ordini di un capo dal genio indiscusso,</i>	<i>under the command of the most brilliant of leaders.</i>	00:19:16,880 00:19:19,910
<i>e che perciò durante le angosciose ore della vigilia</i>	<i>A Nation that, therefore, could show, for the entire world to see</i>	00:19:21,110 00:19:24,312
<i>aveva potuto offrire al mondo</i>	<i>its calm and conscious steadfastness</i>	00:19:24,512 00:19:27,476
<i>un superbo spettacolo di serena, consapevole fermezza</i>	<i>during the most turbulent hours.</i>	00:19:27,716 00:19:30,313
<i>questo popolo, animato da una virile volontà di pace</i>	<i>Driven by its resolute desire for peace, this Nation</i>	00:19:30,513 00:19:33,904
<i>può ora manifestare la sua gratitudine all'uomo della provvidenza</i>	<i>can now show its gratitude to the man of providence,</i>	00:19:34,104 00:19:38,551
<i>che ha conciliato la pace con la giustizia nel nome di Roma.</i>	<i>who, in the name of Rome, reconciled peace with justice.</i>	00:19:38,751 00:19:42,910
1938: Mussolini è reduce dalla conferenza di Monaco	1938: Mussolini is back from the Munich Conference	00:19:43,110 00:19:45,786
che ha segnato la fine della Cecoslovacchia libera	which marked the end of unoccupied Czechoslovakia	00:19:45,986 00:19:48,550
e ha allontanato temporaneamente la minaccia di un conflitto bellico a carattere mondiale.	and temporarily delayed the threat of another world war.	00:19:48,750 00:19:52,786
Le accoglienze riservategli sono calorose, entusiastiche	Back home, he is received with passion and enthusiasm	00:19:53,203 00:19:56,099
spesso spontanee:	often spontaneously:	00:19:56,299 00:19:57,299
rispecchiano il sentimento degli italiani che aspirano alla pace	this reflects the desire for peace of the Italian people	00:19:57,499 00:20:00,436
e ritengono Mussolini deciso a fermare Hitler sulla strada	thankful for Mussolini's resolve to stop Hitler from	00:20:00,636 00:20:03,301
della guerra, o quantomeno fermo nel proposito di non trascinarvi l'Italia.	starting a war or, at least, from dragging Italy into it.	00:20:03,501 00:20:07,149
L'illusione non durerà a lungo	This hope will not last for long	00:20:08,073 00:20:10,468
ma sopravvive ancora nel settembre del 1939, dopo l'attacco tedesco	but it is still alive in September of 1939, after the German invasion	00:20:10,668 00:20:15,475
alla Polonia e la discesa dell'Inghilterra e della Francia in campo.	of Poland and the Anglo-French retaliation.	00:20:15,675 00:20:18,932
L'Italia sta a guardare, e Mussolini continua ad esibire	Italy looks on, and Mussolini continues to show	00:20:19,132 00:20:23,144
la sua volontà pacifica, ed esalta, a riprova di ciò, la costruzione dell'E42	his peaceful intentions as he unveils his plans for the opening of the E42	00:20:23,344 00:20:27,969



cioè l'esposizione universale romana, che avrebbe dovuto inaugurarsi, appunto, nel 1942	the Roman rendition of the EXPO which was set to start in 1942	00:20:28,169 00:20:33,303
nel ventesimo anniversario della marcia su Roma.	on the 20th anniversary of the March on Rome	00:20:33,503 00:20:37,503
Naturalmente, nel '42 non si festeggerà l'evento	For obvious reasons, there will be no Expo in 1942	00:20:38,678 00:20:42,225
perché l'Italia sarà già in guerra da un paio di anni.	as Italy will have joined the war two years earlier.	00:20:42,425 00:20:45,218
Questa mostra, monumentale e incompiuta, si trasformerà nel quartiere romano dell'Eur.	The monumental but incomplete E42 will later become the EUR district of Rome.	00:21:38,758 00:21:42,309
Intanto, si largheggia	In the meantime, in every part of Italy	00:22:01,167 00:22:04,207
nell'offerta di divertimenti, gite domenicali, ricreazione e disimpegno.	the range of recreational activities available to the population expands.	00:22:04,407 00:22:08,240
Si promuovono spettacoli teatrali itineranti	Sunday excursions, traveling theatres, open-air cinemas	00:22:08,905 00:22:11,905
proiezioni cinematografiche nelle piazze davanti a migliaia di spettatori	in major squares with thousands of spectators	00:22:12,105 00:22:14,946
l'anima del dopo lavoro rifulge.	make up the new soul of afterwork life.	00:22:15,146 00:22:18,324
SECONDO L'ESEMPIO	FOLLOWING THE EXAMPLE	00:22:55,387 00:22:57,933
E AGLI ORDINI DEL DUCE	AND ORDERS OF THE LEADER	00:22:58,133 00:23:00,633
IL P.N.F.	THE NATIONAL FASCIST PARTY	00:23:00,833 00:23:03,847
ARTEFICE DELLA RIVOLUZIONE	ARCHITECT OF THE REVOLUTION	00:23:04,047 00:23:06,883
SPINA DORSALE DEL REGIME	BACKBONE OF THE REGIME	00:23:07,083 00:23:10,640
MOTORE DELLE ATTIVITA' NAZIONALI	DRIVING FORCE OF NATIONAL ACTIVITIES	00:23:10,840 00:23:13,840
INQUADRA ED ESALTA	SHAPES AND INFLAMES	00:23:14,040 00:23:16,834
LA GIOVENTU' ITALIANA DEL LITTORIO	ITS ITALIAN FASCIST YOUTH	00:23:17,034 00:23:19,705
ALLE PROVE ED AL SACRIFICIO PIU' ALTO	FOR THE MOST ARDUOUS CHALLENGES AND SACRIFICES	00:23:19,905 00:23:23,245
PER LA GRANDEZZA D'ITALIA	IN THE NAME OF ITALY'S GREATNESS.	00:23:23,445 00:23:26,492
GIOVINEZZA	YOUTH	00:23:35,690 00:23:36,778
Il regime si proclama giovane	The regime proclaims itself youthful,	00:23:37,458 00:23:39,322

