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Il Pinocchio “americano”. Doppiaggio e Adattamento del “Pinocchio” di Roberto Benigni negli Stati Uniti, in “Rassegna Italiana di Linguistica Applicata”, *Voices on Translation. Linguistic, Multimedia, and Cognitive Perspectives*, vol. 39, no 1-2, Roma 2007, Bulzoni.

Abstract

In this article I am going to illustrate a part of my doctoral research work dealing with the translation of Benigni's film "Pinocchio" into English for the American audience. In this case study I have analysed the whole linguistic and cultural adaptation process from the draft translation and synch script of the film dialogues to the final dubbed script.

The analysis is focused on the strong strategy of naturalization adopted for the creation of the dubbed text, serving the purpose to adapt this audiovisual text to the different cultural needs and prerequisites of the target audience (children and families) and affecting the whole film, involving some evident transformation processes in the plot, in the characters presentation and sometimes even in the original author's message.

Analysis of a Case Study: The Dubbed Version of Roberto Benigni's Film Pinocchio in the United States", "Languages & The Media, 7th International Conference & Exhibition on Language Transfer in Audiovisual Media", Book of Abstract 2008, ICWE GmbH, Berlin 2008.

Abstract

In this paper my doctoral research work and my publications on the translation and the adaptation of Roberto Benigni's film *Pinocchio* into English for the American audience are briefly illustrated. The film, directed and played by the Oscar winner Roberto Benigni, was released by Miramax Films in the U.S. and received an English-dubbed soundtrack featuring the voice of some Hollywood stars. Savaged by American critics for its excessive length, for Benigni's interpretation of the puppet, for some scenes considered unsuitable for children, but especially because of its dubbed version, the film did not reach the expected success in the United States in spite of its strong promotional push.

In this case study I have analysed the whole linguistic and cultural adaptation process from the draft translation and synch script of the film dialogues, provided by the Italian translator and adapter of the film, to the final dubbed script, the "US theatrical version". The draft translation and adaptation of the film dialogues are quite close to the original text. The Italian translator and the British adapter who worked at the preliminary translations tried not to operate many changes to the script-writers' (Cerami and Benigni) style despite the lip-sync restrictions. Nevertheless, the final dubbed version is different from the draft one, as the dialogues are domesticated and adapted to the target American culture.

In this paper a brief analysis of the possibilities of manipulation offered by dubbing as a modality of audiovisual translation is made. To illustrate this, the "US theatrical version" of *Pinocchio*, which is the shortened English dubbed version shown in the American theatres, is compared with the longer English dubbed and the subtitled original language versions, both contained in the DVD sold in the United States. The analysis is focused on the strong strategy of naturalisation adopted for the creation of the dubbed text. The socio-cultural adaptations occurring in the "US theatrical version" serve the purpose to adapt this audiovisual text to the different cultural needs and prerequisites of the target audience (children and families) and affect the whole film, involving some evident transformation processes in the plot, in the characters presentation and sometimes even in the original author's message. To illustrate this changes operated in the American version of the film, some examples extracted from Benigni's *Pinocchio* both with the Italian and the English-dubbed soundtracks are given.

In particular, the analysis concentrates on some visual and verbal transformation processes which take place in this version, such as the cutting of some scenes, especially those touching taboo topics (death and violence) and other dark elements belonging to Collodi's tale and kept by Benigni in his film; the cutting and the modification of some lines and dialogues containing taboo topics (e.g. the assassins' attempt at hanging Pinocchio and the killing of the Talking Cricket); the additions of lines, dialogues and off-screen voices not belonging to the original version of the film (e.g., the narrator's voice at the beginning of the film and the Talking Cricket's reassuring off-screen voice); the substitution of Italian graphic signs with English ones; the transformation of some important characters as a consequence of the translation of their names (e.g., Mangiafoco, Fire-Eater, who is 2

named Giant and Lucignolo, Lampwick, whose name becomes Leonardo) and the manipulation of their dialogues (e.g., the Talking Cricket turned into a comic character).

Finally this paper focuses on the intertextuality of the original film with Collodi's original tale and the added intertextuality of the dubbed film with Walt Disney animated movie *Pinocchio*, more familiar to the target audience than the Italian book. In particular, it is interesting to observe that in the menu of the American DVD Collodi's shark, kept by Benigni in his film, is named "whale" and in some dubbed dialogues of the film the Talking Cricket reminds Disney Jiminy Cricket.



Tecnica del doppiaggio cinematografico. Analisi del doppiaggio del "Pinocchio" di Benigni negli Stati Uniti, Sugarco, Milano 2008.

Abstract

Doppiare significa creare un doppio. Proprio nella natura del doppiaggio cinematografico è insita la tendenza alla naturalizzazione e alla falsificazione, perché, diversamente dalla pratica della sottotitolatura, il fruitore del film non percepisce lo straniamento culturale che nasce proprio dalla continua presenza di un'altra lingua diversa dalla propria. Fino a che punto, però, è giusto addomesticare un'opera cinematografica attraverso l'adattamento dei dialoghi e il doppiaggio e quali ripercussioni avranno queste manipolazioni sulla ricezione e l'interpretazione del film in un altro paese?

Il volume esamina il doppiaggio dei film italiani negli Stati Uniti e lo fa attraverso lo studio di un caso particolare: l'adattamento per le sale cinematografiche del film *Pinocchio* del regista italiano Roberto Benigni. Mettendo a confronto i dialoghi in lingua originale e quelli doppiati e ripercorrendo il processo traduttivo dell'opera mediante l'osservazione di testi inediti, quali la traduzione del copione e il primo adattamento per il doppiaggio, sono stati analizzati i meccanismi e le strategie traduttive, passando in rassegna le diverse scelte adottate relativamente alla traduzione dei nomi propri, delle interiezioni, delle onomatopree, dei vocativi e delle forme allocutive, ma anche dei riferimenti culturali e contestuali di difficile trasposizione da una cultura di partenza ad una cultura d'arrivo. Dopo una breve introduzione generale alla pratica del doppiaggio, alle sue caratteristiche tecniche, alle norme linguistiche e alle strategie traduttive che questa forma di adattamento comporta, si fa riferimento alla dimensione intertestuale, che ha un ruolo importante all'interno della trasposizione cinematografica di un'opera letteraria. In questo caso, però, l'intertestualità è duplice e non riguarda solo Collodi, ma comprende il diverso e addirittura antitetico rapporto che la versione originale del film e quella doppiata per le sale cinematografiche statunitensi hanno con la trasposizione più famosa del racconto di Pinocchio, quella di Walt Disney.