e ai giovani promette di contare nell'avvenire.	and promises to its youth that they will count in the years to come.	00:23:39,522 00:23:42,882
E addita in Mussolini un esempio a cui conformarsi:	Mussolini is taken as a role model.	00:23:43,082 00:23:45,778
è prediletto il Mussolini sportivo...	We see Mussolini depicted as a proficient sportsman...	00:23:45,978 00:23:49,065
...cavallerizzo...	...horse rider...	00:23:49,265 00:23:50,961
...nuotatore...	...swimmer...	00:23:53,820 00:23:55,167
...sciatore...	...skier...	00:23:57,566 00:23:59,080
...aviatore:	...aviator:	00:24:02,784 00:24:03,784
primo, insomma, in tutte le specialità.	the best in every discipline.	00:24:03,984 00:24:06,997
I bambini, seguiti sin dalla nascita	From the day of their birth, children are closely followed	00:24:07,197 00:24:10,610
dall'Opera Nazionale Maternità e Infanzia e più innanzi inseriti	first by the National Association for Maternity and Childhood	00:24:10,810 00:24:14,259
negli apparati del regime attraverso le organizzazioni come la Gioventù Italiana del Littorio	then by other Fascist youth organisations such as the GIL	00:24:14,459 00:24:17,946
sono oggetto di premure interessate	whose real aim is to prepare these young boys for war.	00:24:18,146 00:24:21,967
Lo dicono anche i documentari del Luce:	Just as Luce documentaries state:	00:24:22,367 00:24:24,816
Il salto dalla ginnastica e dallo sport a una preparazione paramilitare	The step from gymnastics and sports to paramilitary training	00:24:25,016 00:24:29,674
è breve.	is very short.	00:24:29,874 00:24:31,423
Il fascismo ha bisogno di carne da cannone e soprattutto ha fretta.	Fascism needs cannon fodder, and, most importantly, is in haste.	00:24:31,623 00:24:37,233
la non belligeranza dell'Italia non inganni:	Let us not forget that, despite its non-belligerence,	00:24:37,778 00:24:40,378
il paese è stretto in una alleanza ferrea con la Germania	Italy is in a close alliance with Germany:	00:24:40,578 00:24:42,687
in un sodalizio che incide fin anche	an alliance which has serious implications	00:24:42,887 00:24:45,909
sulle radici ideologiche e culturali del fascismo.	on fascist culture and ideology.	00:24:46,109 00:24:47,975
Iniziano le discriminazioni e le persecuzioni nei riguardi	It is the beginning of discrimination and persecution	00:24:48,175 00:24:50,775
degli ebrei, e scompaiono i più compromettenti reperti cinematografici	of jews, and compromising footage from 1934,	00:24:50,975 00:24:53,540
che risalgono al '34, quando Mussolini dava giudizi sprezzanti	a period in which Mussolini was heavily critical	00:24:53,740 00:24:56,817
nei confronti dell'ideologia nazista.	of National Socialist ideology, suddely disappears.	00:24:57,017 00:24:59,879

<i>...in questa ardente e solare giornata...</i>	<i>...in this hot and sunny day...</i>	00:25:00,279 00:25:06,373
<i>... quindi giornata fascista...</i>	<i>...therefore fascist day...</i>	00:25:08,228 00:25:09,726
A sinistra di Mussolini, Achille Starace, segretario	On Mussolini's Left: Achille Starace, secretary	00:25:09,953 00:25:12,330
del partito. A destra, seminascosto dal microfono:	of the Fascist Party. On his right, partially hidden by the microphone:	00:25:12,530 00:25:16,078
Araldo di Crollalanza, Ministro dell'Agricoltura	Araldo di Crollalanza, Minister of Agriculture.	00:25:16,278 00:25:18,631
e poi senatore della Repubblica.	He will later become senator of the Italian Republic.	00:25:18,831 00:25:21,575
<i>...nel senso oramai tradizionale della parola.</i>	<i>...in the traditional sense of the word.</i>	00:25:22,310 00:25:26,107
<i>Sono venuto tra di voi...</i>	<i>I came here, among you...</i>	00:25:28,640 00:25:30,706
<i>... per mantenere la mia promessa.</i>	<i>...to keep my promise.</i>	00:25:32,481 00:25:35,564
<i>E sono veramente lieto...</i>	<i>And I am most glad...</i>	00:25:38,292 00:25:42,705
<i>...di questa giornata...</i>	<i>...about this day...</i>	00:25:44,003 00:25:46,056
<i>...che mi ha messo in contatto...</i>	<i>...that allowed me to meet...</i>	00:25:48,124 00:25:50,855
<i>...con questo generoso popolo di Puglia.</i>	<i>...these generous people of Apulia.</i>	00:25:52,190 00:25:54,648
<i>Popolo di agricoltori solidi...</i>	<i>Region of tenacious farmers...</i>	00:25:58,298 00:26:03,123
<i>...e di marinai intraprendenti:</i>	<i>...and brave sailors:</i>	00:26:04,504 00:26:07,082
<i>due categorie di italiani</i>	<i>two categories of Italians</i>	00:26:08,582 00:26:10,912
<i>che sono particolarmente care al mio cuore.</i>	<i>which are particularly dear to my heart.</i>	00:26:11,681 00:26:14,412
<i>Dall'alto di questi trenta secoli di storia...</i>	<i>From the height of our 30 centuries of history...</i>	00:26:22,179 00:26:28,261
<i>...possiamo guardare...</i>	<i>...we can look...</i>	00:26:32,408 00:26:34,847
<i>...con un sovrano disprezzo...</i>	<i>...with utmost disdain...</i>	00:26:36,814 00:26:39,269
<i>...talune dottrine d'oltralpe...</i>	<i>...at certain Teutonic doctrines...</i>	00:26:43,409 00:26:45,815
<i>...di gente...</i>	<i>...of peoples...</i>	00:26:52,837 00:26:54,119
<i>...che ignorava la scrittura</i>	<i>...who were oblivious to the writing</i>	00:26:56,487 00:26:59,206
<i>con la quale tramandare i documenti della vita</i>	<i>with which they could pass on their documents</i>	00:26:59,406 00:27:02,601
<i>in un tempo in cui Roma</i>	<i>at a time in which Rome</i>	00:27:02,801 00:27:06,260

<i>aveva Cesare, Virgilio ed Augusto.</i>	<i>had Caesar, Virgil and Augustus.</i>	00:27:06,460 00:27:09,135
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## Final considerations

In this thesis, we discussed the steps to making subtitles for the first time. We can conclude that subtitling, if done properly, cannot be boiled down to the mere act of translating the transcription of audio tracks and coding it into the video: it is a much more complicated world, which is governed by its own rules. And these rules need to be clear before delving into the actual translation. Another thing we discussed in depth is the mutual relationship between the Italian and English language. We observed that the two languages, being rather different from one another, tend to clash when trying to transfer meaning for the purpose of a translation, with different syntactic structures being just one of the many obstacles that plague translation between the two: culture-specific elements and register transfer also posed an obstacle which was all but easy to overcome at times. But what this experience tells us, is that the translator is not alone in this war between man and languages, but has a vast arsenal of tools at his disposal to pull through these challenges, tools that have been used and discussed by a plethora of academics for dozens of years. And with a bit of time and patience, even a complete beginner can try to make something decent.

On a personal note, the subtitling of *Anni Luce Parte 2: Vigilia d'Armi* was certainly not easy, as stated many times in this thesis. But this does not mean that it was not a meaningful experience, or something I did not enjoy: on the contrary, I found subtitling to be a very enjoyable, and it helped me fill those boring, hot August afternoons. And even if it started as something I had to do in order to graduate, it soon became more of a passion project, with me watching the video countless times to make little changes here and there and showing it to friends and family who speak English. In the end, I got an experience that taught me many useful things, such as converting a VHS tape into an mp4, how a subtitling program works and many historic facts about one of the darkest chapters of the country in which I was born. I could define it as a journey, and all the things I picked up on the way will define my cultural baggage in the forthcoming years.

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